

**Hochschule für Musik und Tanz Köln -
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Te deum

Schicht, Johann Gottfried

S.l., [ca. 1820]

[urn:nbn:de:hbz:kn38-6106](https://nbn-resolving.org/urn:nbn:de:hbz:kn38-6106)

No. 1. Allegro

Violino 1^{mo}.

Schicht, te Deum.

maestoso

for *p* *mf* *pia* *mf* *for* *pia* *pia*

N.S.



R 1793/1

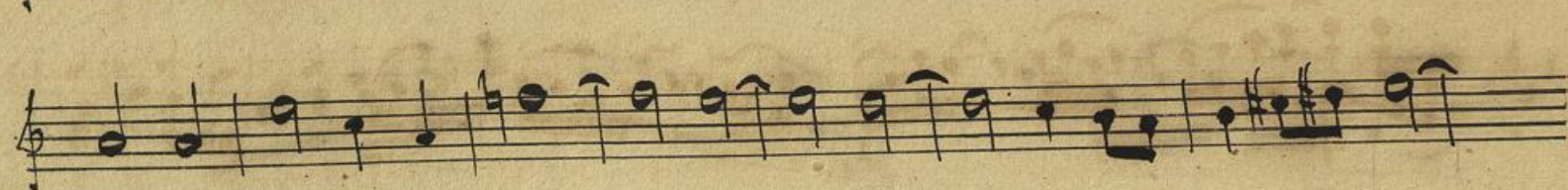
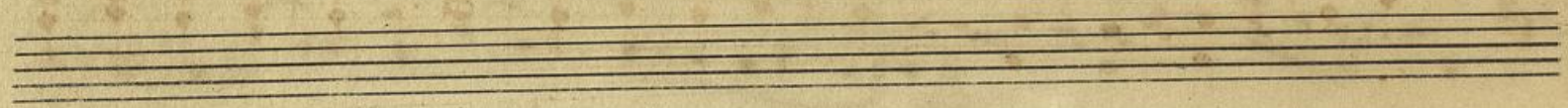
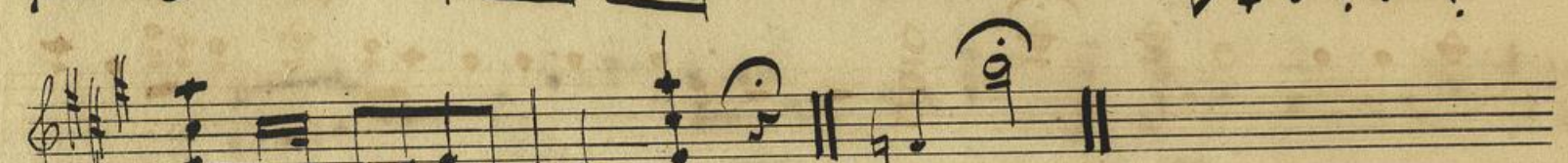
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A 442

Handwritten musical score for a single melodic line. The piece begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The first measure is marked *for*. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A section of the score is marked *Adagio* with a 3/4 time signature and includes a vocal line indicated by *Voci*. This is followed by a section marked *Allegro maestoso* in common time. The piece concludes with a double bar line. Dynamics such as *for* and *mp* are used throughout.

No. 2.

Handwritten musical score for a single melodic line, labeled "No. 2". It begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo is marked *Andante*. The score includes dynamics such as *pia*, *for*, and *cresc*. The piece concludes with a double bar line.

A handwritten musical score on aged, yellowed paper, consisting of 12 staves of music. The notation is in a single system, likely for a piano or similar instrument. The key signature is one sharp (F#), and the time signature is 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *for*, *mf*, *cresc*, *2*, and *pia* are present throughout the score. The paper shows signs of age, including foxing and some staining.





A handwritten musical score consisting of 12 staves. The notation includes treble clefs, a key signature of one sharp (F#), and a time signature of 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *ff*, *for*, *pia*, *mf*, and *sf* are written throughout. Articulation marks like accents and slurs are also present. The paper shows signs of age, including some staining and foxing.

Handwritten musical score for the first system, consisting of four staves. The notation includes complex rhythmic patterns with many beamed notes and rests. Dynamic markings include "for" and "pia". There are also accents and a "3" marking above a note in the second staff.

No. 5. Mezzo Adagio.

Handwritten musical score for the second system, consisting of eight staves. The notation is more melodic and includes various dynamic markings such as "pia", "cresc", "mf", "mfp", and "mf". The system concludes with a double bar line and the initials "H.S."

A handwritten musical score on aged, yellowed paper, consisting of ten staves of music. The notation is in treble clef with a key signature of two flats (B-flat and E-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings such as *sf*, *pia*, *f*, *for*, *mf*, *cresc*, and *te* are used throughout. The paper shows signs of age, including foxing and some staining. The score concludes with a double bar line on the tenth staff.

No. 6. Allegro
Con Spirito e Marcato

for

mf

pia

2



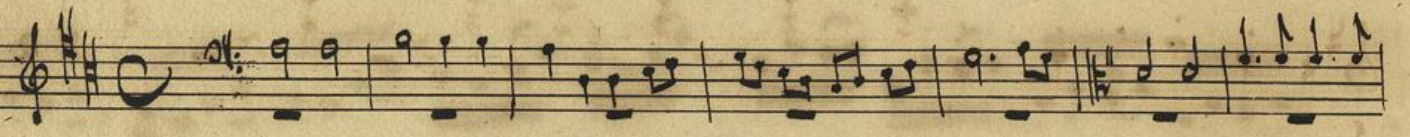
No. 7.

Pezhiera



No. 8.

Allegro.



A handwritten musical score on six staves. The notation is in a single system, likely for a single instrument or voice. The first five staves contain a melodic line with various note values, including quarter, eighth, and sixteenth notes, as well as rests. The sixth staff begins with a treble clef and a key signature of one sharp (F#), followed by a few notes and a double bar line. The paper is aged and shows some staining.

Seven empty musical staves, each consisting of five horizontal lines, arranged vertically. They are blank and appear to be part of a larger manuscript page.

Handwritten musical notation on aged paper, consisting of 12 staves. The notation is extremely faint and illegible, appearing as light grey or brownish smudges and lines across the staves. The paper shows signs of age, including yellowing and some foxing.

No. 1. Allegro.

Violino 2^{do}

Schicht te deum

maestoso.

Handwritten musical score for Violino 2^{do}, No. 1, Allegro. The score consists of 13 staves of music in G major and 3/4 time. It includes various dynamics such as *for*, *p*, *mf*, and *pia*, and concludes with a *Adagio* section in 3/4 time.

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Allegro
Maestoso

Handwritten musical score for the first piece, "Allegro Maestoso". It consists of five staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music is written in a grand staff format. Dynamic markings include "for" (forte) and "ff" (fortissimo). The piece concludes with a double bar line on the fifth staff.

No. 2.

Andante

Handwritten musical score for the second piece, "Andante". It consists of seven staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music is written in a grand staff format. Dynamic markings include "pian" (piano), "for" (forte), "cresc" (crescendo), and "pfor" (pianoforte).

A handwritten musical score on aged, yellowed paper. The score consists of 12 staves of music, all written in treble clef. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The notation includes various note values, rests, and dynamic markings such as *pp*, *piu*, *for*, and *for* with a fermata. There are also some numerical markings like '2' above notes. The handwriting is in dark ink, and the paper shows signs of age and wear.



N^o 3.



Handwritten musical score for the first system, consisting of six staves of music in treble clef. The notation includes various note values, rests, and dynamic markings such as *sf*, *pia*, and *for*. The music concludes with a double bar line.

No. 6.
Andantino. $\frac{2}{2}$ *dolce*

Handwritten musical score for the second system, consisting of six staves of music in treble clef. The notation includes various note values, rests, and dynamic markings such as *pia*, *sf*, *for*, and *mf*. The music concludes with a double bar line.

A handwritten musical score consisting of 12 staves. The notation is in a single system, likely for a piano or similar instrument. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various dynamics such as *pia*, *mf*, *for*, and *ff*, along with articulations like accents and slurs. The music features a mix of eighth and sixteenth notes, often beamed together, and some rests. The final staff ends with a double bar line and a fermata-like flourish.

No. 5.

Mezzo Adagio. 3/4 *W* *pia* *Cresc* *pia*

mf *pia* *mfp* *mfp* *mfp* *mfp* *cresc*

for *pia* *for* *pia* *>* *>*

mfp *pia* *mfp* *for* *sf* *sf*

sf *sf* *pia*

for *pia* *sf*

pia *V. S.*

Handwritten musical score for a piece in B-flat major, 6/8 time. It consists of four staves. The first staff has dynamics *mf* and *p'ia*. The second staff has *cresc* and *p'ia*. The third staff has *cresc* and *f'or*. The fourth staff has *p'ia* and accents. There are two empty staves below.

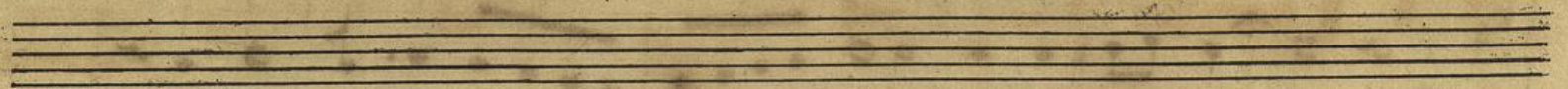
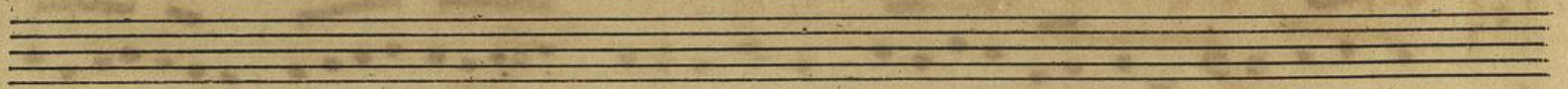
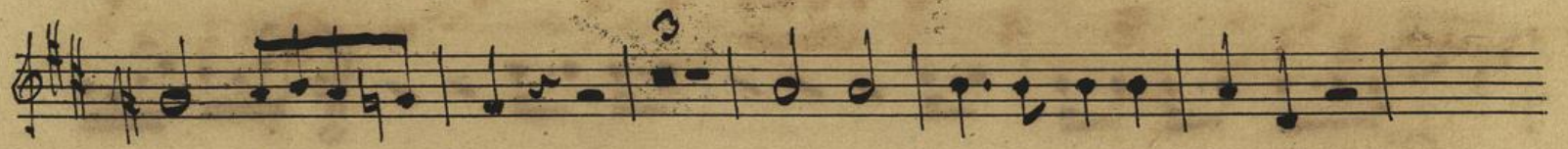
No. 6. Allegro

Con spirito e Marcato.

Handwritten musical score for "No. 6. Allegro" in D major, 3/4 time. It consists of seven staves. The first staff has *f'or*. The sixth staff has *mf* and *p'ia*. The seventh staff has a triplet. The piece concludes with a double bar line.

No. 7.
Preghiera $\frac{3}{2}$ 36 8

No. 8.
Allegro $\frac{3}{4}$ 10 for



No 1. Allegro

Viola.

Schicht, te deum.

Maestoso.

Handwritten musical notation on a five-line staff. The first measure contains a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music begins with a *for* dynamic marking. The notation includes various note values, rests, and slurs.

Handwritten musical notation on a five-line staff, continuing the piece. It features a *mf* dynamic marking and a *pia* (piano) marking.

Handwritten musical notation on a five-line staff, continuing the piece. It features a *mf* dynamic marking.

Handwritten musical notation on a five-line staff, continuing the piece. It features a *mf* dynamic marking and a *pia* marking.

Handwritten musical notation on a five-line staff, continuing the piece. It features a *mf* dynamic marking.

Handwritten musical notation on a five-line staff, continuing the piece. It features a *for* dynamic marking.

Handwritten musical notation on a five-line staff, continuing the piece. It features a *for* dynamic marking and a *Adagio* tempo marking with a 3/4 time signature.

Handwritten musical notation on a five-line staff. It begins with a *Allegro maestoso* tempo marking and a *for* dynamic marking. The notation includes various note values and rests.

Handwritten musical notation on a five-line staff, continuing the piece. It features a *mf* dynamic marking.

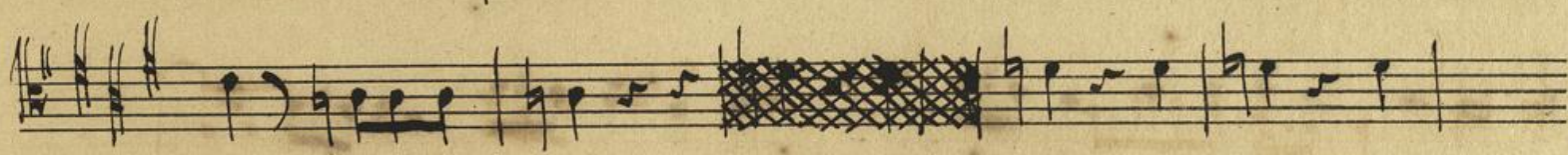
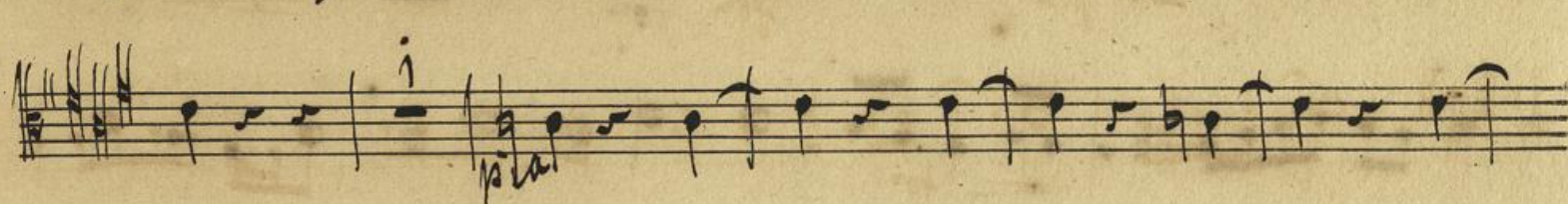
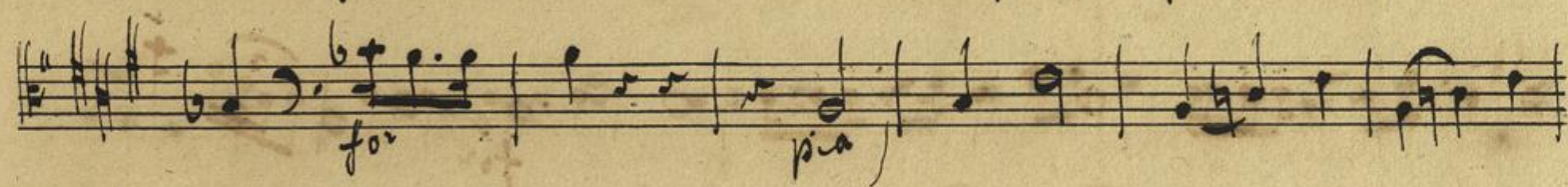
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No 2.

Andante



N^o 3.

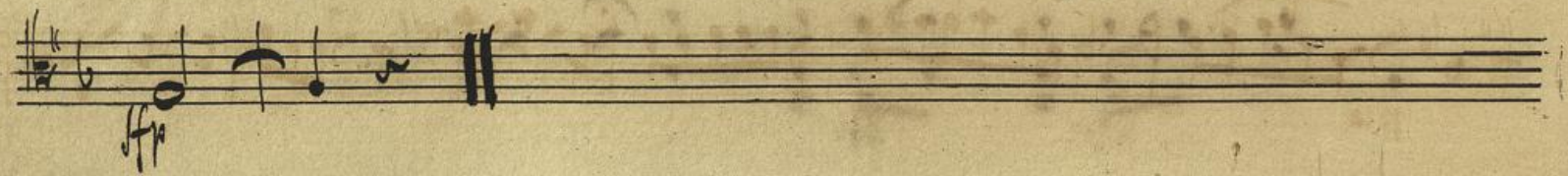
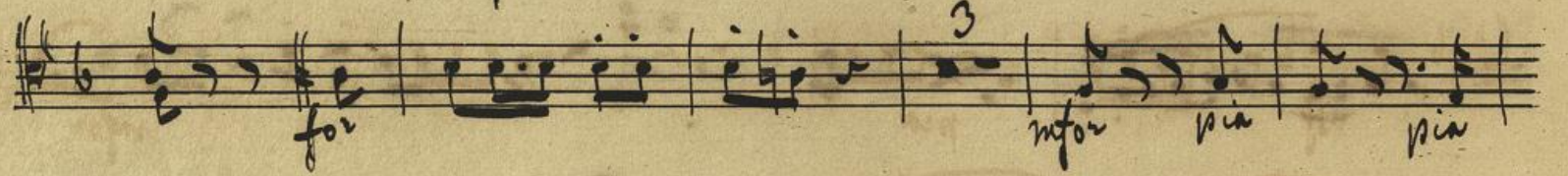
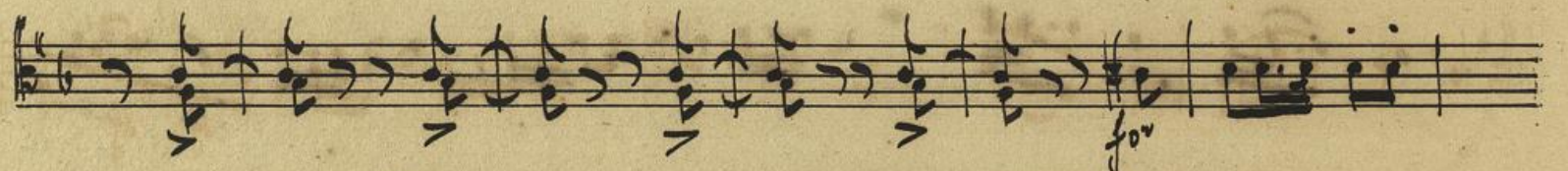
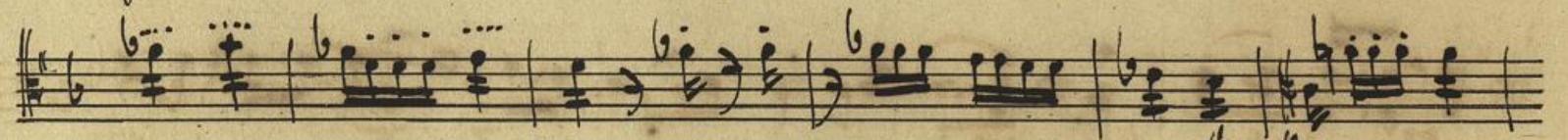
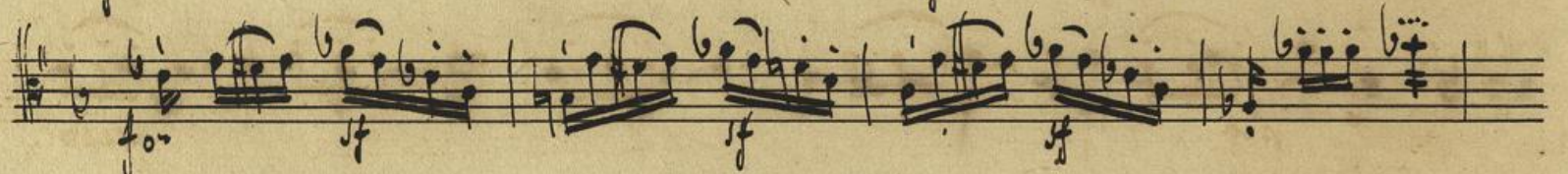
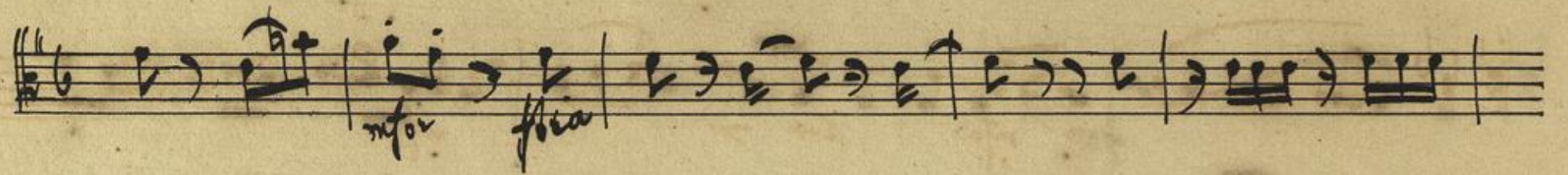
Allabreve.

A handwritten musical score on aged paper, consisting of 11 staves. The title 'N^o 3. Allabreve.' is written in the top left. The music is in 2/4 time, indicated by the 'C' time signature. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature 'C'. A '2' is written above the first measure, and a 'f' (forte) dynamic marking is below the second measure. The score contains various rhythmic values including eighth, sixteenth, and thirty-second notes, as well as rests and slurs. The paper shows signs of age with some staining.

Handwritten musical score consisting of six staves. The notation includes various note values, rests, and dynamic markings such as *p* and *f*. The piece concludes with a double bar line.

No. 4.

Handwritten musical score for a piece titled "Andantino". It consists of seven staves. The notation includes a 2/4 time signature, various note values, rests, and dynamic markings such as *p* and *f*. The piece concludes with a double bar line and the initials "N.S."



No. 5.

Messo Adagio. $\text{♩} = 66$ $\frac{3}{4}$ *da pica* *cresc pica*

Musical staff with notes and dynamics: *mf*, *pica*, *mf*

Musical staff with notes and dynamics: *mf*, *pica*, *mf*, *mf*

Musical staff with notes and dynamics: *pica*, *cresc*

Musical staff with notes and dynamics: *for*, *pica*, *for*, *pica*

Musical staff with notes and dynamics: *mf*, *pica*

Musical staff with notes and dynamics: *for*, *sf*, *sf*, *pica*

Musical staff with notes and dynamics: *sf*, *sf*

Musical staff with notes and dynamics: *pica*, *for*, *pica*

Musical staff with notes and dynamics: *for*, *pica*

Musical staff with notes and dynamics: *sf*, *pica*, *mf*

Musical staff with notes and dynamics: *pica*

creso *pia* *f* *f*

pia

No. 6. Allegro

Con Spirito e Marcato

for

f

f

f

f *pia*

f

for

f

f *f*

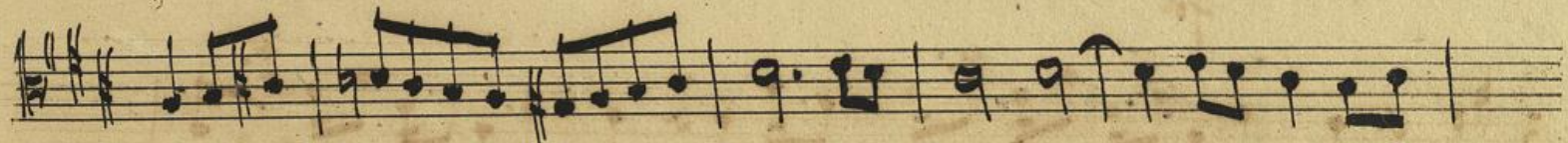
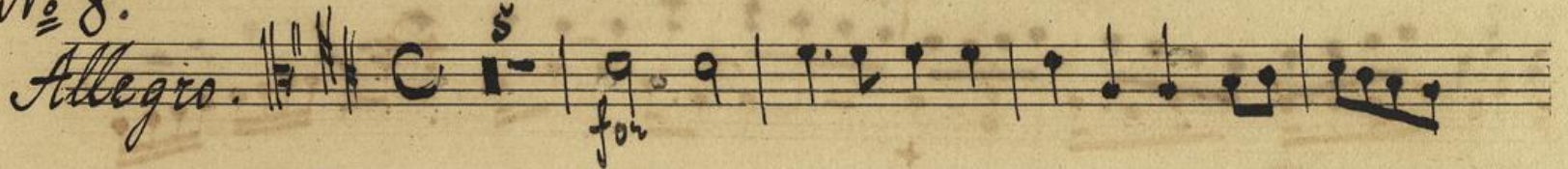
f



No. 7.



No. 8.



Handwritten musical notation on five staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system across five staves. The notation is somewhat faded and shows signs of age.

Ten blank musical staves, arranged in two groups of five. Each staff consists of five horizontal lines. There is no notation on these staves.

No. 1. Allegro

Soprano Solo.

Schicht, Te Deum

Maestoso ࣘ# C 18

Te de-um lau-damus

te do-mi-num confi-temur te aeternum patrem

omnis terra omnis terra vene-ra-tur

14

for-ti-bi Che-rubim, et Se-raphim in-ces-sa-bi-li Vo-ce pro-

cla-man-t. Adagio ࣘ# 3/4 mf Sanctus, Sanctus, Sanctus

Allegro Maestoso ࣘ# C for for

domi-nus de-us Sa-ba-oth. Pleni sunt

coeli et ter-ra, ma-jes-ta-tis glo-ri-ae tu-ae pleni,

pleni sunt coeli et terra ma-jes-ta-tis glo-ri-ae tuae, ma-jes-

tatis glo-ri-ae tu-ae.

No. 2.

Andante ࣘ# 3/4 28

for Te laudat, te laudat, te

mf marti-rum can-di-da-tus, laudat ex-er-ci-

15 tus, V. S.

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Te per or-bem ter-ra-rum sanc-ta con-fi-te-tur
con-fi-te-tur ec-cle-si-a, patrem, patrem im-
mense majes-tatis, im-mense majes-ta-tis, im-
men-se majes-ta-tis. Sanctum quoque para-
clum spi-ri-tum, sanctum para-cle-tum spi-ri-tum.
Patrem, fi-li-um, et sanctum pa-ra-cle-tum
spi-ri-tum patrem, fi-li-um et sanctum pa-ra-
cle-tum spi-ri-tum.

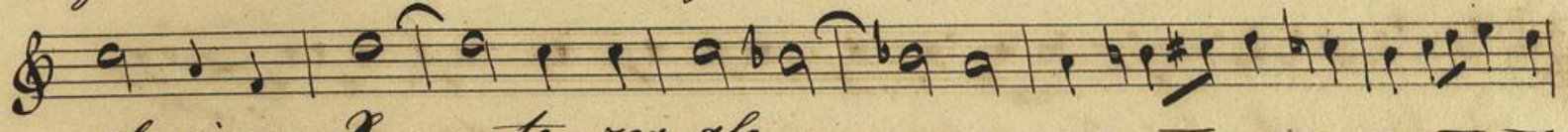
No. 3.
Allabreve
Tu rex glo-ri-æ Chris-te rex glo-
-ri-æ A-te tu patris sem-pi-ternus
sem-pi-ter - - - nus es fi - - - li-us.
Tu rex glo-ri-æ A-te, rex glo-



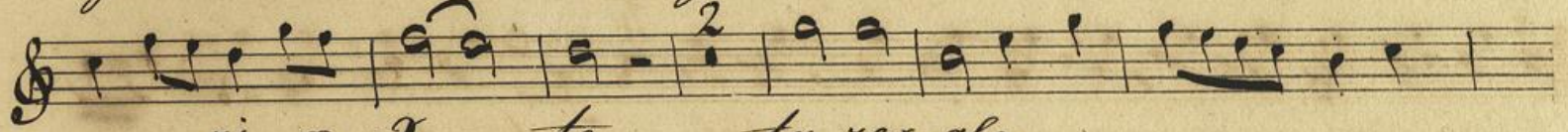
ri-a X-te Tu rex



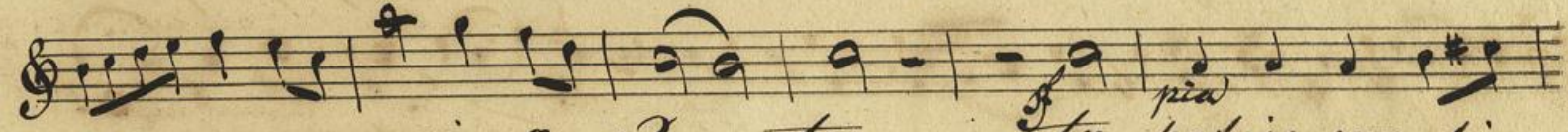
glo-ri-a Chris-te rex glo - - ri-a X-te Tu rex



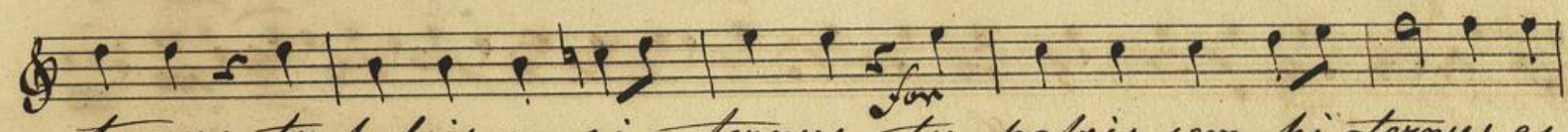
glo-ri-a X - - te rex glo - - - - -



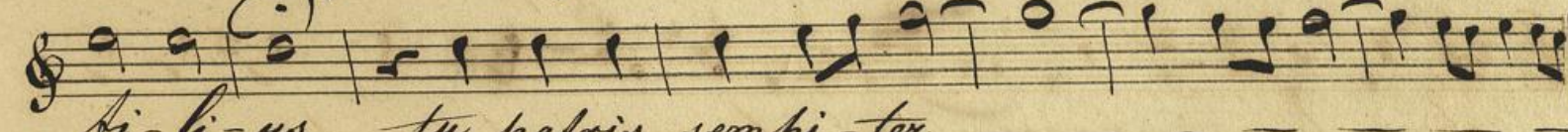
- - ri-a X - - te tu rex glo - - - - -



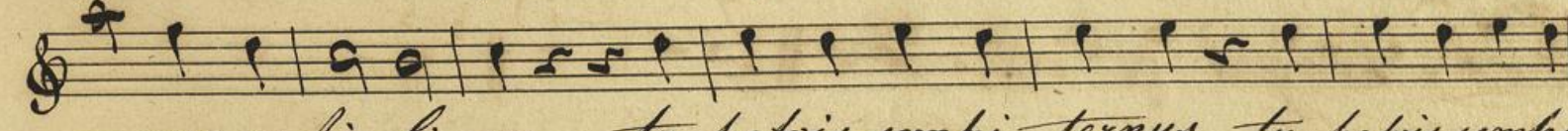
- - - ri-a X - te tu ^{piu} patris sem-pi-



ternus, tu patris sempi - ternus, tu patris sem-pi - ternus es



fi-li-us, tu patris sempi - ter



- nus es fi-li-us, tu patris sempi - ternus, tu patris sempi -



ternus es fi-li-us, patris sempi - ter - - nus es fi - li -



us.

No 4.
Andantino G major $\frac{2}{4}$ 30 10
for Judea crede-ris



esse venturus, es - se ven-tu - rus, Judea crede-ris

V.S.

es-se ven-turus ju-deæ re-de-ris es-se ven-tu-rus,
 es-se ven-tu-rus ¹⁴ *for* Tu rea glo-ri-æ, tu rea glori-a
 A-te, A-te ^{ria} æ-ter-na fac, cum sanctis tu-is, *for* in
 glori-a nume-rari, nume-rari, in glo-ri-a nu-me-
 ra-ri, nume-ra - - ri ^{ria} fac, cum sanctis tuis *for* in
 glori-a, nume-rari, nume-rari, in glo-ri-a nu-me-
 ra-ri, nume-ra - - ri.

No. 5.
Molto Adagio G^{\flat} $\frac{3}{4}$ ⁶⁹ ||

No. 6. Allegro
Con spirito G^{\sharp} C ² *for* Et re-ge eos et ea-tol-le
 illos usque in æ-ternum us-que in æ-ternum ea-
 tol-le il-los usque in æ-ter - - num ⁸ et lau-
 damus, no-men tuum, in se-culum, se-cu-lis, in

se-cu-lum se-cu-li et lau-da-mus no-men tuum in
 se-cu-lum se-cu-li et lau-da-mus no-men tuum in
 se-cu-lum se-cu-li, in se-cu-lum se-cu-li.

No. 7.
 Ritornello a quattro Voci $\frac{3}{4}$ 36 80

No. 8.
 Allegro $\frac{3}{4}$ 15

In te do-mine spe-ra-vi non con-fun-dar
 in a-ter-num, non confundar in a-ter-num,
 in te do-mine spe-ra-vi, non con-fun-dar
 in a-ter-num, in a-ter-num,
 in te do-mi-ne spe-ravi non con-fun-dar in a-ter-num,
 non confundar in a-ter-num.

in te do-mi-ne spe-ravi, non con-fundar in a-
ter - - - - -
- num, in a-ter - num non con-fun-dar in a-
ter - num, in te do-mi-ne spe-ra-vi, non con -
fun-dar in a-ter - - - - - num, in a -
ter - - - - - num - - - - - ||

No. 1. Allegro
maestoso.

Bassi.

Schicht, Baum.

Handwritten musical score for Basses, consisting of 12 staves of music in G major and 3/4 time. The score includes various dynamics such as 'for', 'pica', 'mf', and 'p'. A circular stamp with the name 'VERKENIUS' is located on the fourth staff.

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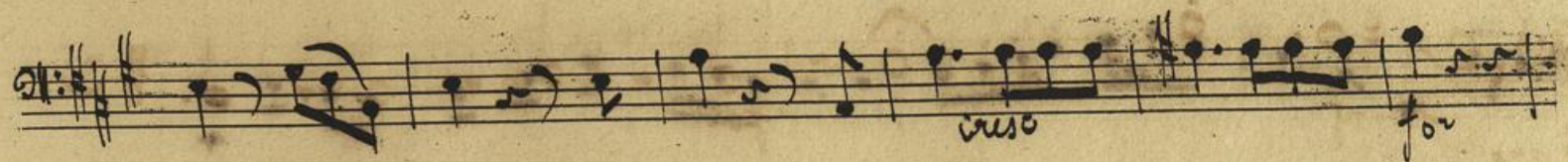
Adagio.

Allegro

maestoso

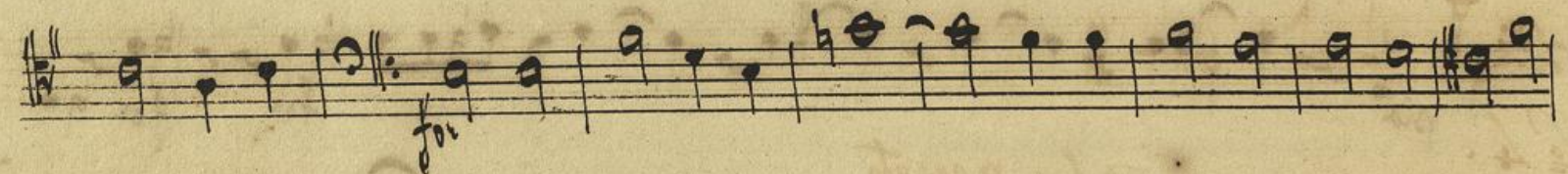
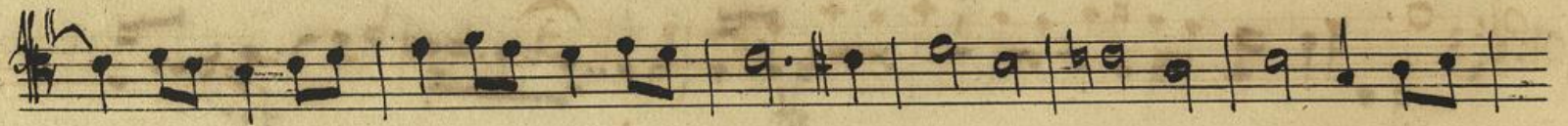
No. 2.

Andante.





No. 3.



Handwritten musical score for a piece in G major, 2/4 time. It consists of nine staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include 'p' and 'f'. The piece concludes with a double bar line on the ninth staff.

No. 4.

Andantino *molte marcato*

Handwritten musical score for "No. 4. Andantino molte marcato". It consists of four staves of music in 2/4 time. The first staff has a treble clef and a key signature of one flat (F major). The music is characterized by dense sixteenth-note passages. Dynamic markings include 'f', 'p', and 'pca'.

Handwritten musical score for Cello and Basses, consisting of 12 staves. The music is written in treble clef with a 6/8 time signature. The score includes various dynamic markings such as *mf*, *f*, *ff*, *pia*, and *Bassi*. A section of the score is crossed out with a dense grid of lines. The word "Cello" is written at the end of the sixth staff, and "Bassi" is written below the eighth staff. The notation includes eighth and sixteenth notes, rests, and some complex rhythmic patterns.

Handwritten musical notation on a single staff, featuring a treble clef, a 6/8 time signature, and dynamic markings: *for*, *mf*, and *pia*.

Handwritten musical notation on a single staff, featuring a treble clef, a 6/8 time signature, and a dynamic marking: *stia*.

no. 5.

mezzo Andagio

Handwritten musical notation on two staves, featuring a treble clef, a 6/8 time signature, and dynamic markings: *mf pia*, *cresc*, *pia*, *pia*, and *pia*.

Handwritten musical notation on two staves, featuring a treble clef, a 6/8 time signature, and dynamic markings: *mf*, *pia*, *mf*, *mf*, and *mf*. The second staff includes the instruction *Col Violoncelli*.

Handwritten musical notation on a single staff, featuring a treble clef, a 6/8 time signature, and dynamic markings: *mf pia*, *sf*, *pia*, and *mf*.

Handwritten musical notation on a single staff, featuring a treble clef, a 6/8 time signature, and dynamic markings: *pia* and *cresc*.

Handwritten musical notation on a single staff, featuring a treble clef, a 6/8 time signature, and dynamic markings: *for*, *pia*, *for*, *pia*, and *for*.

Handwritten musical notation on a single staff, featuring a treble clef, a 6/8 time signature, and dynamic markings: *mf* and *pia*.

Handwritten musical notation on a single staff, featuring a treble clef, a 6/8 time signature, and dynamic markings: *for*, *sf*, and *sf*.

Handwritten musical notation on two staves. The first staff begins with the dynamic marking *pia*. The second staff also begins with *pia*. The music is in 6/8 time and features a melodic line with various rhythmic values and a bass line with longer note values.

Handwritten musical notation on a single staff, continuing the melodic line from the previous system.

Handwritten musical notation on two staves. The first staff contains dynamic markings *sf sf*, *pia*, and *for pia*. The second staff contains *sf sf* and *pia*.

Handwritten musical notation on a single staff, featuring dynamic markings *sf* and *pia*.

Handwritten musical notation on a single staff, featuring dynamic markings *mf* and *pia*.

Handwritten musical notation on a single staff, ending with a dynamic marking *sf*.

Handwritten musical notation on a single staff, featuring dynamic markings *pia*, *ausc*, and *sf sf*.

Handwritten musical notation on a single staff, concluding with a double bar line.

Two empty musical staves at the bottom of the page.

No. 6. Allegro con spirito

e Marcato.

Handwritten musical notation on a five-line staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure contains a dynamic marking of *for*. The notation consists of a series of eighth and sixteenth notes, some beamed together, with various rests.

Handwritten musical notation on a five-line staff, continuing the piece with similar rhythmic patterns and note values.

Handwritten musical notation on a five-line staff, showing a continuation of the melodic and rhythmic development.

Handwritten musical notation on a five-line staff, featuring a mix of eighth and sixteenth notes.

Handwritten musical notation on a five-line staff. It includes dynamic markings of *mf* and *pia* (piano).

Handwritten musical notation on a five-line staff. It features a dynamic marking of *pp* (pianissimo) and a fermata over a note.

Handwritten musical notation on a five-line staff. It includes a dynamic marking of *for*.

Handwritten musical notation on a five-line staff, showing a continuation of the piece.

Handwritten musical notation on a five-line staff. It includes dynamic markings of *sf* (sforzando).

Handwritten musical notation on a five-line staff, featuring a continuation of the melodic line.

Handwritten musical notation on a five-line staff. It includes a dynamic marking of *sf* and ends with a double bar line and the initials *A.S.*



No. 7. Preghiera

Con divozione

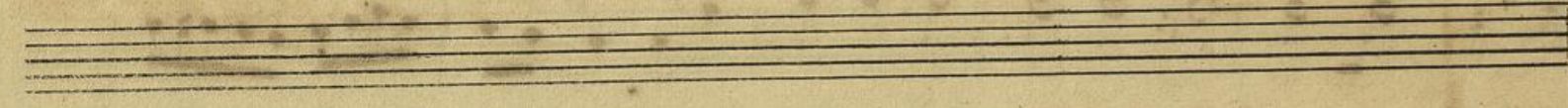
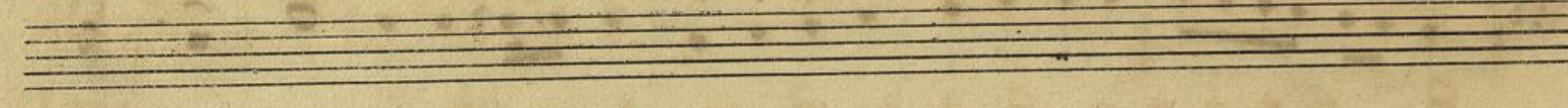
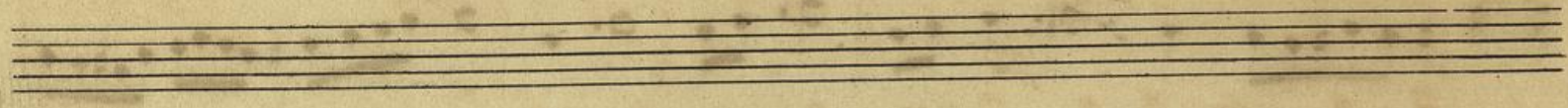
Violin I
Violin II
Cello
Basso
p
f
mf
pizz

No. 8.

Allegro

f

A handwritten musical score on aged, yellowed paper. The score consists of 11 staves of music, each beginning with a treble clef and a key signature of one sharp (F#). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'i' and '2'. The paper shows signs of age, including foxing and some staining. The bottom of the page features three empty staves.



No. 1. Allegro
Maestoso.

Flauto 1^{mo}.

Schicht, te deum.

Handwritten musical notation for the first part of the piece, measures 1-10. The notation is on a single staff with a treble clef and a key signature of two sharps (F# and C#). The time signature is common time (C). The music consists of a series of chords and melodic fragments, with some notes beamed together. There are dynamic markings like 'for' and 'mf'.

Handwritten musical notation, measures 11-15. This section is marked 'Trio' and features a change in time signature to 3/4. The music continues with chords and melodic lines.

Handwritten musical notation, measures 16-20. This section is marked 'Allegro Maestoso' and returns to common time (C). The tempo and character change significantly.

Handwritten musical notation, measures 21-25. The music continues with a similar rhythmic and melodic pattern to the previous sections.

Handwritten musical notation, measures 26-30. This section is marked 'Solo' and features a more active melodic line.

Handwritten musical notation, measures 31-35. This section is marked 'Sua' and features a melodic line with a wavy, undulating quality.

No. 2.
Andante

Handwritten musical notation for the second piece, measures 1-5. The notation is on a single staff with a treble clef and a key signature of two sharps. The time signature is 3/2. The music is slower and more lyrical.

Handwritten musical notation for the second piece, measures 6-10. The notation continues with a similar melodic and harmonic style.

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Handwritten musical score consisting of ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *for*, *mf*, and *cresc* are present throughout the piece. The score concludes with a double bar line.

N. 3
Allabreve

Handwritten musical score for a piece titled "Allabreve". It consists of four staves. The notation is in treble clef with a common time signature (C). The music is characterized by a steady, rhythmic pattern of eighth notes. Dynamic markings include *for*. The score includes measures numbered 6, 7, and 8, with the word *8va* written above the notes in measures 8 and 9, indicating an octave shift. The piece ends with a double bar line.

Handwritten musical score consisting of six staves. The notation includes various notes, rests, and dynamic markings. The first staff begins with a *loco* marking and a fermata over a group of notes. The second staff has a *for* marking. The third staff features a *for* marking and a *pia* marking above a wavy line. The fourth staff has a *for* marking and a *loco* marking. The fifth staff has a *8va* marking above a wavy line. The sixth staff has a *8va* marking above a wavy line. The piece concludes with a double bar line.

No. 4.

Andantino

Handwritten musical score for No. 4, consisting of five staves. The notation is dense with many beamed notes and rests. The first staff has a *loco* marking and a *for* marking. The second staff has a *6* marking above a wavy line and a *loco* marking. The third staff has a *for* marking and a *pia* marking above a wavy line. The fourth staff has a *10* marking above a wavy line and a *for* marking. The fifth staff has an *8* marking above a wavy line and a *for* marking. The piece concludes with a double bar line and the initials *A.S.*

Handwritten musical score for a piece in 6/8 time, consisting of five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Dynamic markings include 'for' (forte) and 'dolce' (dolce). The piece concludes with a double bar line and a fermata on the final note of the fifth staff.

*No. 6. Allegro
Con spirito*

Handwritten musical score for "No. 6. Allegro Con spirito", consisting of five staves. The first staff begins with a treble clef, a key signature of two sharps (D major), and a common time (C) signature. The notation features a mix of eighth and sixteenth notes, with some passages marked 'for' (forte) and 'luc' (lucido). The piece ends with a double bar line and a fermata on the final note of the fifth staff.

No. 7.

Pezhiva. $\frac{3}{2}$ 36 8

No. 8.

Allegro. 10

No. 1. Allegro.

Flauto 2^{do}

Schicht, te deum.

Maestoso.

Handwritten musical score for Oboe 1 and Flauto 2. The score consists of ten staves of music in G major (one sharp). The first staff begins with a C-clef and a common time signature. The tempo is marked 'Allegro' and 'Maestoso'. Dynamics include 'for' (forte) and 'mf' (mezzo-forte). The score includes various note values, rests, and articulation marks. A double bar line appears on the sixth staff, followed by a change in tempo to 'Adagio' and a 3/4 time signature. Below this, the tempo returns to 'Allegro maestoso' with a common time signature. The piece concludes with a final cadence on the tenth staff.

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No. 2.

Andante

Handwritten musical score for the second movement, 'Andante'. It consists of two staves of music in G major. The first staff begins with a C-clef and a 3/4 time signature. The tempo is marked 'Andante'. Dynamics include 'for'. The score includes various note values and rests. A double bar line is present on the second staff, followed by a change in time signature to common time. The piece concludes with a final cadence on the second staff.

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R 1793/7

Handwritten musical notation on a single staff. The key signature has two sharps (F# and C#). The music begins with a *for* dynamic marking, followed by *mf* and *cresc.* markings. The notes are mostly eighth and sixteenth notes, some beamed together.

Handwritten musical notation on a single staff. The key signature has two sharps. The music starts with a *for* dynamic marking. There are some slurs and accents over the notes.

Handwritten musical notation on a single staff. The key signature has two sharps. The music features a *for* dynamic marking and a fermata over a note. There are some slurs and accents.

Handwritten musical notation on a single staff. The key signature has two sharps. The music starts with a *for* dynamic marking and a fermata over a note. There are some slurs and accents.

Handwritten musical notation on a single staff. The key signature has two sharps. The music features a *for* dynamic marking and a fermata over a note. There are some slurs and accents.

Handwritten musical notation on a single staff. The key signature has two sharps. The music starts with a *for* dynamic marking and a fermata over a note. There are some slurs and accents.

Handwritten musical notation on a single staff. The key signature has two sharps. The music features a *for* dynamic marking and a fermata over a note. There are some slurs and accents.

Handwritten musical notation on a single staff. The key signature has two sharps. The music features a *for* dynamic marking and a fermata over a note. There are some slurs and accents.

Handwritten musical notation on a single staff. The key signature has two sharps. The music starts with a *for* dynamic marking. The tempo marking *Allabreve* is written above the staff.

Handwritten musical notation on a single staff. The key signature has two sharps. The music starts with a *for* dynamic marking and a fermata over a note. There are some slurs and accents.

Handwritten musical notation on a single staff. The key signature has two sharps. The music features a *for* dynamic marking and a fermata over a note. There are some slurs and accents.

Handwritten musical notation on a single staff. The key signature has two sharps. The music features a *for* dynamic marking and a fermata over a note. There are some slurs and accents.

Handwritten musical score for a piece, consisting of 10 staves of music. The notation includes various note values, rests, and dynamic markings such as 'p' and 'pica'.

No. 4.
Andantino

Handwritten musical score for "No. 4. Andantino", consisting of 4 staves of music. The notation includes a 2/4 time signature, dynamic markings like "pica" and "for", and measure numbers 5, 8, 10, and 13.

Handwritten musical score for three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains six measures of music with a "for" dynamic marking. The second staff continues with six measures, including a fermata over the first measure and a "for" dynamic marking. The third staff contains six measures, ending with a double bar line and a "fp." dynamic marking.

No. 6. Allegro
Con Spirito.

Handwritten musical score for six staves. The first staff begins with a treble clef, a key signature of two sharps (D major), and a common time signature (C). It contains six measures of music with a "for" dynamic marking. The second staff continues with six measures. The third staff contains six measures, ending with a double bar line and a "for" dynamic marking. The fourth staff contains six measures. The fifth staff contains six measures. The sixth staff contains six measures, ending with a double bar line.

No. 7.
Preghiera $\frac{3}{4}$ 36 8

No. 8.

Allegro. C 15
for

A page of handwritten musical notation on aged, yellowed paper. The page contains ten staves of music, each consisting of five horizontal lines. The notation is written in dark ink and includes various note values, stems, and beams. The handwriting is somewhat faded and the paper shows signs of age, including some staining and discoloration. The music appears to be a single melodic line, possibly for a voice or a single instrument. The notes are mostly quarter and eighth notes, with some rests and ties. The overall style is that of a historical manuscript.

No 1. Allegro

Oboe 1^{mo}

Schicht, te deum.

Maestoso. *for*

sf *sf*

sf *mp* *mp* *for*

sf *sf*

mf *pia*

for *mf* **Adagio.**

Allegro *for* *sf*

sf *for*

sf *for*

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No. 2. Andante.

Handwritten musical score for No. 2, Andante. The score consists of 12 staves of music in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music features various dynamics including *mf*, *f*, *ff*, and *cresc.* There are several measures with cross-hatching, likely indicating a specific performance technique or a section to be repeated. Measure numbers 5, 17, 19, 2, 12, 8, and 8 are marked above the staves.

No. 3.

Allabreve

6

for

2

5

3

5

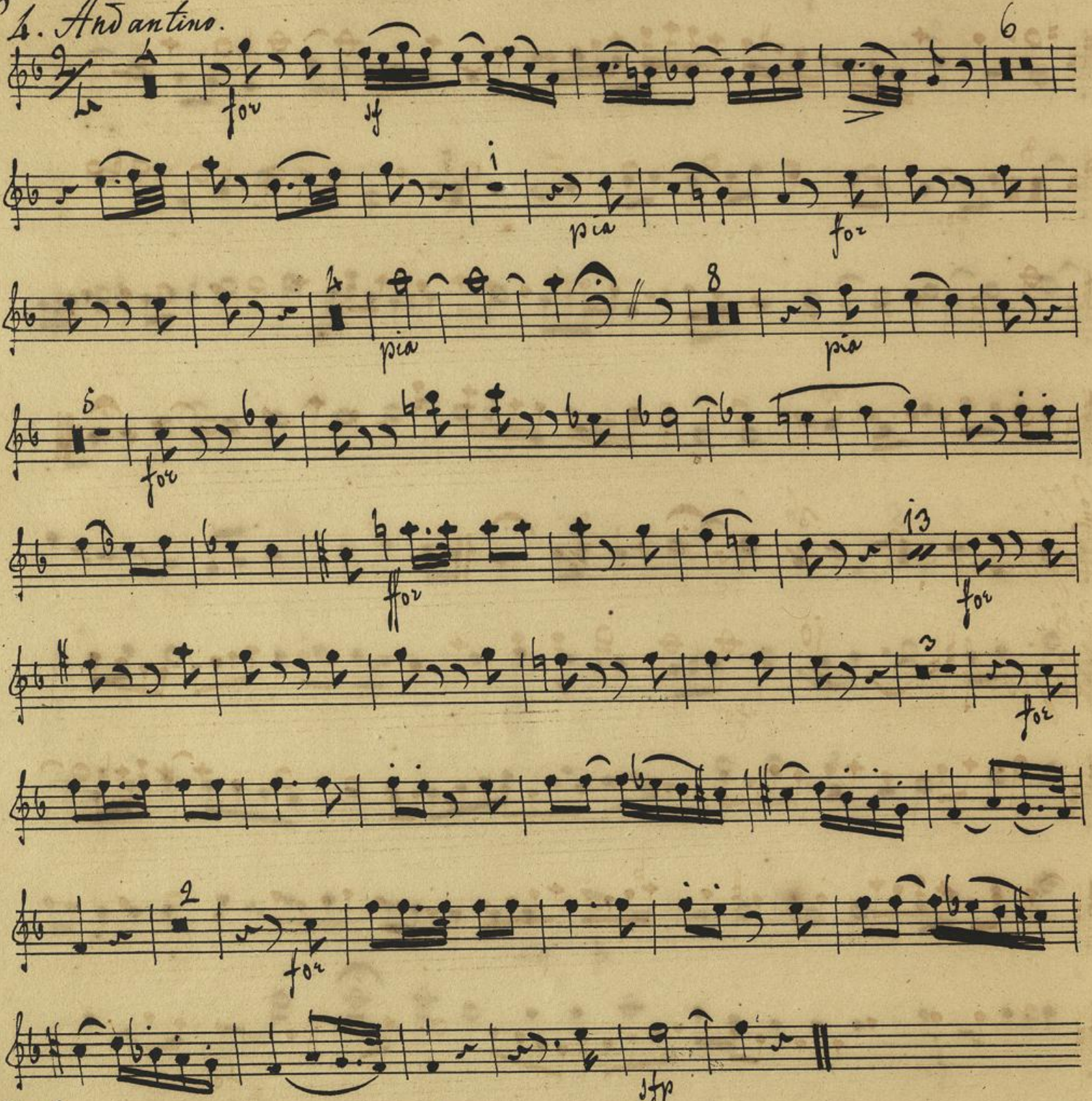
2

f *pia*

for



No. 4. *Andantino.*



No. 5.



Mezzo Andagio.

No. 6. *Allegro*

Con Spirito.



No. 7.
Pregiera $\frac{3}{4}$ 36

No. 8.
Allegro $\frac{3}{4}$ 10 *for*

A handwritten musical score on six 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 first staff begins with a treble clef and a key signature of one sharp. The music consists of a series of notes, some with slurs and ties. The second staff continues the melody with more complex rhythmic patterns. The third staff features a series of dotted notes, possibly representing a specific rhythmic motif. The fourth staff shows a mix of quarter and eighth notes. The fifth staff continues with a similar rhythmic pattern. The sixth staff concludes the piece with a double bar line and a fermata-like flourish.

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

No. 1. Allegro

Oboe 2^{do}.

Schicht, te deum.

Maestoso.

No. 2.

Andante

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Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of two sharps (F# and C#). The music features a series of eighth and sixteenth notes. Dynamic markings include *mf* and *cresc.* (crescendo). A *tr* (trill) is indicated above a note in the second measure.

Handwritten musical notation on a single staff. It continues with eighth and sixteenth notes. A measure rest is marked with the number 17. A *for* (forte) dynamic marking is present.

Handwritten musical notation on a single staff. It includes a *mf* marking, a *cresc.* marking, and several *for* markings.

Handwritten musical notation on a single staff. It features a *ff* (fortissimo) marking and a *tr* (trill) above a note.

Handwritten musical notation on a single staff. It includes a *for* marking and a measure rest marked with the number 12.

Handwritten musical notation on a single staff. It features a *tr* (trill) above a note.

Handwritten musical notation on a single staff. It includes a *for* marking and a measure rest marked with the number 8.

Handwritten musical notation on a single staff. It continues with eighth and sixteenth notes.

Handwritten musical notation on a single staff. It features a *tr* (trill) above a note.

Handwritten musical notation on a single staff. It includes a *tr* (trill) above a note and a double bar line.

No. 3.

Handwritten musical notation on a single staff. It begins with the tempo marking *Allabreve* and a *for* marking.

Handwritten musical notation on a single staff. It continues with eighth and sixteenth notes.

A handwritten musical score on aged, yellowed paper. The score consists of 12 staves of music, written in a single system. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The music is written in a cursive, handwritten style. There are several dynamic markings: *mf* and *pia* on the 10th staff, *f* on the 5th staff, and *for* on the 10th and 11th staves. A second ending bracket is visible on the 5th staff, marked with a '2'. The paper shows signs of age, including foxing and water stains.

No. 4.

Andantino

No. 5.

Mezzo Andagio

No. 6. Allegro

Con Spirito. *f*

No. 7.

Reghiera $\frac{3}{2}$ *f*

No. 8.

Allegro. *f*

Handwritten musical notation on six staves. The notation is in treble clef with a key signature of two sharps (F# and C#). The first staff begins with a treble clef and a key signature of two sharps. The music consists of a series of notes, including quarter notes, eighth notes, and sixteenth notes, with some rests. The second staff continues the melody with similar note values. The third staff features a measure with a fermata over a note, followed by a double bar line and a circled number '8'. The fourth staff starts with a measure containing a fermata over a note. The fifth and sixth staves continue the melodic line. The paper shows signs of age, including foxing and staining.

Seven empty musical staves, each consisting of five horizontal lines, arranged vertically. These staves are blank and appear to be part of a larger manuscript page.

Maestoso. Musical notation for the first section, measures 1-10. Includes dynamics: *for*, *sf*, *mf*, *for*.

Andagio. Musical notation for the second section, measures 11-15. Includes dynamics: *mf*, *for*.

Allegro Maestoso. Musical notation for the third section, measures 16-20. Includes dynamics: *for*, *sf*.

Musical notation for the fourth section, measures 21-25. Includes dynamics: *sf*.

No. 2. Andante. Musical notation for the fifth section, measures 26-30. Includes dynamics: *for*, *sf*.

No. 3. in C. Allabreve. Musical notation for the sixth section, measures 31-35. Includes dynamics: *for*.

Musical notation for the seventh section, measures 36-40. Includes dynamics: *for*.

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A handwritten musical score on aged, yellowed paper. The score consists of 12 staves of music, all written in a single system. The notation is in a single clef (likely treble clef) and includes various rhythmic values, accidentals, and articulation marks. The music is written in a style characteristic of 18th or 19th-century manuscript notation. There are several dynamic markings: *ff* (fortissimo) and *piu* (piano) are written in the eighth staff. There are also some numerical markings above notes, such as '3' and '5', which likely indicate fingerings or specific rhythmic patterns. The paper shows signs of age, including foxing and some staining.

No. 4. in B.

Andantino. $\frac{3}{4}$

Handwritten musical score for "Andantino" in B major, 3/4 time. The score consists of 11 staves of music. It includes various musical notations such as notes, rests, and ornaments. Performance markings include "for" (forte), "Solo", and "Tutti". Fingerings are indicated by numbers 1-5 above notes. The piece concludes with a double bar line and a fortissimo (ff) marking.

~~No. 5.~~ in B.
Messopragio. $\frac{3}{4}$

Solo

Handwritten musical score for a solo piece, consisting of ten staves of music. The notation includes treble clefs, various note values, rests, and dynamic markings such as *sf* and *ffp*. The piece concludes with a double bar line and a repeat sign.

No. 6. in A.

Allegro con Spirito

Handwritten musical score for "No. 6. in A. Allegro con Spirito", consisting of five staves of music. The notation includes treble clefs, a common time signature, and various note values. The piece ends with a double bar line and a repeat sign.

No. 7. *Pezhiera* $\frac{3}{4}$ 36

No. 8. *Allegro* in A. 10

Handwritten musical notation on three staves. The first staff begins with a treble clef and a 6/8 time signature. It contains a sequence of notes and rests, including a half note, a quarter note, and several eighth notes. The second staff continues the notation with various note values and rests. The third staff concludes the piece with a double bar line and a decorative flourish.

Ten blank musical staves, each consisting of five horizontal lines, arranged vertically on the page.

No. 1. Allegro

Clarinetto 2^{da}

Schicht, te deum.

Maestoso.

No. 2.

Andante

No. 3.

Allabreve

Facont.

No. 4. in B.

Andantino.

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No. 5.

Mezzo Adagio

69

No. 6 Allegro in A.

An spirito.

R 1793/11 2

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f
fierte

Musical notation on a staff.

Musical notation on a staff.

No. 7.
Adagio $\frac{3}{4}$ *36*

No. 8. *in A.* *Allegro.* $\frac{3}{4}$ *15*

Musical notation on a staff.

Musical notation on a staff.

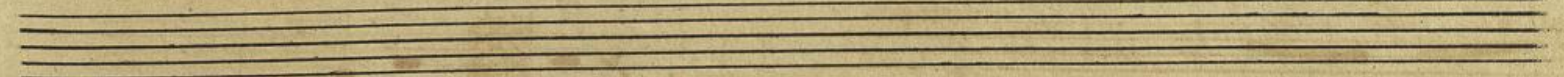
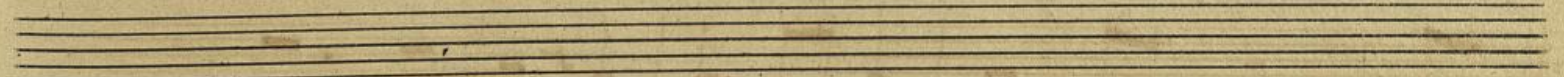
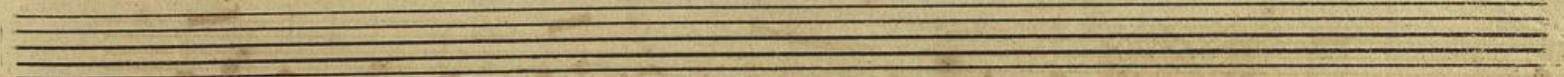
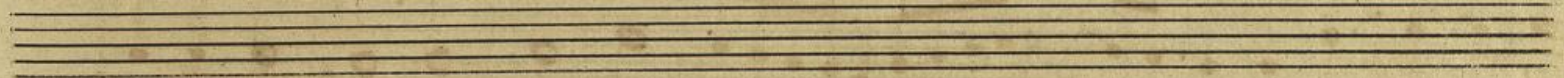
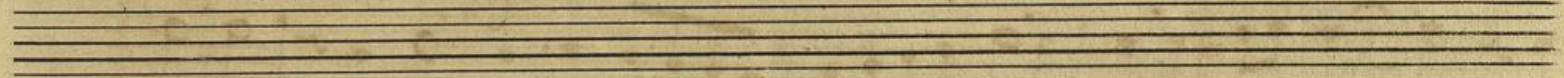
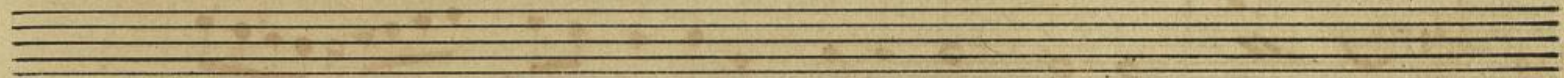
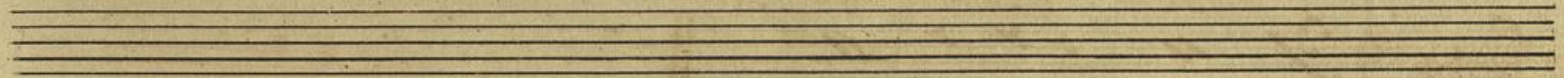
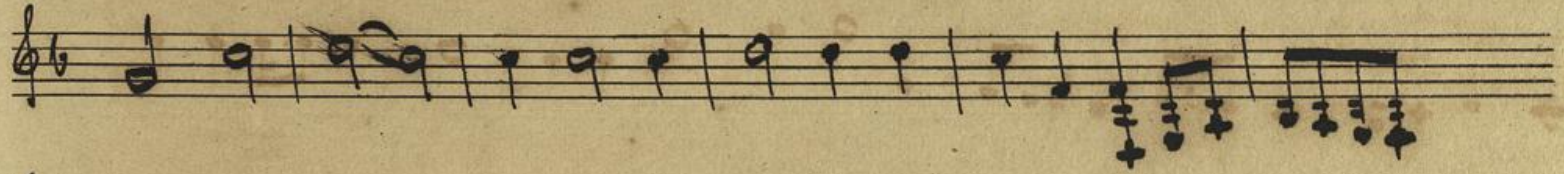
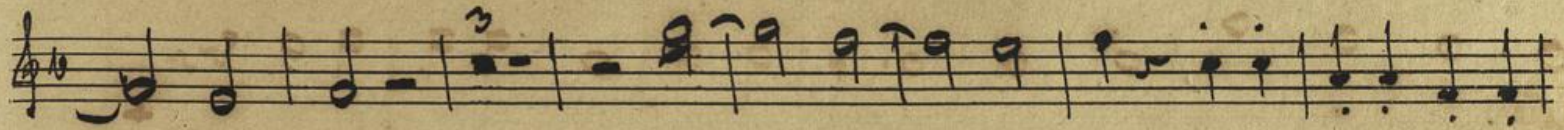
Musical notation on a staff.

Musical notation on a staff with a large blacked-out section.

Musical notation on a staff.

Musical notation on a staff with a blacked-out section.

Musical notation on a staff.



This image shows a page of aged, yellowed paper with ten sets of five-line musical staves. The top three staves contain handwritten musical notation, including various note heads, stems, and beams. The notation is somewhat faded and difficult to read due to the age of the paper. The remaining seven staves are empty, showing only the horizontal lines of the staff system. The paper has a textured appearance with some foxing and staining, particularly in the lower half.

Vci. Allegro

Fagotto 1^{mo}.

Schicht, te drum.

Maestoso.

Handwritten musical score for Fagotto 1^{mo}. The score consists of ten staves of music in G major, 3/4 time. It features various dynamics including fortissimo (ff), sforzando (sf), and piano (p), as well as articulation like accents and slurs. The tempo markings 'Allegro' and 'Maestoso' are present. A 'VERKENIUS' stamp is visible on the sixth staff.

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Handwritten musical score for the first piece, consisting of five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *mf* and *f*. The piece concludes with a double bar line.

No. 2. *Andante*

Handwritten musical score for the second piece, consisting of nine staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p*, *mf*, *f*, and *cresc*. The piece concludes with a double bar line.

A handwritten musical score consisting of seven staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *for* and *pin*. The piece concludes with a double bar line.

No. 3.

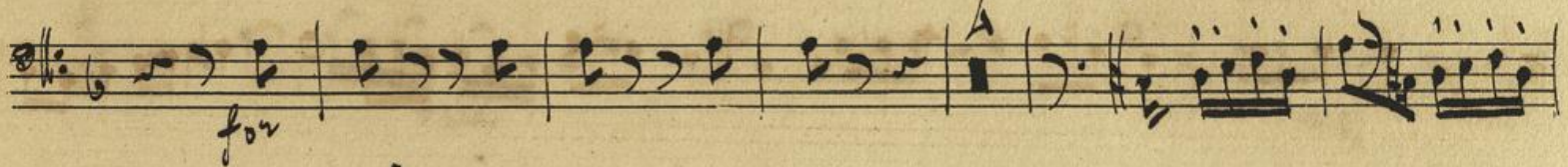
Allabro

A handwritten musical score for a piece titled 'Allabro', consisting of five staves. The notation includes a tempo marking 'Allabro', a first ending bracket with a '2', and various rhythmic and melodic patterns.

A handwritten musical score on aged, yellowed paper. The score consists of 12 staves of music, arranged in a single column. The notation is in a single system, likely for a single melodic line. The music is written in a style characteristic of the 18th or 19th century, with various note values, rests, and accidentals. There are several dynamic markings: 'for' appears on the 4th, 7th, and 9th staves; 'p' (piano) is written above the 8th staff; and 'f' (forte) is written above the 8th staff. The paper shows signs of age, including foxing and some staining. The handwriting is in dark ink, and the staves are clearly defined.



No. 4.



Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music begins with a dynamic marking of *for* (forte) and contains several measures of rhythmic patterns.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music concludes with a double bar line. A dynamic marking of *spia* (sforzando) is present.

*No 5. Mezzo
adagio.*

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music starts with a dynamic marking of *for* and includes a measure with a fermata. A dynamic marking of *mf* (mezzo-forte) is also present.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music includes a measure with a fermata and a dynamic marking of *mf*.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music includes a dynamic marking of *for* and several measures of rhythmic patterns.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music includes a dynamic marking of *for* and a measure with a fermata.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music includes a dynamic marking of *for* and a measure with a fermata.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music includes a dynamic marking of *for* and a measure with a fermata.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music concludes with a double bar line.

Two empty musical staves.

*No 6. Allegro
Con spirito*

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music begins with a dynamic marking of *for*.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music continues with various rhythmic patterns.

A handwritten musical score on aged paper, consisting of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody. The third staff features a triplet of eighth notes and a dynamic marking of *mf.*. The fourth staff shows a change in rhythm and dynamics. The fifth staff continues the melodic line. The sixth staff includes a sequence of chords marked with '4' below them. The seventh staff continues the melody. The eighth staff is a double bar line followed by the title *No. 7. Fregiera* in a new key signature of two sharps (F# and C#) and a 3/4 time signature, with a measure number of 36. The ninth staff begins with the title *No. 8.* and the tempo marking *Allegro*, followed by a common time signature (C) and a measure number of 5. The tenth staff concludes the piece with a double bar line and the initials *V.S.*

A handwritten musical score on ten staves. The notation is in a single system, likely for a string quartet or similar ensemble. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music consists of various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals. The notation is somewhat dense and appears to be a working draft or a composer's sketch. The paper is aged and shows some staining. The bottom three staves are empty.

No. 1.

Fagotto 2^{do}.

Schicht, te deum.

*Allegro
maestoso*

Handwritten musical score for Fagotto 2^{do}, Schicht, te deum. The score consists of 12 staves of music in G major, 3/4 time. It includes various dynamics such as *f*, *sf*, *mf*, and *p*, and articulation marks like accents and slurs. A double bar line with "Adagio" and a 5/4 time signature appears on the 11th staff. The piece concludes with "Allegro maestoso" and a final cadence.

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Handwritten musical score for five staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *mf* and *for* are present. The score concludes with a double bar line and a repeat sign.

W₂ 2.

Andante

Handwritten musical score for seven staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *for*, *cresc*, and *mf* are present. The score includes measure numbers 17, 2, and 3. The music concludes with a double bar line.



Handwritten musical score for a single melodic line, consisting of eight staves. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'. The piece concludes with a double bar line on the eighth staff.

No. 4.
Andantino 6/8 *dolce*

Handwritten musical score for a single melodic line, consisting of four staves. The notation includes various note values, rests, and dynamic markings such as 'p', 'mf', and 'f'. The piece concludes with a double bar line on the fourth staff.

Handwritten musical notation, first staff, featuring dynamic markings *for* and *pia*, and a *sf* marking.

Handwritten musical notation, second staff, featuring a *sf* marking.

Handwritten musical notation, third staff, featuring a *for* marking and a triplet of eighth notes.

Handwritten musical notation, fourth staff.

Handwritten musical notation, fifth staff, featuring a *for* marking and a *sf* marking.

Handwritten musical notation, sixth staff, featuring a *sf* marking.

Handwritten musical notation, seventh staff, featuring a *for* marking and a triplet of eighth notes.

Handwritten musical notation, eighth staff, featuring a *for* marking and a triplet of eighth notes.

Handwritten musical notation, ninth staff, featuring a *fp.* marking and a double bar line.

No. 5.
mezzo Adagio. Handwritten musical notation, tenth staff, featuring dynamic markings *for*, *pia*, and *cresc*, and measure numbers 8 and 9.

Handwritten musical notation, eleventh staff, featuring dynamic markings *for*, *pia*, and *cresc*.

Handwritten musical notation, twelfth staff, featuring a *for* marking and a double bar line.

Handwritten musical score for five staves in 6/8 time. The notation includes various dynamics such as *for*, *sf*, *pica*, and *mf*. The score features several measures with slurs and accents, and ends with a double bar line.

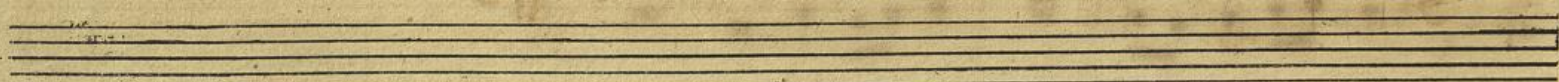
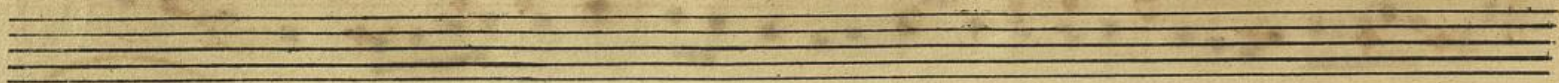
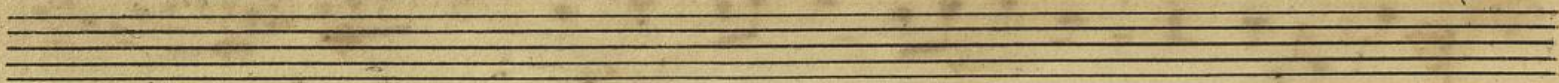
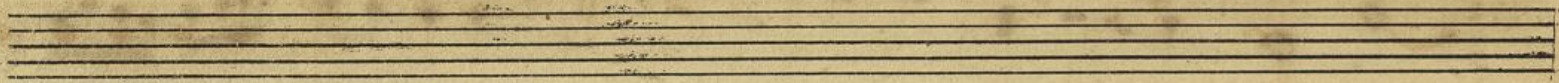
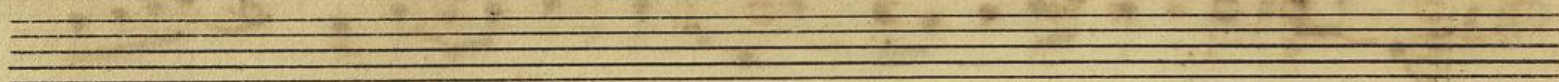
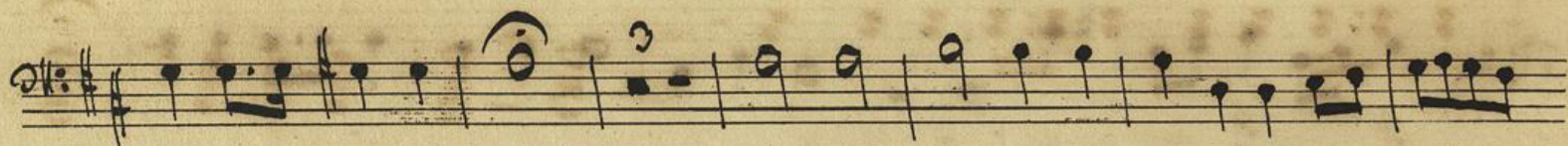
No. 6. Allegro
Con spirito.

Handwritten musical score for six staves in 2/4 time. The notation includes dynamics such as *for* and *mf*. The score features several measures with slurs and accents, and ends with a double bar line.

Handwritten musical notation for the first system, consisting of four staves. The notation includes various notes, rests, and dynamic markings such as *ff* and *f*.

No. 7.
Pregiera. 3/2 36 8

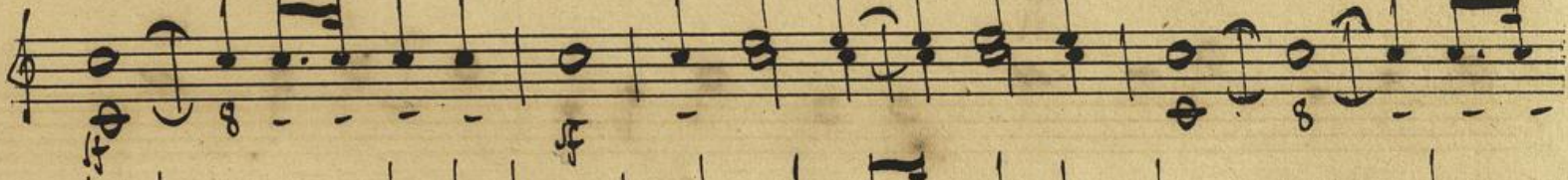
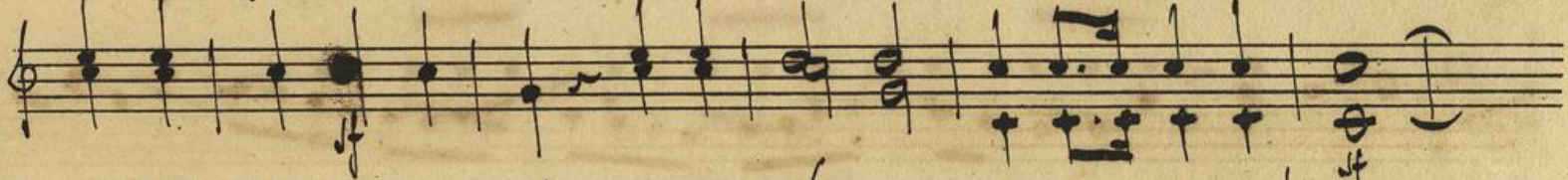
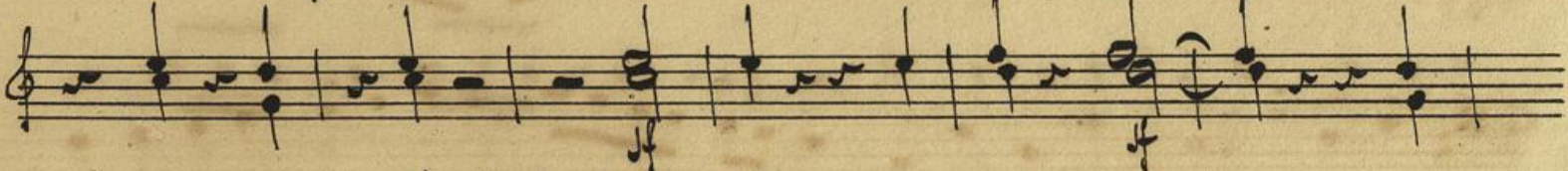
No. 8.
Allegro. C



No. 1. Allegro in D.

Corni.

Schicht, te Deum.



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No. 2. in D.

Andante

No. 3. in C.

Allabreve

Handwritten musical score for the first system, consisting of three staves of music. The notation includes various notes, rests, and dynamic markings.

No. 4. in F

Andantino

Handwritten musical score for the second system, starting with a treble clef, a 2/4 time signature, and a key signature of one flat. It includes measures 12 and 10 with "for" markings.

Handwritten musical score for the third system, continuing the piece with various notes and rests.

Handwritten musical score for the fourth system, featuring a treble clef and a 2/4 time signature, with a "for" marking.

Handwritten musical score for the fifth system, including a treble clef and a 2/4 time signature, with a "for" marking.

Handwritten musical score for the sixth system, continuing the piece with various notes and rests.

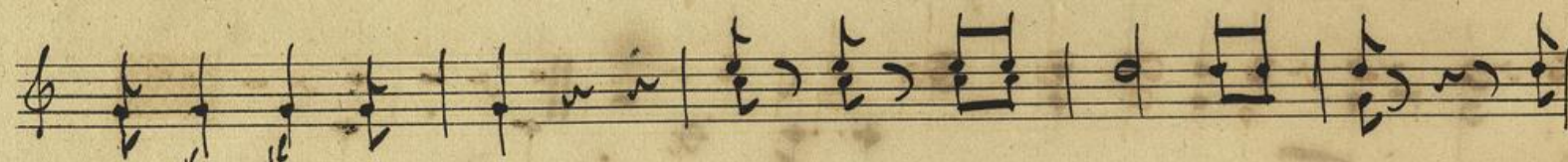
Handwritten musical score for the seventh system, including a treble clef and a 2/4 time signature, with a "pial" marking.

Handwritten musical score for the eighth system, ending with a double bar line and a "ppia" marking.

No. 5. in E.

Mezzo Andagio

Handwritten musical score for the ninth system, starting with a treble clef and a 3/4 time signature. It includes measures 23 and 29 with "pial" and "cusc" markings.



No. 6. Allegro in D.

Con Spirito



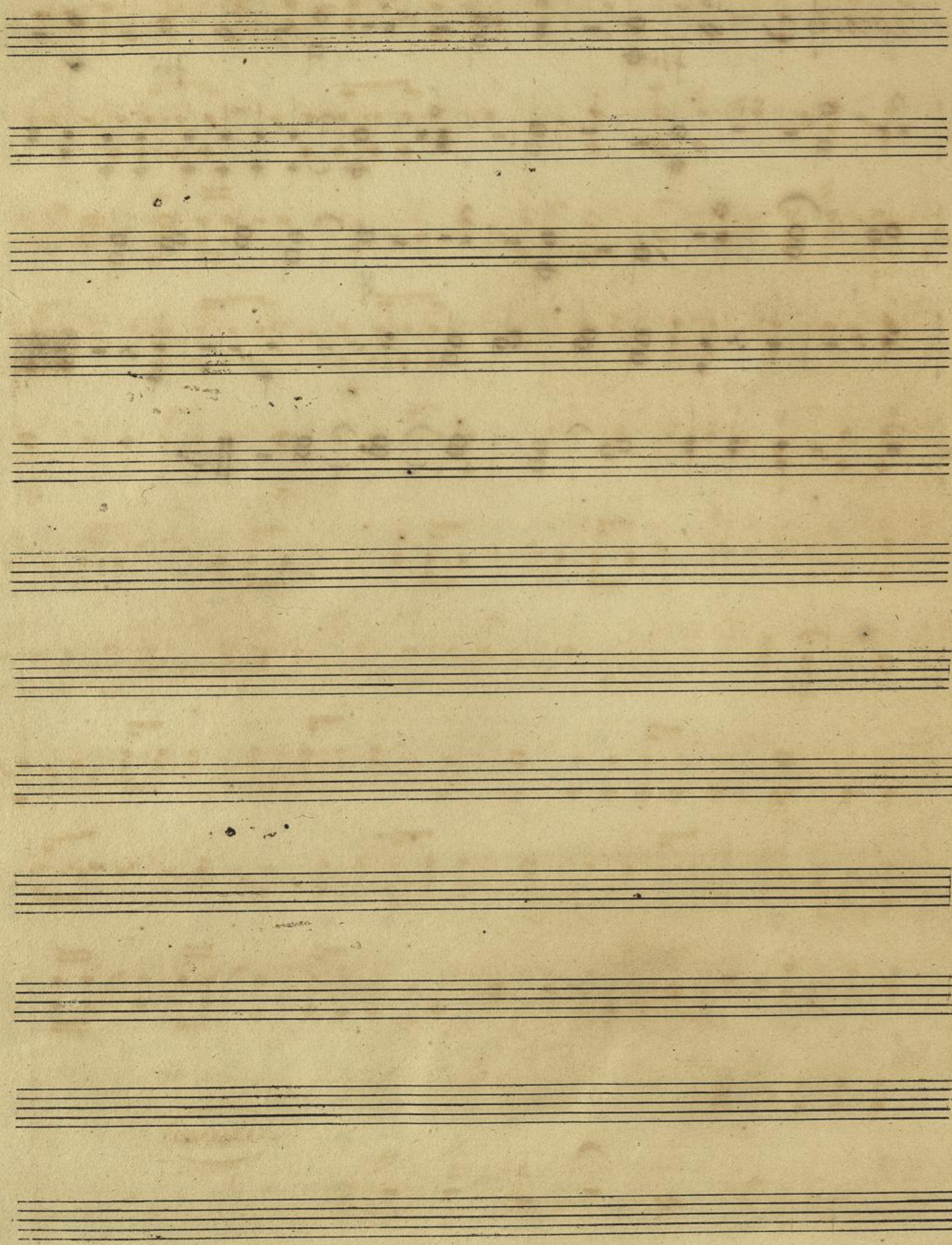
No. 7.

Pezhiera



No. 8. in D.

Allegro. C



No. 1. Allegro in D.

Trumbe.

Schicht, te drum.

Maestoso.

Handwritten musical score for the first part of the piece. It consists of ten staves of music in treble clef with a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like *for*, *f*, and *ff*. There are also some numerical markings like '8' and '10' above the staves.

Adagio

Allegro

Maestoso

Handwritten musical score for the second part of the piece. It consists of seven staves of music in treble clef with a 3/4 time signature. The notation includes various rhythmic values and dynamic markings like *ppin* and *for*. The piece concludes with a double bar line.

No. 2.

Andante

83

26

Handwritten musical score for the second piece, consisting of a single staff in treble clef with a 3/4 time signature. It features a few notes and rests, ending with a double bar line.

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No. 3. in C.

Allabreve C 1A

No. 4.

Andantino 2/4 30 73

No. 5.

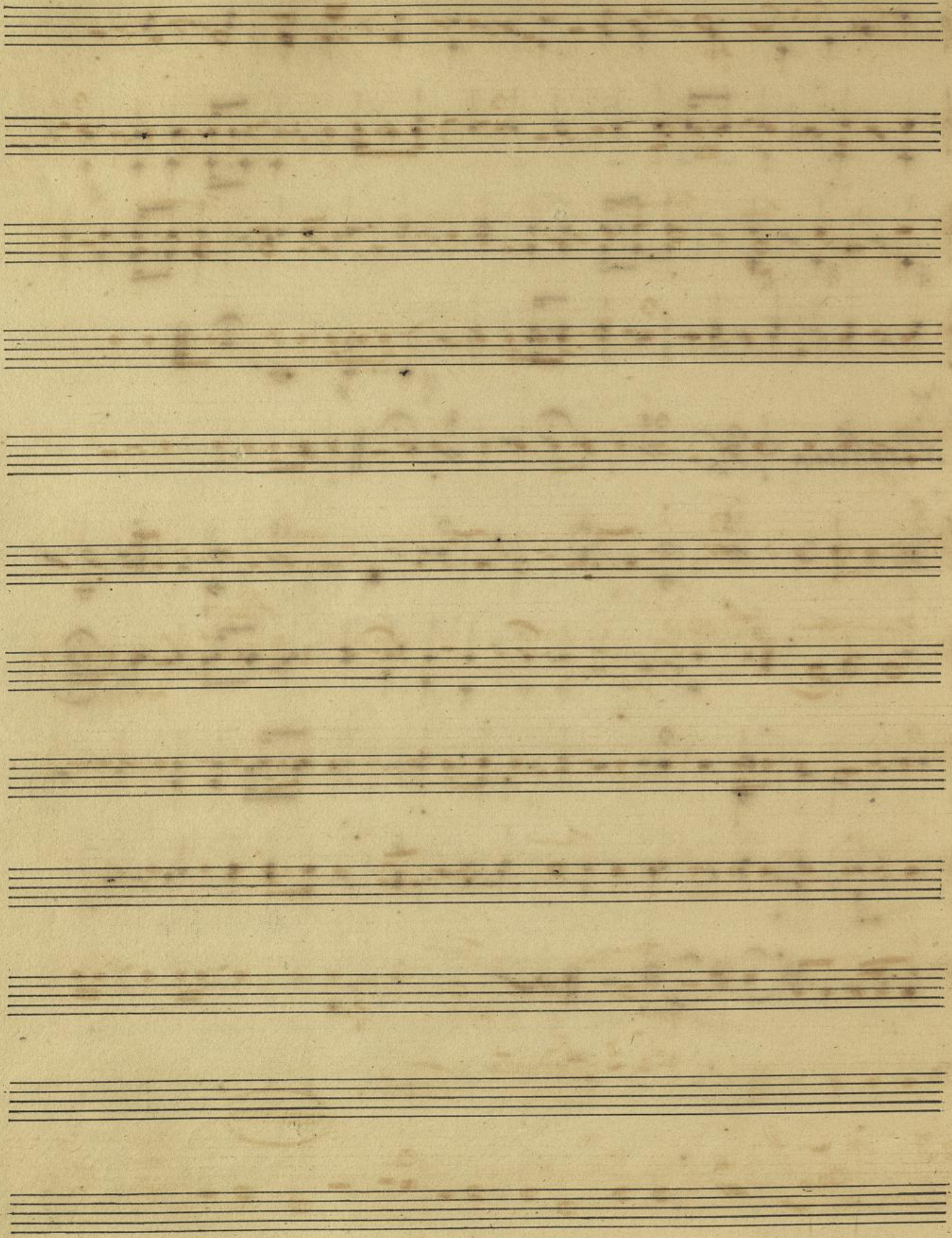
Mezzo Adagio 3/4 69

No. 6. Allegro in D.

con spirito

No. 7.
Preghiera $\frac{3}{2}$ 36 8

No. 8.
Allegro C 15 4 3 10 5



No. 1. Allegro.

Trombone Alto.

Schicht, te sum.

Maestoso.

Handwritten musical score for Trombone Alto, No. 1. The score consists of ten staves of music in 2/4 time, marked 'Maestoso'. It includes dynamic markings such as *for*, *sf*, and *ppcu*. There are also performance instructions like '2' (second ending), '10' (measure rest), and 'Adagio' (tempo change). The score concludes with a double bar line.

Handwritten musical score for Trombone Alto, No. 2. It begins with a double bar line, followed by the tempo marking 'No. 2. Andante Tacet.' The score consists of one staff of music.

Handwritten musical score for Trombone Alto, No. 3. It begins with the tempo marking 'No. 3. Allabreve' and a double bar line. The score consists of one staff of music with a measure rest of 84 measures and a first ending bracket.

Handwritten musical score for Trombone Alto, No. 3 (continued). It consists of two staves of music.

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No. 4

No. 5.

Andante. Mezzo Adagio Tacet.

No. 6 *Allegro con Spirito.*

No. 7. *Pregiera. Tacet.*

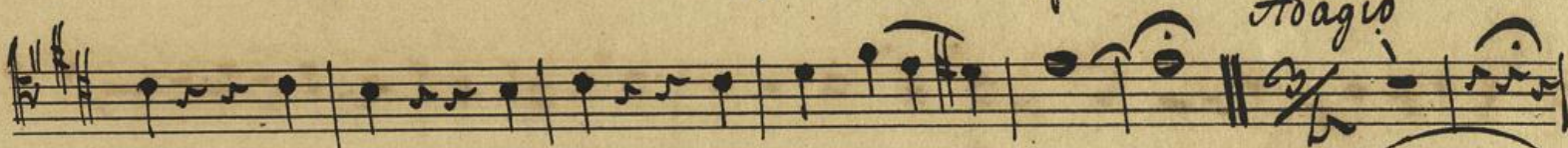
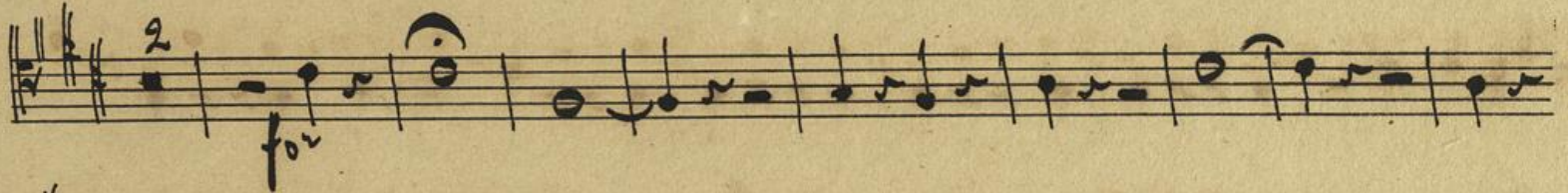
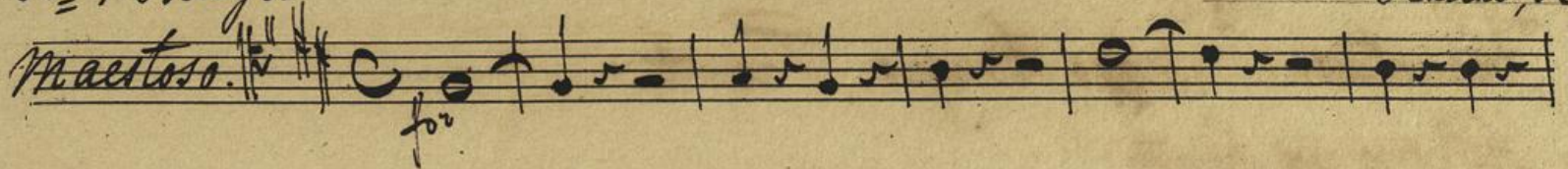
No. 8.

No. 1. Allegro

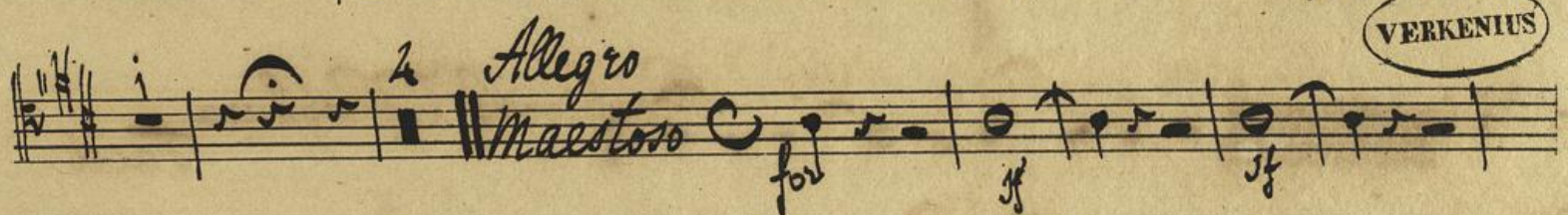
Trombone Tenore.

Schicht, F. deum.

Maestoso.



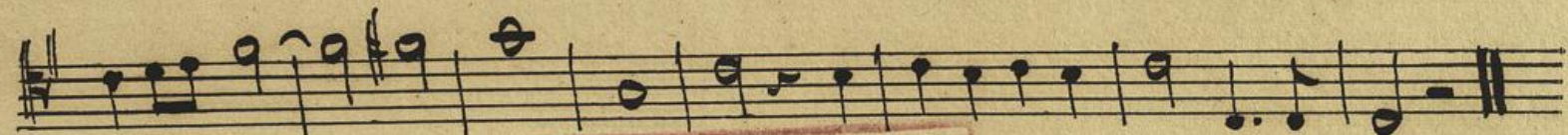
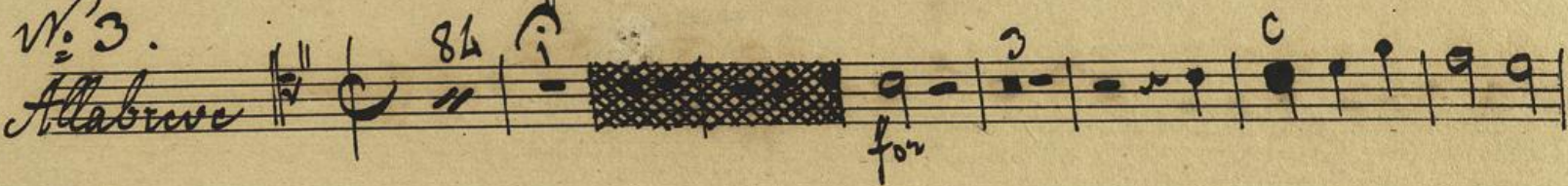
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No. 2 Andante
Tacet.

No. 3.

Allabreve

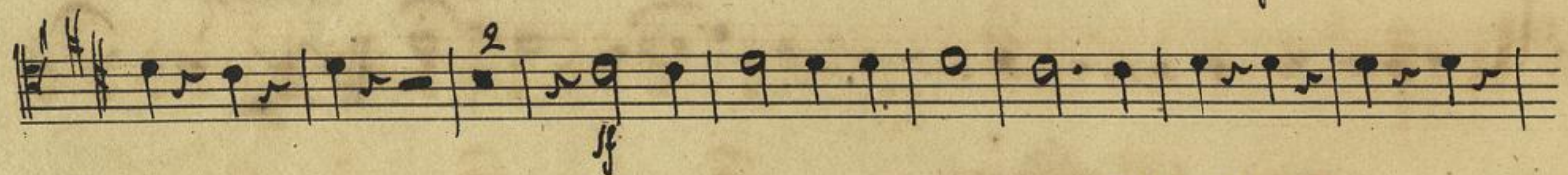


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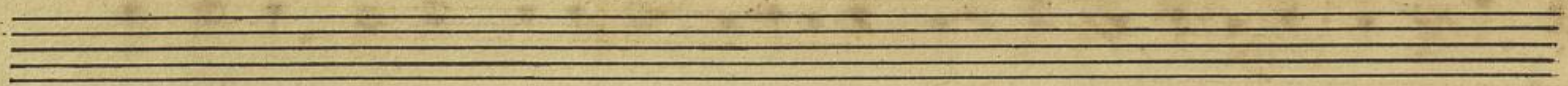
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No. 4. *Andantissimo* No. 5. *Mezzo Adagio Tacet.*

No. 6. *Allegro con Spirito.*



No. 7. *Pregiera Tacet.*



No. 1. Allegro

Trombone Basso.

Schicht, Fe Deum

Maestoso. *f* *for*

f *for* *Adagio* $\frac{3}{4}$ *Allegro*

Maestoso

f *for* *ppia*

No. 2.

Andante

f *for* 83 26

No. 3.

Allabreve

f *for* 84 3 U.S.

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Handwritten musical notation on three staves. The first staff begins with a treble clef and a common time signature. The music consists of eighth and sixteenth notes, with some rests and a fermata over a note in the second measure. The second and third staves continue the melodic line with similar rhythmic patterns.

No. 4. *Andantino*. $\text{Al}: 6 \frac{2}{4}$ $\overset{30}{\parallel}$ $\overset{73}{\parallel}$ \parallel

No. 5. *Mezzo Adagio* $\text{Al}: 6 \frac{3}{4}$ $\overset{69}{\parallel}$ \parallel

No. 6. *Allegro*
Con spirito $\text{Al}: \# \text{C}$

Handwritten musical notation for No. 6, consisting of eight staves. The piece is in treble clef with a common time signature and a key signature of one sharp (F#). It begins with a *for* dynamic marking. The notation includes various rhythmic values such as eighth, sixteenth, and quarter notes, along with rests and fermatas. There are several dynamic markings including *ff* and *f*. The piece concludes with a double bar line.

No. 7.

Pregiera

All: $\frac{3}{4}$

36

No. 8.

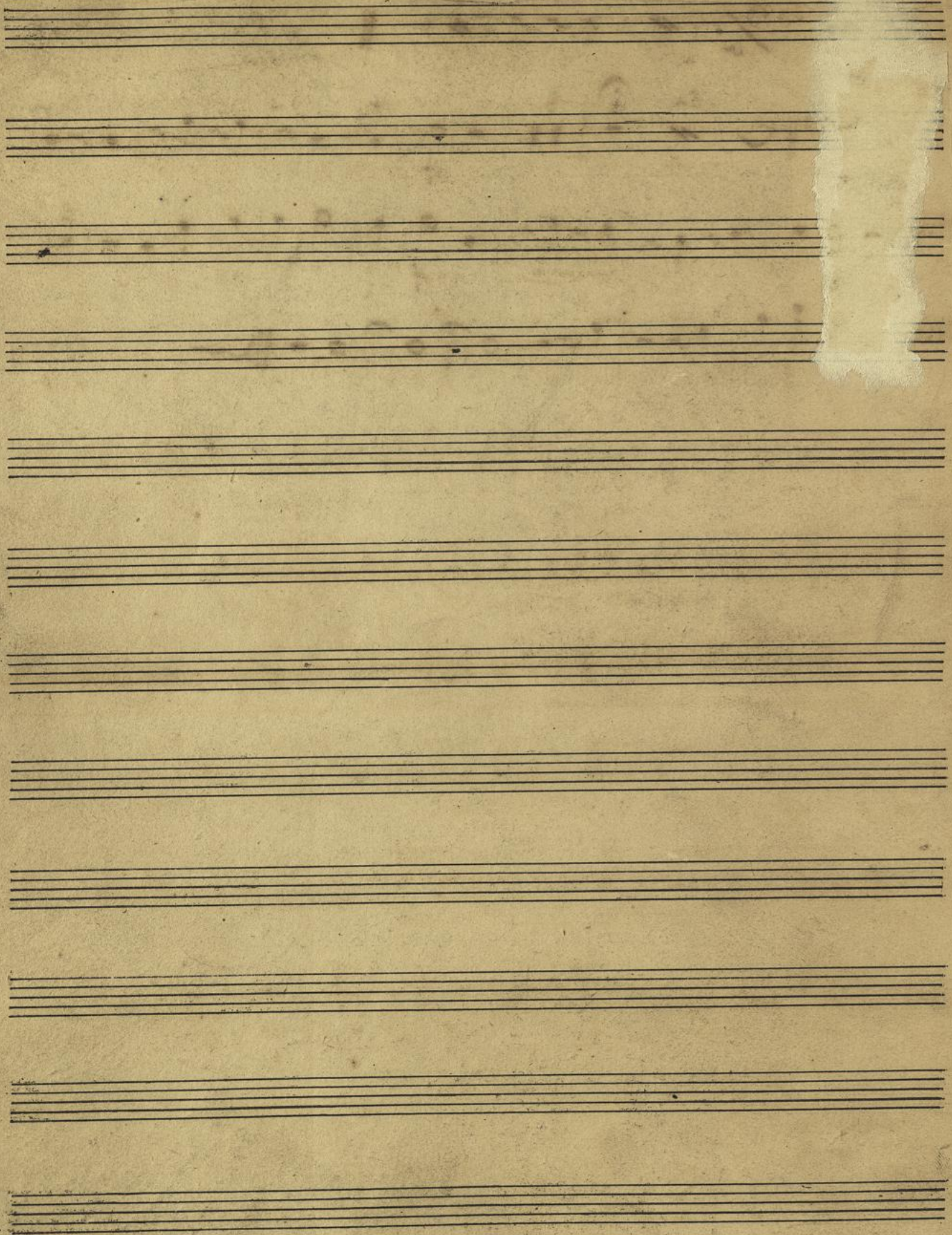
Allegro

All: $\frac{2}{4}$

54

i

8



No. 1. Allegro in D.A. Timpani. Schicht, te drum.

Maestoso. *for*

for

tutti *Adagio*

tutti

ppia *tutti* *for*

No. 2. Andante Facet.

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No. 3 in C.G. *Allabreve*

R. 1793/19

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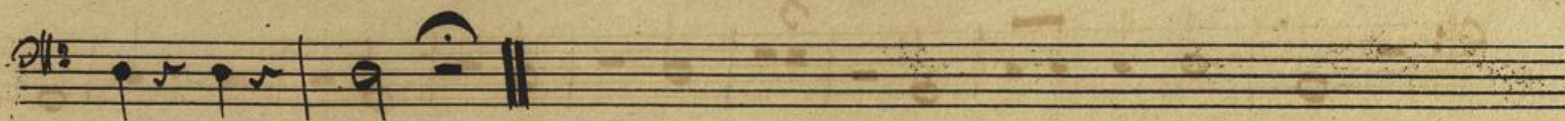
Handwritten musical score for five staves. The first staff has a triplet of eighth notes. The second staff has a sixteenth note marked '6', a half note with a fermata and 'trun' above it, and a triplet of eighth notes. The fourth staff has a second measure marked '2'. The fifth staff ends with a double bar line.

No. 4. *Andantino* No. 5. *Mezzo Adagio* Tacent.

No. 6. *Allegro* in D. A.

Con spirito

Handwritten musical score for six staves. The first staff starts with a C-clef and a common time signature. The third staff has a measure marked '12' with a double bar line. The sixth staff has 'trun' written above it.



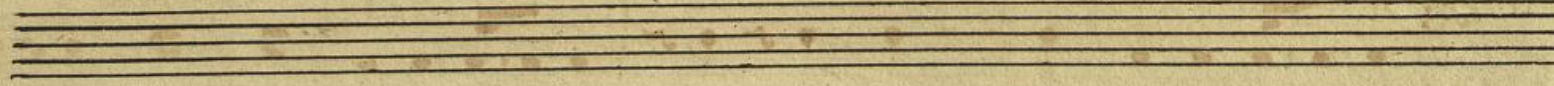
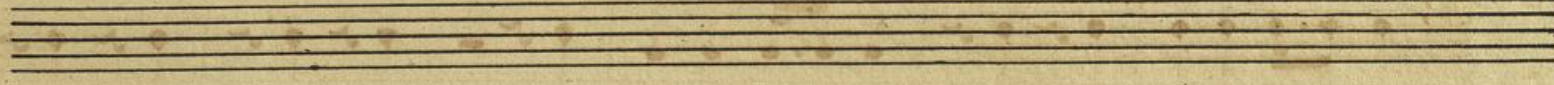
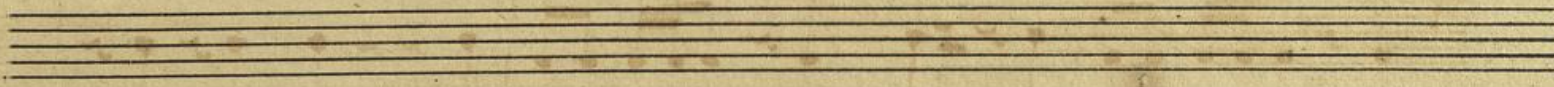
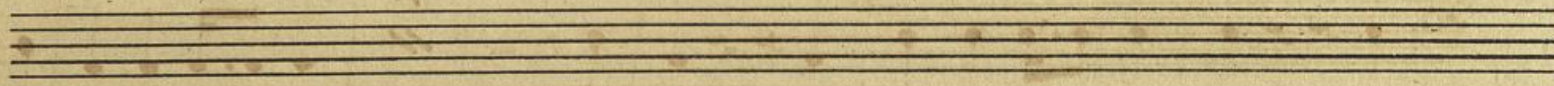
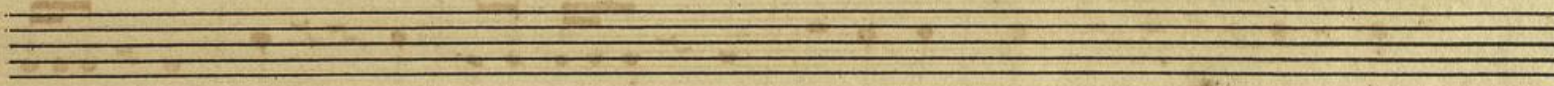
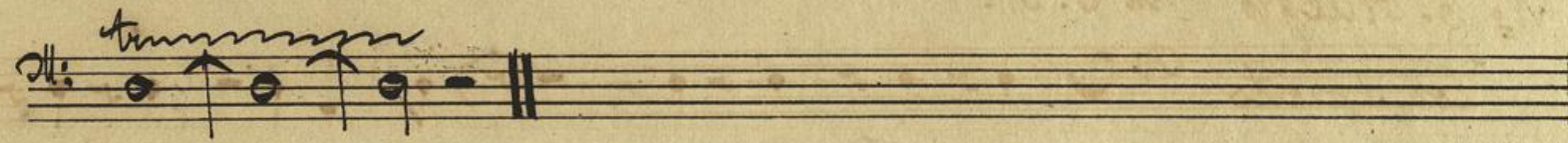
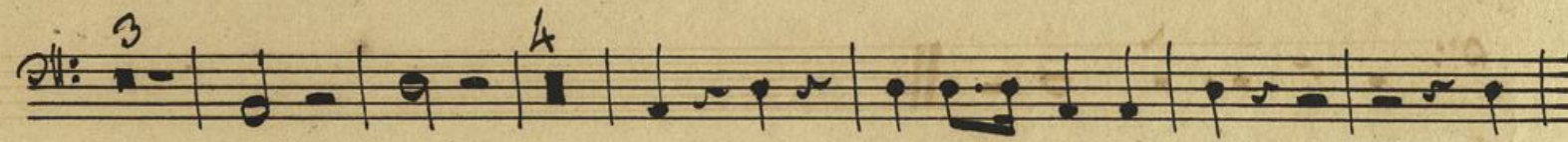
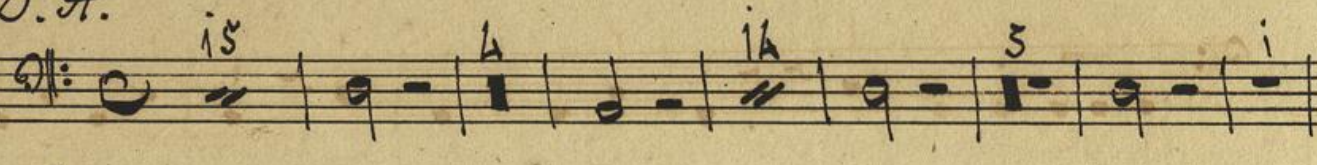
N.º 7.

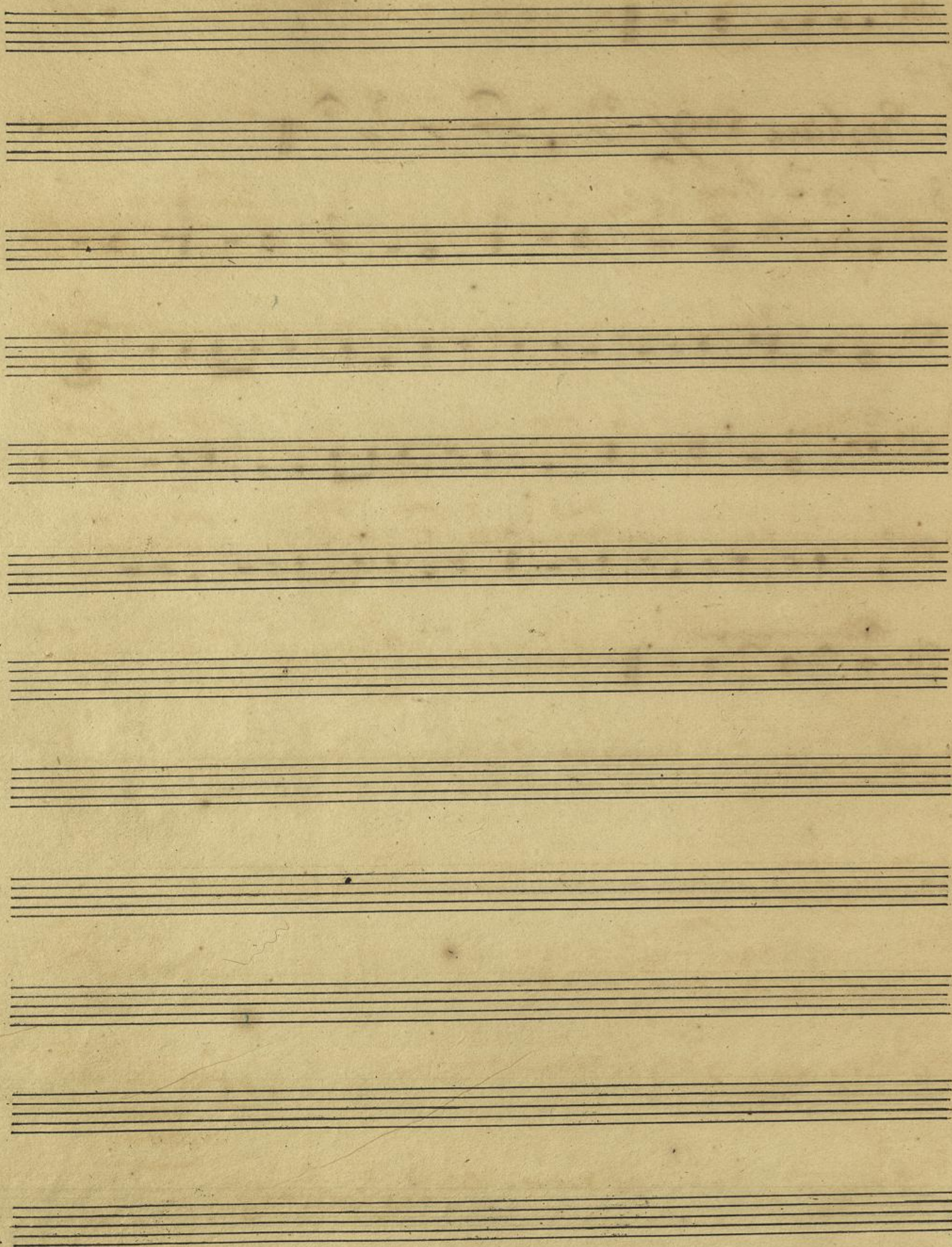
Pregiera



N.º 8. in D. A.

Allegro.





No. 1. Allegro

Soprano 1^{mo}

Schicht, te Deum.

Maestoso *18* *i* *i* *Tutti*

Te de-um lau-damus

Te do-mi-num Con-fi-temur, Te æ-ter-num

patrem om-nis terra Om-nis terra ve-ne-ra-

Solo

tur; Fi-bi om-nes an-ge-li, te-bi

Cæ-li et u-ni-ver-sæ po-tes-tates

Tutti

Fi-bi Che-rubim et Se-ra-phem in-ces-sa-bi-li

Adagio

Vo-ce pro-cla-mant: Sanc-tus, Sanc-

Allegro *Maestoso*

tus, Sanc-tus do-mi-nus de-us Sa-ba-oth,

fo

Pleni sunt Cœ-li et terra ma-jes-tatis glo-ri-a tu-a.

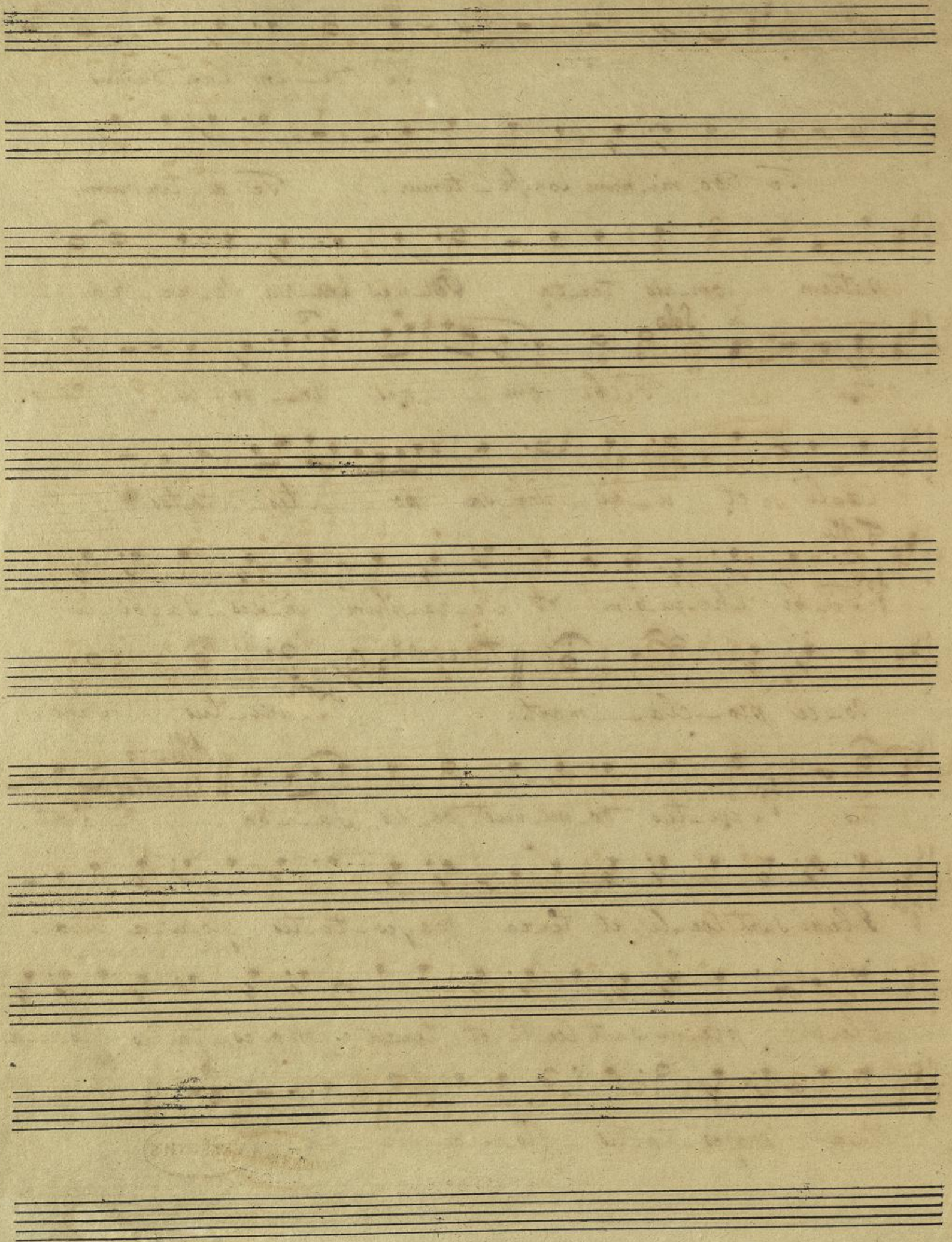
Ple-ni ple-ni sunt Cœ-li et terra ma-jes-fatis glo-ri-a

tua, ma-jes-tatis glo-ri-a tu-a.

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No. 1. Allegro.

Soprano 2^o

Schicht, Te Deum.

Maestoso $\text{♩} = 18$ *Tutti*

Te deum laudamus, te

do-mi-num Con-fi-te-mur Te æ-ter-num pa-trem om-nis

terra, omnis terra ve-ne-ra-tur. *Solo* Ti-bi

om-nes an-ge-li, ti-bi Coe-li et u-ni-

ver-sa po-tes-tates; *Tutti* Ti-bi Cheru-bim et

Se-raphim in-ces-sabi-li vo-ce pro-cla-mant: *Adagio*

Adagio Sanc-tus, Sanc-tus, Sanc-tus do-mi-nus de-us

Sa-ba-oth, *Allegro* *Maestoso* *f* pleni sunt Coe-li et terra

ma-jes-tatis glo-ri-ae tu-ae, pleni, pleni sunt

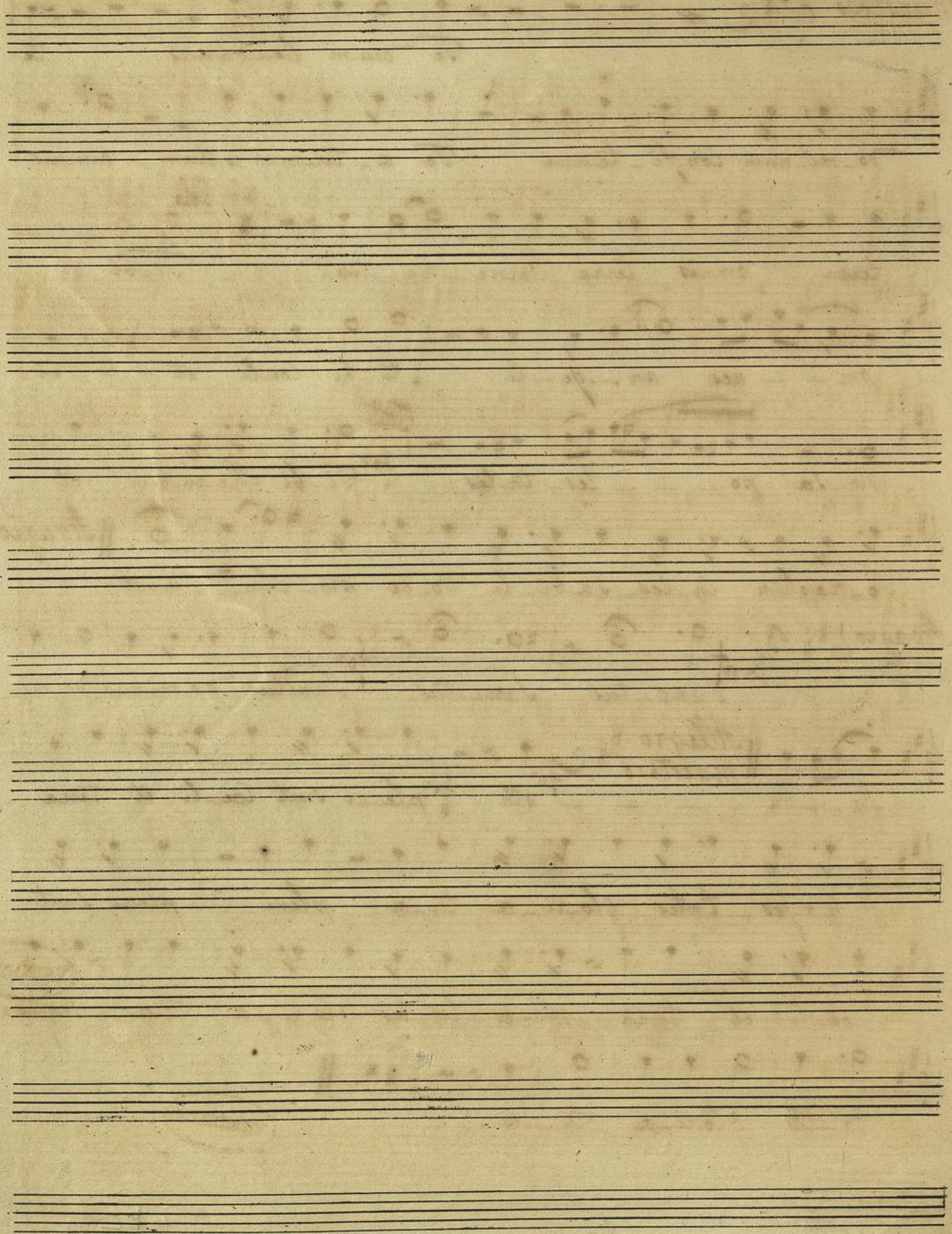
Coe-li et terra ma-jes-tatis glo-ri-ae tu-ae, ma-jes-

ta-tis glo-ri-ae tu-ae.



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No. 2. Andante.

Sopraano Solo.

Schicht, te deum.

Arria. *ii* Solo

Te glo-ri-o-sus a-pos-to-lo-rum

Cho-rus, te Prophe-tarum lau-da-bilis

Nu-merus, te marty-rum candi-da-tus lau-dat ca-

er-ci-tus te lau-dat ca-er-ci-

Tutti

tus. te laudat, te laudat, te marty-rum candi-da-

cresc.

tus laudat ca-er-ci-tus.

Tutti

Te per orbem ter-ra-rum sanc-ta Con-fi-

te-tur Con-fi-te-tur ec-cle-si-a. pa-trem,

pa-trem im-mense Ma-jes-tatis, im-mense Ma-jes-

tatis, im-mensa Ma-jes-ta-tis. Ve-ne-

randum tu-um Ve-rum et u-ni-cum fi-li-um,

Tutti

sanctum quo-que pa-ra-c-le-tum spi-ri-tum,

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sanctum para-cle-tum spi-ri-tum. *Solo* Te per
or-be-m per or-be-m ter-ra-rum sancta con-fi-
te-tur ec-cle-si-a *Tutti* Patrem, filium et
sanctum para-cle-tum spi-ri-tum. Patrem
fi-li-um et sanctum para-cle-tum spi-ri-tum.

No. 2. Andantino

30

Solo Soprano Solo.

Schicht, te deum.

Ferretto. $\frac{2}{4}$ $\frac{30}{11}$ | | | | | |

Su ad dex-teram de-i sedes in

| | | | | |

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

| | | | | |

glo-ri-a pa-tris Judea Crede-ris

| | | | | |

esse Ven-turus es se ven-tu-rus Judea Crede-ris

| | | | | |

esse Ven-turus Judea Crede-ris esse Ven-tu-rus

| | | | | |

esse Ven-tu-rus. Christe rex gloria, te ex-go

| | | | | |

quasumus, tu-is famu-lis sub-ve-ni quos pre-ti-o-so san-gui-

| | | | | |

no pre-ti-o-so san-gui-ne re-de-mis-ti, re-de-mis-

442.

| | | | | |

te. Tu rex glo-ri-a, tu rex glo-ri-a x-te,

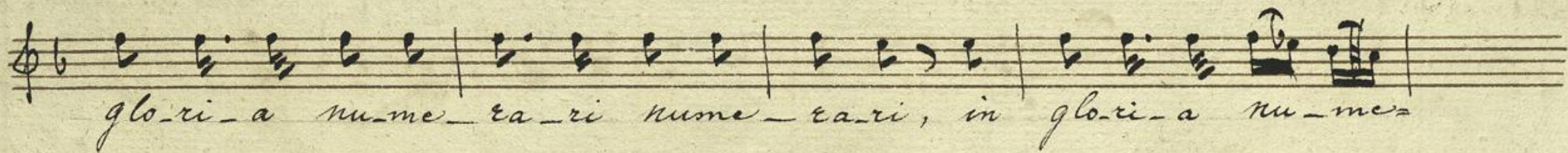
| | | | | |

x-te a-ter-na fac cum sanc-tis tu-is for-in

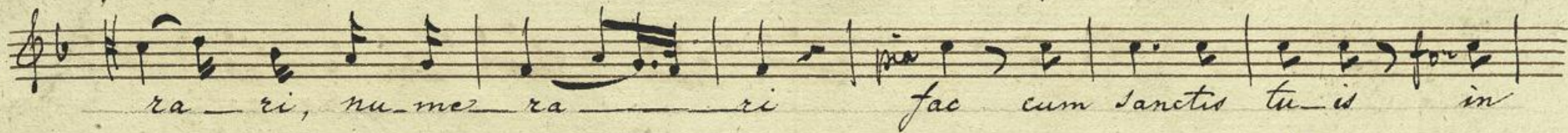
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R 1793/23

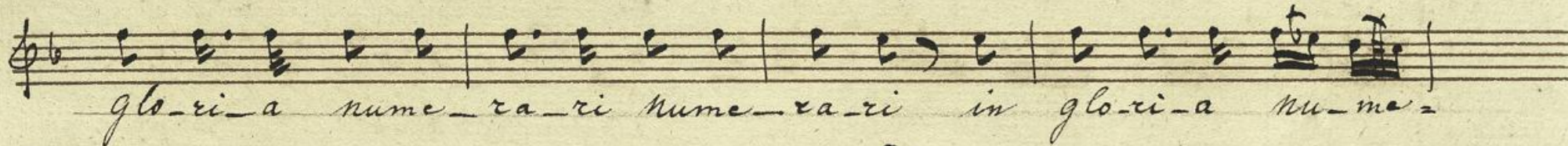
Bibliothek der Hochschule für Musik Köln



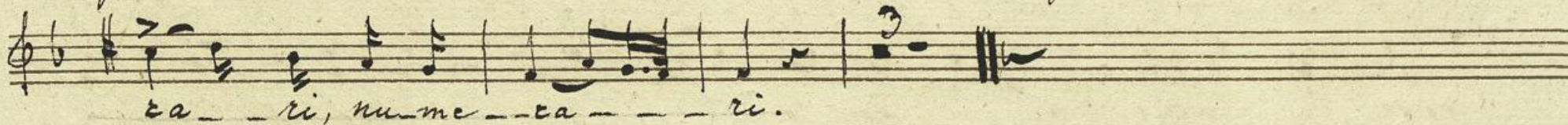
glo-ri-a nume-ra-ri nume-ra-ri, in glo-ri-a nu-me-ra-



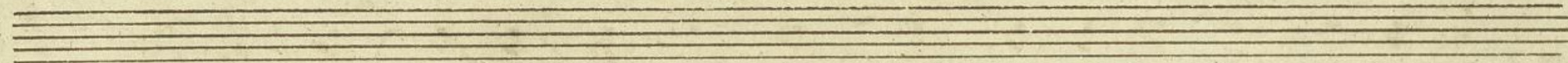
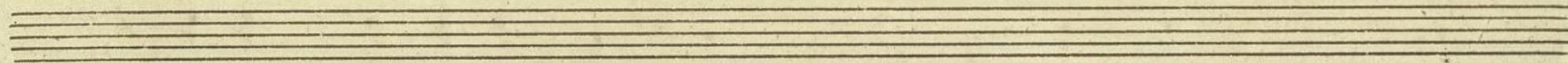
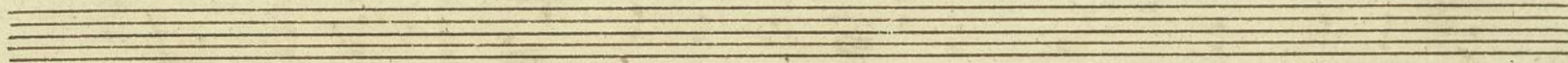
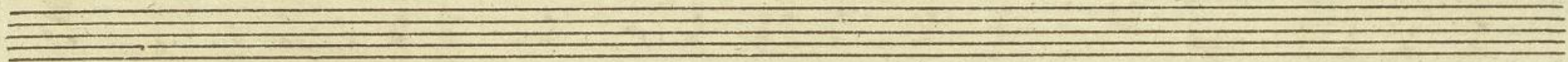
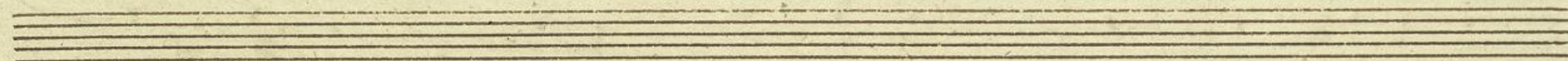
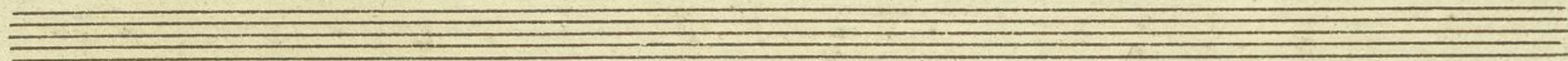
ra-ri, nu-me-ra-ri fac cum sanctis tu-is in



glo-ri-a nume-ra-ri nume-ra-ri in glo-ri-a nu-me-ra-



ra-ri, nu-me-ra-ri.



No. 5. Aria.

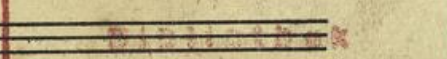
Soprano Solo.

Schicht, te deum.

Mezzo Adagio 3/4 2

Sal-
vum fac po-
pulum
tu-um do-
mi-ne, et be-
ne-dic here-di-
ta-ti, ha-re-di-ta-ti tu-ae. Sal-
vum fac
po-pulum po-
pulum tu-um, do-mi-ne do-mi-ne
et be-ne-dic ha-re-di-ta-ti tu-ae, ha-re-
di-
ta-ti tu-ae.
Sal-
vum fac po-
pulum tu-um, do-mi-ne et
be-ne-dic ha-re-di-ta-
ti tu-ae. Sal-
vum fac po-
pulum
tu-um, do-
mi-ne,

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 R 1793/24

sal-vum fac do-mi-ne po-pu-lum me-um et be-ne-
dic ha-re-di-ta-ti
tu-ae ha-re-di-ta-ti tu-ae.

No. 7. Preghiera.

Soprano Solo.

Schicht, te dum.

Con divozione.

Solo.

Digna-re do-mi-ne di-e is-to si-ne pec-
 ca-to nos cus-to-di-re; mi-se-re-re
 nos-tri do-mi-ne, mi-se-re-re nos-tri, mise-re-re
 nos-tri. Fi-at mi-se-ri-cor-di-a tu-a
 do-mi-ne su-per nos, su-per nos, quem ad mo-dum spe-
 ra-vi-mus in te quem ad mo-dum spe-
 ra-vi-mus in te, spe-ra-vi-mus in te
 ra-vi-mus in te.

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BIBLIOTHEK
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R 1793/25

Handwritten musical score on aged paper, consisting of 12 staves. The notation is extremely faint and illegible. A faint circular stamp is visible in the lower-middle section of the page.

5
No. 7. Preghiera

Alto.

Schicht, te deum.

Con divozione

Solo.

Dig-na-re do-mi-ne de-i is-to

si-ne pec-ca-to nos cus-to-di-re mi-se-

re-re nos-tri, do-mi-ne, mi-se-re-re

no-stri, mi-se-re-re nos-tri; Fi-at mi-se-ri-

Cor-di-a tu-a do-mi-ne su-per nos, do-mi-ne su-per

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

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

te pi-a spe-ra-vi-mus in te.

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R 1793/26

Handwritten musical notation on ten staves. The notation is extremely faint and illegible, appearing as light brown or greyish marks on the aged paper. The staves are arranged vertically, with some faint markings between them that could be lyrics or performance instructions. The paper shows signs of age, including yellowing and some dark spots.

No. 2 Andante

Basso Solo.

Schicht, te deum.

28 *f* te laudat, te laudat *mf* te

cresc mar-ty-rum can-di-da-tus laudat ca-er-ci-tus.

Solo Te per or-bem ter-ra-rum, Te per

Or-bem ter-ra-rum san-cta Con-fi-te-tur Con-fi-te-tur ce-

clesi-a. Pa-trem, pa-trem im-mense Ma-jes-ta-tis im-mense ma-jes-

ta-tis im-mense ma-jes-ta-tis. *f* Sanctum quoque para-cletum

Spi-ri-tum san-ctum para-cletum spi-ri-tum. *f* N. S.

R 1793/27

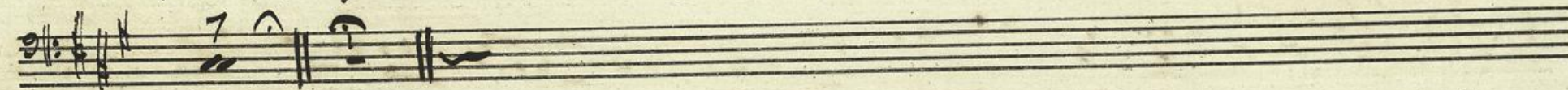
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Tutti
for
Paterem, filium et sanctum para- - clestum spi-ri-tum.



paterem, filium et sanctum para- - clestum spi-ri-tum



No. 7. Preghiera.

Solo.

Basso.

Schicht, te deum.

Con divozione 3/4

Dig-na-re do-mi-ne di-e is-to

si-ne pec-ca-to nos cus-to-di-re; mi-se-re

re, mi-se-re-re nostri, do-mi-ne

mi-se-re-re nostri, mi-se-re-re nos-tri.

divoto.

Fi-at mi-se-ri-cor-di-a tu-a do-mi

ne su-per nos, su-per nos for quem ad-mo-dum spe=

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

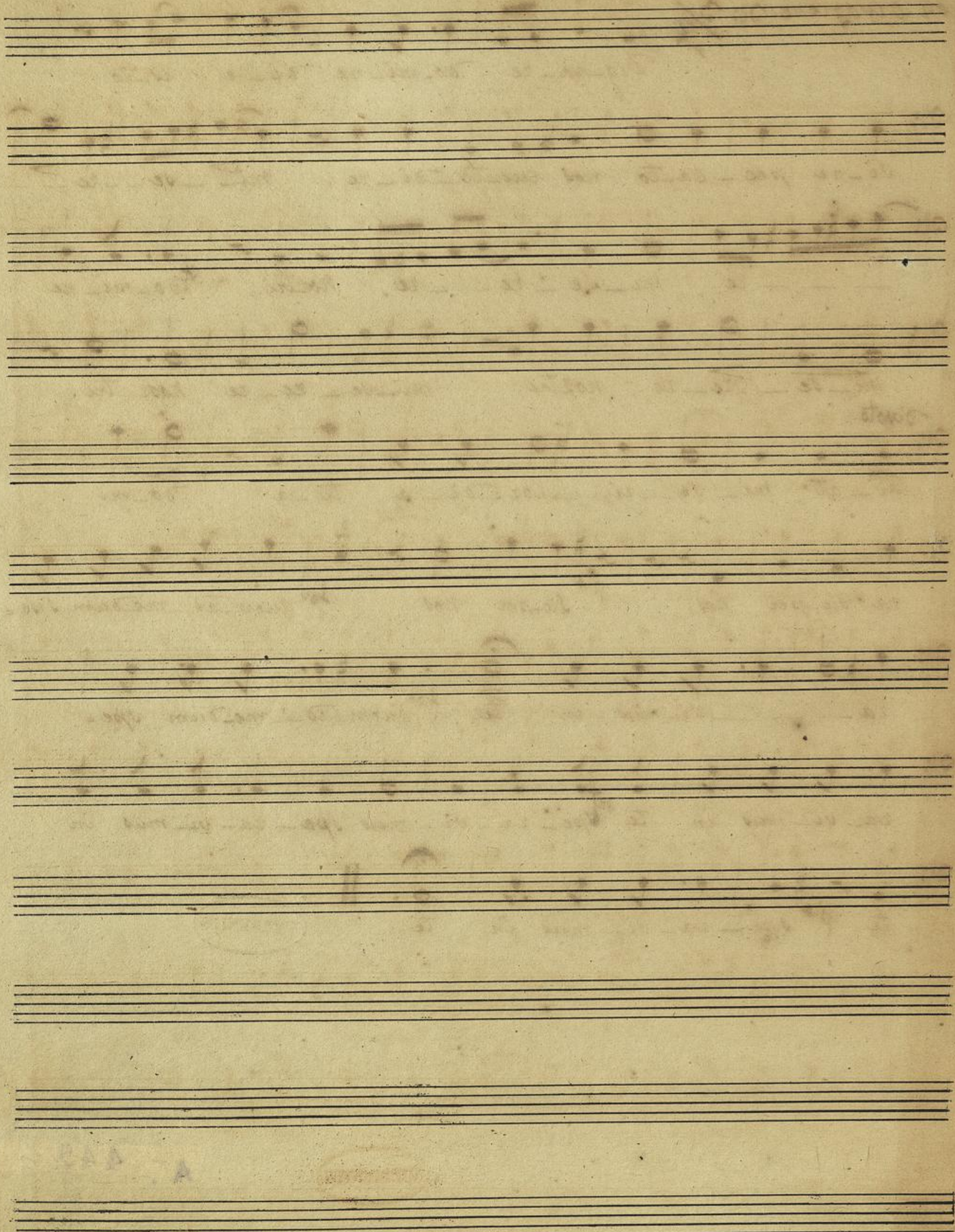
ra-vi-mus in te, spe-ra-vi-mus spe-ra-vi-mus in

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

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R 1793/28



No. 6. Allegro

Basso.

Schicht, Ferdum.

Con Spirito.

f^o Et re-ge i-os et ex-tol-le
 il-los, us-que in a-ter-num, us-que in a-ter-num etc.
 tol-le il-los us-que in a-ter-num. *Solo*
 sin-gu-los di-es be-ne-di-ci-mus te, be-ne-
 di-ci-mus be-ne-di-ci-mus te, bene-di-ci-mus
f^o *Tutti* te. et lau-damus no-men tu-um in se-cu-lum
 se-cu-li; in se-culum se-cu-li; et lau-
 da-mus no-men tu-um in se-culum se-cu-li et lau-
 da-mus no-men tu-um in se-culum se-cu-li, in
 se-culum se-cu-li.

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R 1793/29

Handwritten musical score on aged paper, consisting of 15 staves. The notation is extremely faint and illegible, appearing as light grey or brownish marks on the lines. The paper shows signs of age, including yellowing and some staining.

No. 4 Perzetto.

Basso solo.

Schicht, te deum.

Andantino 2/4 ²⁰
 Fu de-victo mortis a-cule-o

a-pe - ru - is - ti cre-den - ti - bus

tu reg-nae - lo - rum. ¹⁰ *Tutti* *for* ju-dea

Cre-de-ris es-se Ven-tu-rus *pia* es-se Ven-tu-rus.

ju-dea Cre-de-ris es-se Ven-tu-rus ju-dea

Cre-de-ris es-se Ven-tu-rus es-se Ven-tu-rus,

Solo Chris-te rex glo-ri-a te ex-go qua-sumus

tu-is famu-lis sub-ve-ni, ² quos pre-ti-o-so san-gui-

ne re-de-mis-ti, re-de-mis-ti. *Tutti* *for* tu rex

glo-ri-a tu rex glo-ri-a x-te x-te a-terna

fac cum sanctis tu-is,

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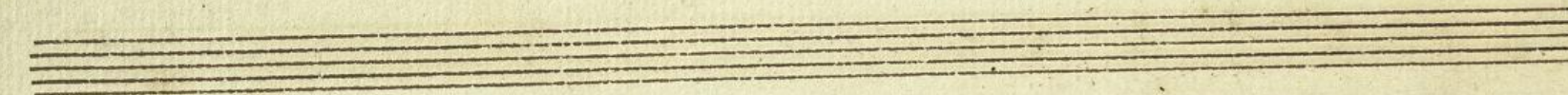
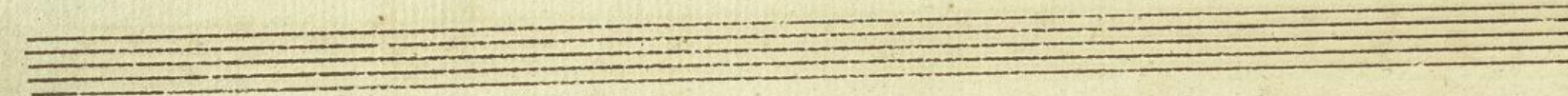
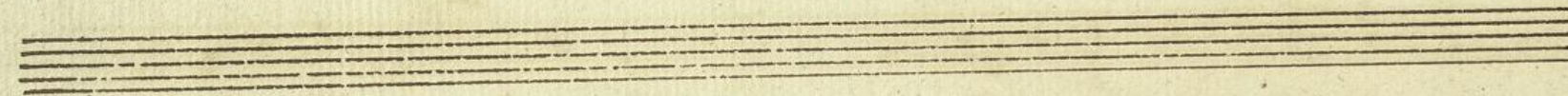
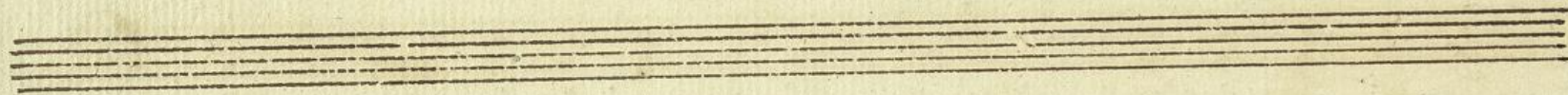
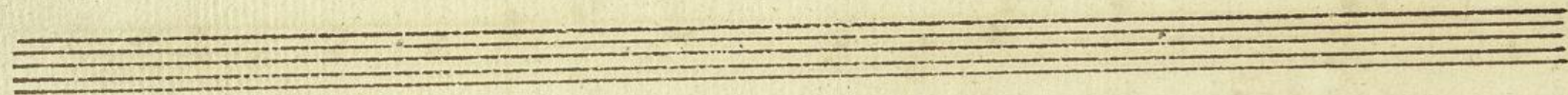
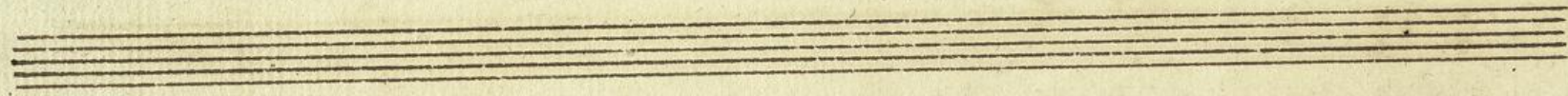
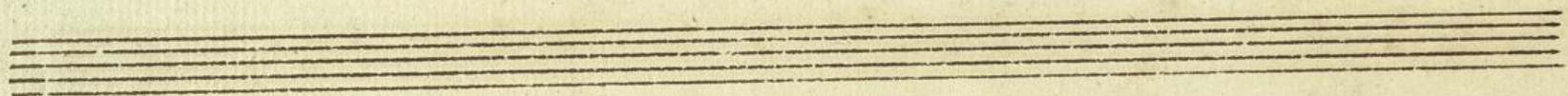
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 R 1793/30

fo in glo-ri-a nume-ra-ri in glo-ri-a nume-ra-ri nume=

ra-ri. fac cum sanctis tu-is in glo-ri-a

nume-ra-ri in glo-ri-a nume-ra-ri nume-ra=

ri.



No. 6. Allegro

Tenore.

Schicht, te daum.

Con spirito

Tutti

f^o Et re-ge eos et ex-tol-le

il-los us-que in a-ter-num, us-que in a-ter-num, ex-

tol-le il-los us-que in a-ter-num.

Solo

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

be-ne-di-ci-mus be-ne-di-ci-mus te, be-ne-di-ci-mus

Tutti

f^o te. et lau-damus, nomen tuum, in se-culum se-cu-

li. in se-culum se-cu-li, et lau-da-mus no-men

tu-um in se-culum se-cu-li; et lau-damus no-men

tu-um in se-culum se-cu-li in se-culum se-

cu-li.

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R 1793/31

A - 442/3

Handwritten text at the top of the page, possibly a title or page number.

Handwritten musical notation on multiple staves. The notation is extremely faint and illegible, appearing as light brown or tan marks on the aged paper. The staves are arranged vertically down the page.

No. 7. Preghiera

Tenore.

Schicht, te deum.

Con divozione

Solo.

Digna-re do-mi-ne de-i e-is-to.

si-ne pec-ca-to nos cus-to-di-re mi-se-re-re

mi-se-re-re nos-tri do-mi-ne mi-se-re-re

no-stri mi-se-re-re nos-tri; Fi-at mi-se-ri

divoto.

Cor-di-a tu-a do-mi-ne su-per nos, su-per

nos quem-ad-mo-dum spe-ra-

vi-mus in te; quem-ad-mo-dum spe-ra-vimus in

te, spe-ra-vimus in te, spe-ra-vimus in

te.

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 R 1793/32

A-442

Handwritten musical notation on aged paper. The page features 12 systems of five-line staves. The notation is extremely faint and illegible. A large, diagonal water stain is present across the upper half of the page. There are two faint circular stamps, one near the bottom left and one near the bottom center. At the bottom left, there is a small blue ink mark that appears to be "34-A".

No. 4. Ferretto.

Tenore Solo

Schicht, te deum.

Andantino;

Solo

8 Tu ad li-be-ran-dum susceptu-rus

ho-minem non horru-is-ti, non horru-is-ti Virginis

u-terum Virginis u-terum; non horru-is-ti Vir-ginis

u-terum. *Tutti for* judea Crederis

es-se Ven-turus es-se Ven-tu-rus judea

Cre-de-ris es-se Ven-turus, judea Cre-de-ris esse Ven-

tu-rus, es-se Ven-tu-rus. *Solo* Chris-te rex gloria,

Te ex-go qua-sumus, tu-is famu-lis sub-ve-ni,

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

san-gui-ne re-de-mis-ti. *Tutti for* tu rex gloria,

tu rex glo-ri-a, x-te, x-te,

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R 1793/33

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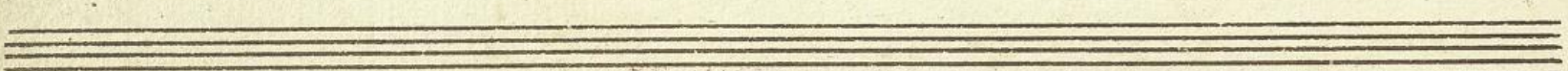
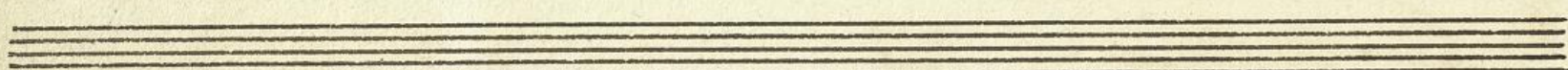
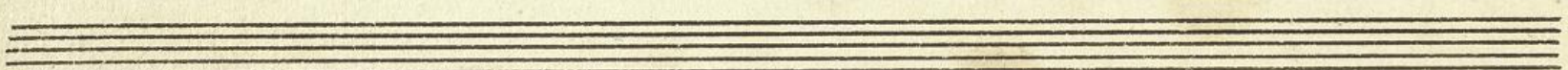
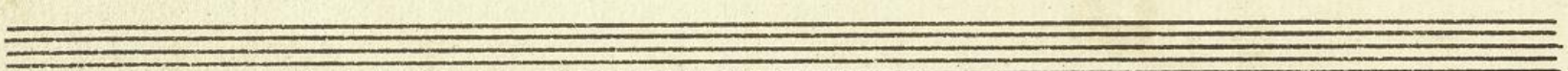
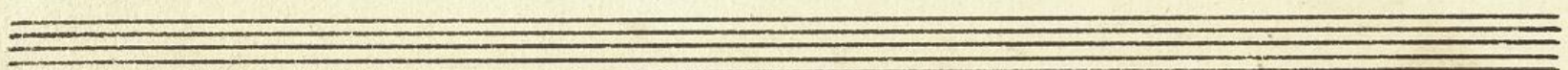
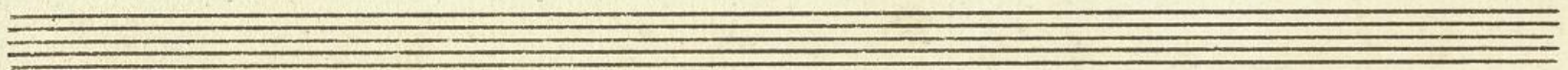
rit ae-terna fac cum sanctis tuis *in*

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

ra-ri, nume-ra-ri. *rit* fac cum sanctis

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

glo-ri-a nu-me-ra-ri nu-me-ra-ri.



Nº 1. Allegro

Soprano Solo.

Schicht, F. deum.

Maestoso. $\text{C} \# \#$ C 18 i 1

Te - deum laudamus
 te do - minum confi - temur te aeternum patrem
 omnis terra omnis terra ve - ne - ra - tur *for* tibi
 Cheru - bim, et Se - ra - phim, in - ces - sa - bi - li Vo - ce pro -
 cla - mant. Adagio $\text{C} \# \#$ $\frac{9}{4}$ Sanctus, Sanctus

for Sanctus do - mi - nus de - us Sa - ba - - - - - *for* $\text{C} \# \#$ C *for*
 pleni sunt Coeli et terra, majes - ta - tis glo - ri - ae tuae pleni
 pleni sunt Coeli et terra majes - ta - tis glo - ri - ae
 tuae, Majes - ta - tis glo - ri - ae tu - ae. *for* $\text{C} \# \#$ C *for*

Nº 2. $\text{C} \# \#$ $\frac{3}{4}$ 28 *for*
 Te laudat, te laudat, te
 Marti - rum Car - di - da - - - - - *for* $\text{C} \# \#$ C *for*
 tus. 15 *for* V. S.

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R 1793/34

for Te rex orbem ter - ra - rum, sanc - ta con - fi - te - tur
 con - fi - te - tur ec - cle - si - a, *for* pa - trem, pa - trem im -
 mensae majes - tatis, im - mensae Majes - ta - tis im - mensae Majes -
 ta - - tis *for* Sanc - tum quo - que pa - ra - cle - tum
 Spi - ri - tum Sanctum pa - ra - - cle - tum Spi - ri - tum
for Pa - trem, fi - li - um et sanctum pa - ra - cle - tum
 Spi - ri - tum pa - trem fi - li - um et sanctum pa - ra -
 cle - tum spi - ri - tum .

No. 3.

Allabreve

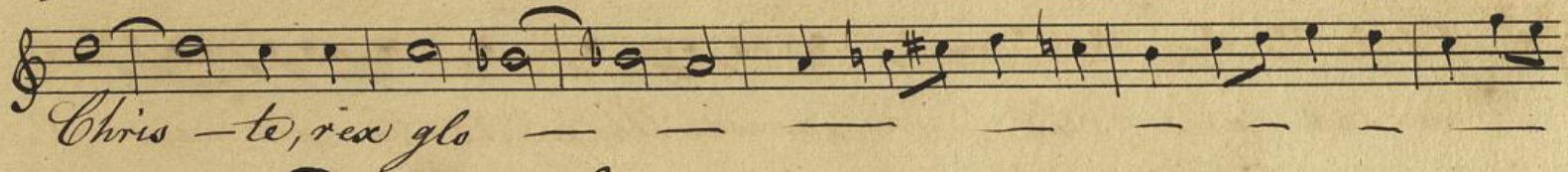
for Tu rex glo - ri - ae Chris - te, rex glo -
 - riae Chris - te tu pa - tris sem - pi - ternus, sem - pi -
 ter - - - nus es fi - - - li - us .
 Tu rex glo - ri - ae X - te, rex glo - - -



ri-ae X-te, Tu rex



glori-ae Chris-te rex glo - - ri-ae X-te Tu rex gloriae

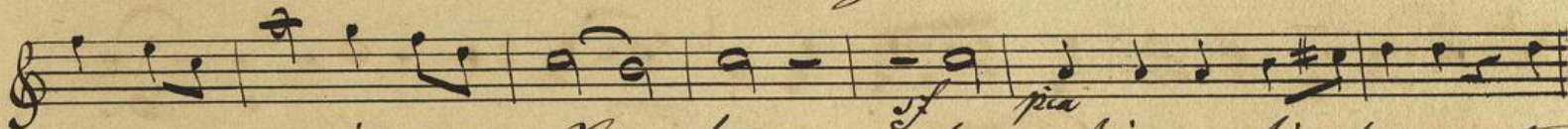


Chris - te, rex glo



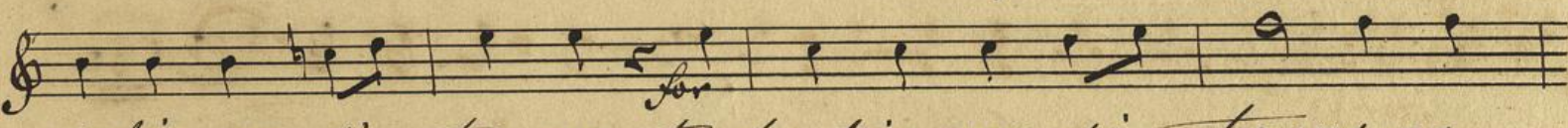
ri-ae X - te.

tu rex glo



- - ri-ae X-te

f *piu* tu patris sempi-ternus, tu



patris sem-pi-ter-nus, tu pa-tris sem-pi-ternus es

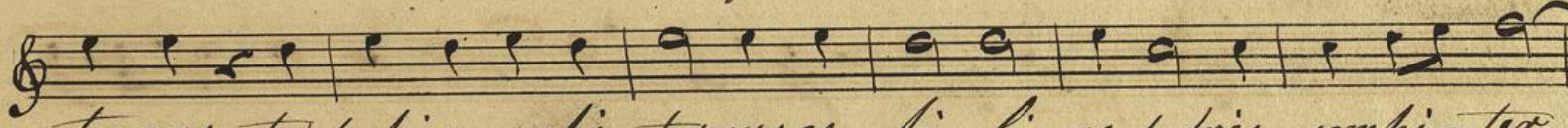


fi-li-us,

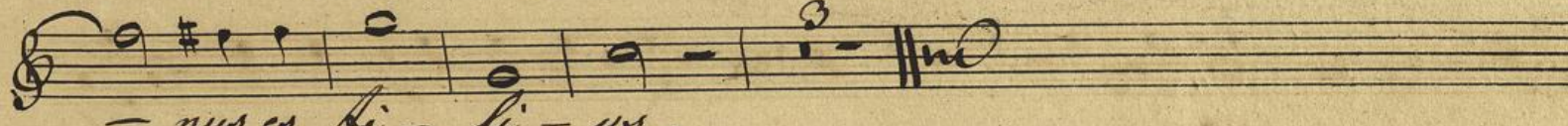
tu patris sem-pi-ter



nus es fi-li-us, tu patris sempi-



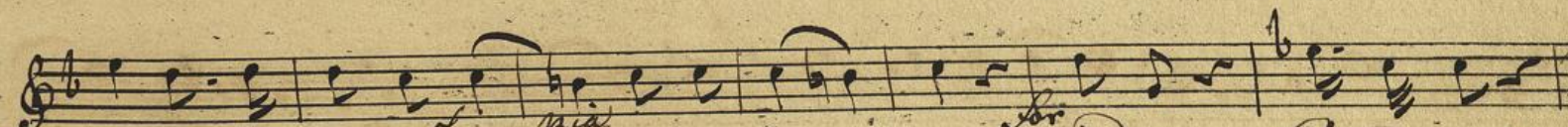
ternus, tu patris sempi-ternus es fi-li-us, patris sempi-ter-



nus es fi-li-us.



Judeae Cre-de-ris



esse venturus

f *piu* es - se ventu - rus,

f *for* judeae Cre-de-ris

es-se ven-tu-rus, ju-dea Cre-de-ris es-se ven-tu-rus.

esse ven-tu-rus ^{1st} *for* Tu rex glo-ri-ae, tu rex gloriae

a-te, a-te ^{qua} aeterna fac cum Sanctis tuis *for* in

glori-a Nume-ra-ri Nume-ra-ri, in glo-ri-a Nu-me-

ra-ri, nu-me-ra-ri, ^{qua} fac cum Sanctis tuis *for* in

glori-a Nume-ra-ri Nume-ra-ri in glo-ri-a Nu-me-

ra-ri nu-me-ra-ri.

No. 5

Molto Adagio $\frac{3}{4}$ 69

No. 6. Allegro

Con Spirito. $\frac{2}{4}$ *for* Et re-ge e-os et ex-tol-le

illos us-que in ae-ternum usque in ae-ternum ex-

tolle il-los; usque in ae-ter-num et lau-

damus nomen tuum in se-cu-lum Secu-li in

Secu-lum Se-cu-li et lau-da-mus Nomen tuum in

Seculum Se-cu-li et lau-da-mus nomen tu-am in

Seculum Seculi in Se-culum Se-cu-li.

No. 7.

Preghiera à quattro Voci & 3/4 36 8.

No. 8.

Allegro & 3/4 15 *for*
In te do-mine spe-ravi non con-fundar

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

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

fun-dar in ae-ter - - num; in ae-ter - - -

- - - num.

In te do-mi-ni spe-ravi non con-fundar in ae-

ter - - -

- - - num, non confundar in ae-ter - num *V. sf.*

in te do-mi-ne spe-ra-vi, non con-fundar in ae-
ter - - - - - num, in ae-
ter-num, non con-fundar in ae-ter-num, in te do-mi-
ne spe-ra-vi, non con-fundar in ae- - - - - ter - - - - -
- num in ae-ter - - - - - num. - - - - -

Handwritten musical score consisting of ten empty staves, arranged in five pairs. Each staff is a five-line musical staff with a clef and a key signature of two sharps (F# and C#).

No. 1. Allegro.

Soprano Solo.

Schicht, Te Deum

Maestoso *18*

No. 2. Andante. *28*

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R 1793/35

fp Te per orbem terrarum sancta Con-fi-te-tur

Con-fi-te-tur ec-cle-sia, *fp* patrem, patrem im-

mensa majes-ta-tis, im-mense majes-ta-tis, im-

mense majes-ta-tis. *fp* Sanctum quoque para-

cle-tum spi-ri-tum sanctum para-cle-tum spi-ri-tum.

fp Patrem, fi-li-um et sanctum pa-ra-cle-tum

spi-ri-tum, patrem fi-li-um et sanctum pa-ra-

cle-tum spi-ri-tum.

No. 3

Allegro *fp* Tu rex glo-ri-ae Chris-te, rex glo-

ri-ae x-te. tu patris sem-pi-ternus, sem-pi-

ter-nus es fi-li-us.

Tu rex glo-ri-ae x-te, rex glo-



ria x te; Tu rex gloria



Chris te rex glo ri a x te Tu rex gloria



x te, rex glo



ri a x te. tu rex gloria



ria x te. tu pater sem pi =



ternus, tu pater sem pi ternus, tu pater sem pi ternus es



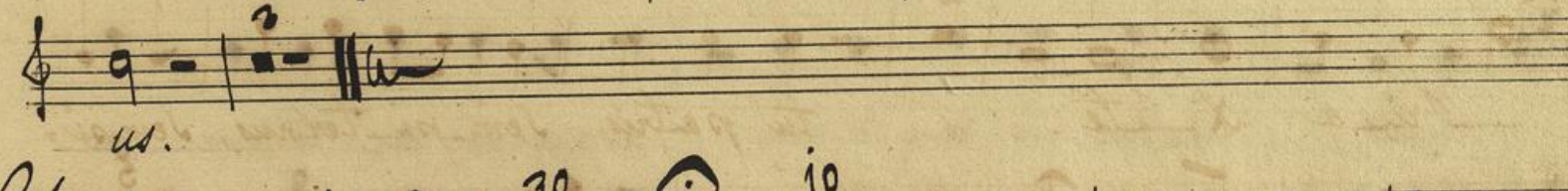
fi li us, tu pater sem pi ter



nus es fi li us. tu pater sem pi ternus, tu pater sem pi =



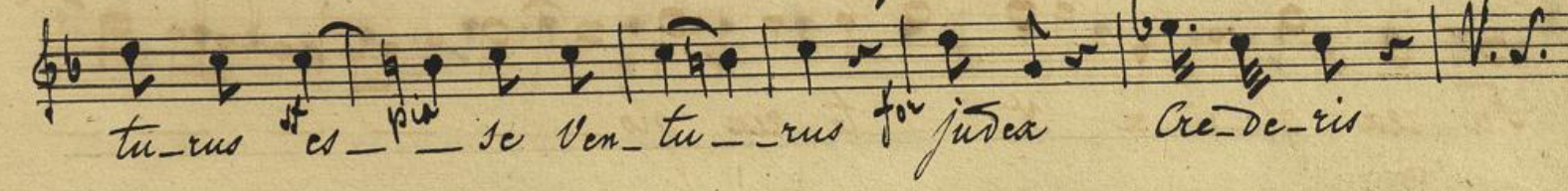
ternus es fi li us, pater sem pi ter nus es fi li =



us.



for juda Crede ris esse ven =



tu rus es pi se ven tu rus for juda Cre de ris

es-se ven-tu-rus, ju-dea Cre-de-ris es-se Ven-tu-rus,
 es-se ven-tu-rus. *il* *f* Tu rex glo-ri-a, tu rex gloria,
 x-te x-te *piu* a-terna fac cum sanctis tu-is *f* in
 glo-ri-a nume-ra-ri nume-ra-ri, in glo-ri-a nume-
 ra-ri, nume-ra-ri. *piu* fac cum sanctis tu-is *f* in
 glo-ri-a nume-ra-ri nume-ra-ri in glo-ri-a nume-
 ra-ri nume-ra-ri.

No. 5.
 Mezzo Adagio. *69*

No. 6. Allegro.
 Con Spirito.

f Et re-ge c-os et ex-tol-le
 il-los us-que in a-ternum; usque in a-ternum ex-
 tol-le illos; usque in a-ter-num. *f* et lau-
 damus nomen tu-um in se-cu-lum se-cu-li in

Con-fi-te-tur ec-cle-si-a. pa-trem

pa-trem im-mense Majes-tatis, im-mense Majes-

tatis im-mense Majes-tatis *Sanctum*

quoque pa-ra-cle-tum spi-ri-tum, Sanctum para-cle-tum

Spiri-tum. *Patrem, fi-li-um et sanctum pa-ra-*

cle-tum spi-ri-tum, pa-trem fi-li-um et sanctum pa-ra-

cle-tum spi-ri-tum.

No. 3.

Allabreve Tu rea glo-ri-a et te rea glo-ri-a

et te tu patris sempi-ternus sempi-ter-

- nus es fi-li-us tu patris sempi-

ter - nus es fi-

li-

us, tu patris sem-pi-ter-nus, sempiter
nus es fi-li-us Tu rex
glo-ri-æ X-te rex glo
ri-æ rex glo
ria Chris-
te Tu rex glo - - ri-æ glo - - ri-æ
X-te. Tu ^{pia} patris sempi-ternus, tu patris sempi-
ternus ^f tu patris sempi-ter-nus es fi-li-us, tu
tu patris sempi-ter - - nus es fi-li-
us, tu pa - - tris sempi-ter - - nus es fi-li-us, patris
sempi-ter - - nus es fi - li - us.

No 4.

Andantino & 2/4 ³⁰ ¹⁰ *for*

Judea credentis

pia *for*
es-se ven-turus es-se ven-tu-rus, Judea crede-rio

es-se ven-turus, Judea credentis es-se ven-tu-rus

¹⁴ *for*
es-se ven-tu-rus Tu rea glori-a, tu rea glori-a

pia *for*
A-te A-te a-ter-na fac, cum sanctis tuis in

glori-a Nume-ra-ri, in glo-ri-a Nume-ra-ri Nume-

pia *for*
ra-ri, fac cum sanctis tuis in glori-a Nume-

³
ra-ri, in glo-ri-a nu-me-ra-ri nu-me-ra-ri.

No 5.

Molto Adagio & 2/4 ⁶⁹ ||

No 6. Allegro

Con Spirito & 2/4

² *for* ²
Et rege eos et ex-tolle

illos usque in a-ternum, usque in a-ternum, ex-tolle illos

⁸ *for*
usque in a-ter-num et laudamus nomen

tuum in se-cu-lum se-cu-li, in se-culum se-cu-

li, et lau-da-mus no-men tuum, in se-culum se-cu-

li, et lau-damus no-men tuum in se-culum se-cu-li

in se-cu-lum se-cu-li,

No. 7.
 Pregiera a quattro Voci & 3/4 ³⁶

No. 8.
 Allegro & # # C ¹⁰

In te domine spe-ravi non confun-dar

in a-ter - - num, in - a - ter -

- - - num, non confun-dar in a-

ter - - - num, Non confun-dar in a-ter - - -

- num, in te do-mine spe-ra-vi non confun-dar in a-
 ter - - - num in te do-mi-ne spe-ravi
 non con-fun-dar in a-ter - - - V. S.

num, non con-

fundat in æ-ter-num, In te do-mi-ne spe-ra-vi, non con-

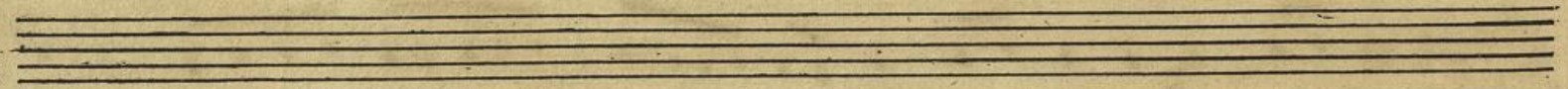
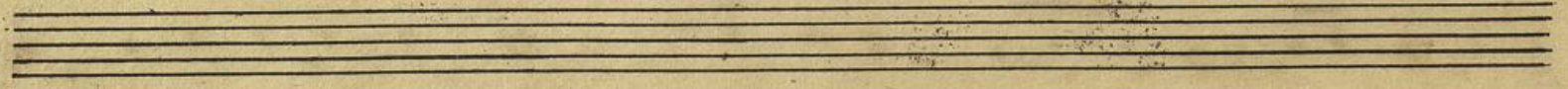
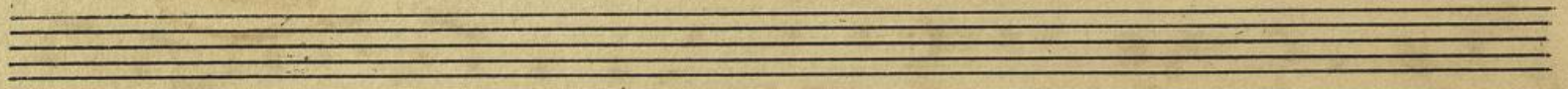
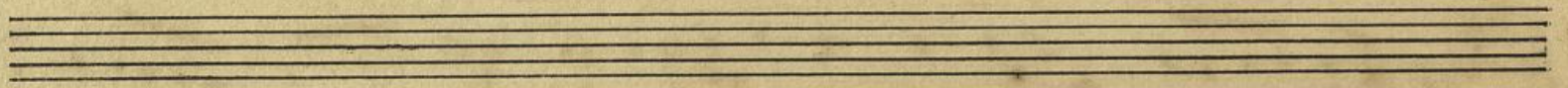
fundat in æ-ter-

-num, in æ-ter-num, non con-

fundat in æ-ter-num, in te do-mi-ne spe-ravi, non con-

fundat in æ-ter-num, in æ-ter-

num



No. 1. Allegro

Alto Solo.

Schicht, te deum.

Maestoso 18

Te de-um lau-damus

te dominum confi-temur te ae-ternum patrem omnis

terra omnis ter-ra ve-ne-ra-tur *for* ti-bi

Cherubim et Seraphim in-ces-sa-bi-li Voce pro-cla-

Adagio

mant. *mf* Sanc-tus, Sanc-tus, *for* Sanctus dominus

Allegro *Maestoso*

de-us Saba - - - *for* oth. *for* Pleni sunt coeli et terra

Ma-jes-ta-tis glo-ri-ae tu-ae pleni pleni sunt coeli et

terra Majes-tatis glo-ri-ae tu-ae Majes-ta-tis

glo-ri-ae tu-ae.

VERKENIUS

No. 2.

Andante 28

for Te lau-dat, te lau-dat, *mf* te

Martyrum Candi *cres.* da-tus laudat ex-er - - - ci-tus

for

Te per orbem ter-rarum sanc-ta confi-te-tur. V.S.

A 442/3

R 1793/38

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con-fi-te-tur ec-cle-si-a, *for* patrem

patrem, im-mensae Majes-tatis im-men-sae Majes-

ta-tis im-mensae Majes-ta-tis *for* Sanctum

quoque para-e-lum Spi-ri-tum Sanctum para-e-lum

Spi-ri-tum *for* Patrem, fi-li-um et sanctum para-

ele-tum Spi-ri-tum patrem, fi-li-um et sanctum para-

ele-tum Spi-ri-tum.

Allabreve *for* Tu rex glo-ri-ae Chris-te rex glo-ri-ae

Christe tu patris sempiternus sempiter-

nus es fi-li-us tu patris sempi-

ter nus es fi-

li-

us, tu pa-tris sem-pi-ter-nus, sempi-ter
nus es fi-li-us Tu rex
gloriae X-te rex glo
ria X-te
Tu rex glo-ria glo-ria
X-te Tu pa-tris sempi-ternus tu pa-tris sempi-
ternus, tu pa-tris sem-pi-ter-nus es fi-li-us, tu
tu pa-tris sem-pi-ter-nus es fi-li-us, tu pa-
tris sempi-ter-nus es fi-li-us, pa-tris
sempi-ter-nus es fi-li-us.

No. 4.

Andantino $\text{G} \flat$ $\frac{3}{4}$ 30 10 *for*

Tu-dea crederis es-se ven-

turus esse ven-tu-rus, Judea crederis es-se ven-

turus, Judea crederis es-se ven-tu-rus; es-se ven-

14 *for*

tu-rus. Tu rea glo-ri-a, tu rea glo-ri-a

a-te a-te a-ter-na fac, cum sanctis tu-is, in

glo-ri-a Nume-ra-ri, in glo-ri-a Nu-me-ra-ri Nume-

ra-ri, fac cum sanctis tu-is in glo-ri-a Nume-

ra-ri, in glo-ri-a Nu-me-ra-ri Nu-me-ra-ri.

No. 5.

Mozzo Adagio $\text{G} \flat$ $\frac{3}{4}$ 69

No. 6. Allegro

Con Spirito $\text{G} \sharp$ C 2 *for*

Et re-ge eos et ex-tol-le

il-los, usque in ae-ternum, usque in ae-ternum, ex-tol-le illos

usque in a-ter-num for et laudamus nomen

tu-um in se-culum se-culi, in se-cu-lum se-cu-

li, et lau-damus no-men tuum, in se-cu-lum se-cu-

li, et lau-da-mus no-men tu-um in se-cu-lum se-cu-li

in se-cu-lum se-cu-li.

No. 7.

Preghiera a quattro Voci $\frac{3}{4}$

No. 8.

Allegro C

In te do-mi-ne spe-ra-vi non con-fun-dar

in a-ter-num, in-a-ter-

num, non con-fun-dar in a-

ter-num, Non con-fun-dar in a-ter-

-num, in te do-mi-ne spe-ra-vi non con-fun-dar in a-

ter-num in te do-mi-ne speravi

non con-fundat in a-ter

num non con

fundat in a-ter-num, in te do-mine spe-ra-vi, non con=

fundat in a-ter

num, in a-ter-num, non con=

fundat in a-ter-num, in te domine spe-ravi, non con=

fun-dar in a-ter num in a-ter

num

Te Deum lau-damus
 te Dominum confi-temur te aeternum patrem
 omnis terra omnis terra veneratur
 ti-bi Cherubim, et Seraphim in-ces-sa-bi-li Voce pro-

cla-mant. *Adagio* *mf* Sanctus Sanc-tus, *for* Sanctus
Allegro *Maestoso*
 Do-minus De-us Sa-ba- - - Ah. Pleni sunt Coeli et
 terra, Majestatis glo-ri-ae tu-ae pleni, pleni sunt
 Coeli et terra, Majes-tatis gloriae tuae Majes-
 tantis glo-ria tu-ae.

VERKENIUS

No. 2. *Andante*
 Te laudat, te laudat te
 Martyrum Candi-da-tus laudat ex-er-ci-tus
 Te per orbem ter-ra-rum sanc-ta confi-te-tur

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con- fi - te - mur ec - cle - si - a ^{for} patrem
 patrem, im - mensæ Majes - ta - tis, im - mensæ Majes -
 tatis, im - mensæ Majes - ta - tis ^{for} Sanctum
 quoque para - cle - tum spiritum sanctum para - cle - tum
 spiritum, ^{for} Patrem fi - li - um, et sanctum para -
 cle - tum spi - ri - tum, patrem, fi - li - um, et sanctum para -
 cle - tum spi - ri - tum.

No. 3.
 Allabreve ^{for}
 Tu rex glo - riæ X - te rex glo - ri - æ
 X - te, tu patris sempi - ternus sempi - ter -
 nus es fi - li - us tu patris sempi -
 ter - nus es fi - li -

us tu patris sempi-ternus, sempiternus

nus es fi-li-us Tu rex

glo-ria et te rex glo

ria et te

Tu rex glo-ria glo-ria

et te Tu patris sem-pi-ternus, tu patris sempi-

ter-nus, tu pa-tris sempi-ter-nus es fi-li-us, tu

tu patris sempi-ter-nus es fi-li-

us, tu pa-tris sempi-ter-nus es fi-li-us patris

sempiternus es fi-li-us

No. 4.

Andantino $\text{G} \flat \frac{2}{4}$ 30 10

for Judea crederis esse ven-

turus *pie* es-se ven-tu-rus, *for* ju-dea cre-de-ris es-se ven-

turus ju-dea cre-de-ris es-se ven-tu-rus, es-se ven-

tu-rus *for* Tu, rea glo-ri-a, tu rea glo-ri-a

A-te, A-te, *pie* a-ter-na fac, cum sanctis tuis in

glo-ri-a nu-me-rari, in glo-ri-a nu-me-ra-ri nume-

ra - - ri, *pie* fac cum sanctis tu-is in glo-ri-a nu-me-

rari, in glo-ri-a nu-me-ra-ri, nume-ra - - ri, *3*

No. 5.

Molto Adagio $\text{G} \flat \frac{2}{4}$ 69

No. 6 Allegro

Con spirito $\text{G} \sharp \text{C}$ 2 2

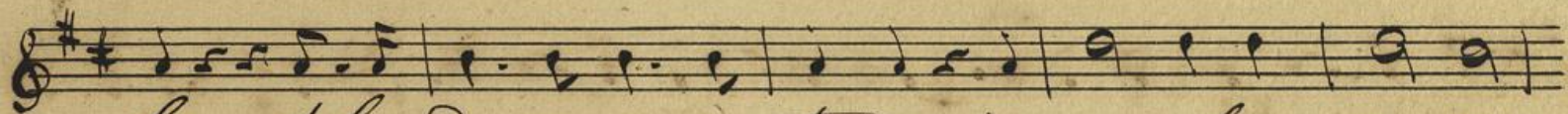
for Et rege eos et catolle

illos, usque in aeternum, us-que in a-ter-num, ex-tol-le

illos, usque in a-ter - - num et lau-damus, nomen



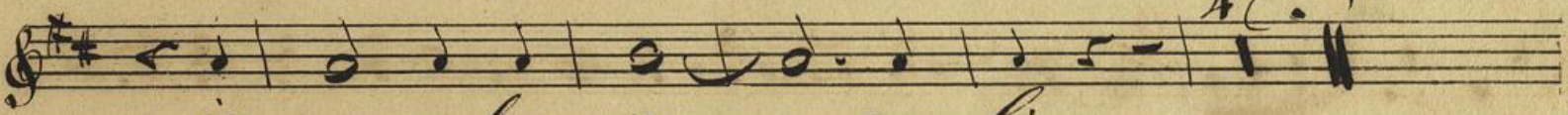
tu-um, in se-cu-lum se-cu-li in se-cu-lum se-cu-



li; et lau-da-mus no-men tuum, in se-culum se-cu-

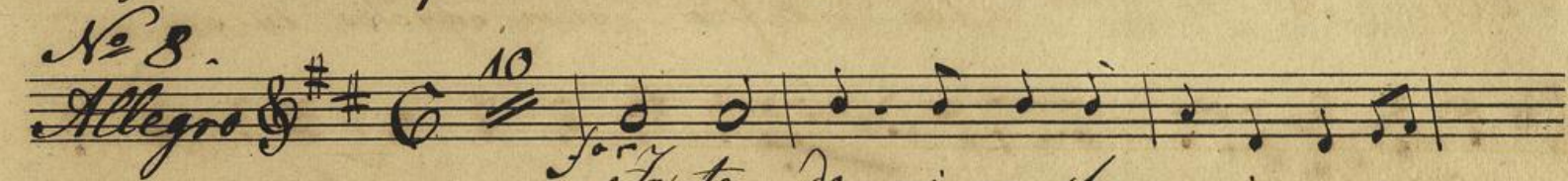
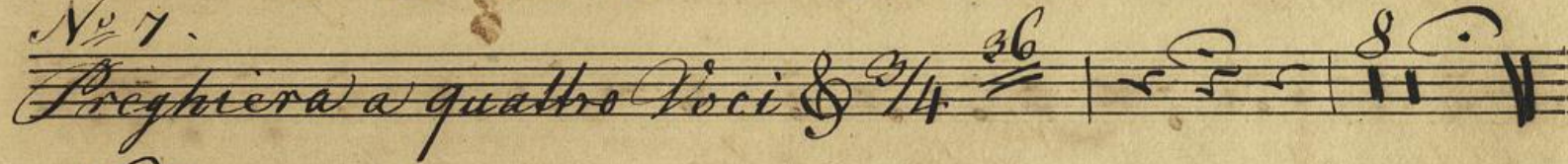


li, et lau-da-mus no-men tu-um in se-culum se-culi

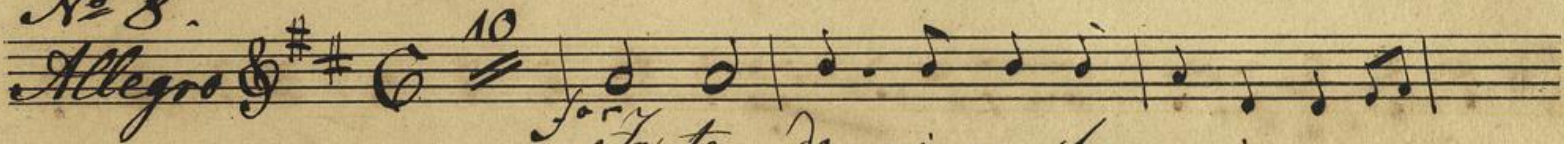


in se-cu-lum se-cu-li.

No. 7.



No. 8.



In te do-mi-ne spe-ra-vi non con-



fundar in æ-ter-num, in æ-ter-



num, non confundar in æ-



ter-num, non confun-dar in æ-ter-



-num, in te do-mi-ne spe-ra-vi non con-fundar in æ-



ter-num in te Domine speravi



non con-fundar in æ-ter-

Handwritten musical score on aged paper, featuring seven staves of music in G major (one sharp). The lyrics are in Latin and are written below the notes. The text is: "num non con- fundar in a-ter-num. In te do-mi-ne spe-ra-vi, non con- fundar in a-ter-num, in a-ter-num, non con- fundar in a-ter-num, in te do-mi-ne spe-ra-vi, non con- fundar in a-ter-num, in a-ter-num." The score concludes with a double bar line and the word "num" followed by a dash.

No. 1. Allegro
maestoso

Alto coro.

Schicht, te deum.

18

Te de-um laudamus, te

do-mi-num Confi-temur, te a-ter-num patrem om-nis

ter-ra om-nis ter-ra ve-ne-ra-tur. forte-tibi

Che-ru-bim et Serap-him in-ces-sa-bi-li vo-ce pro-cla-

mant: *Adagio* Sanctus sanc-tus forte Sanctus do-mi-nus

de-us Sa-ba- *Allegro maestoso* oth, forte Pleni sunt Coeli et terra

majis-ta-tis glo-ri-ae tu-ae, pleni, pleni sunt Coeli et

ter-ra majis-ta-tis glo-ri-ae tu-ae, majis-ta-tis

glo-ri-ae tu-ae.

VERKENIUS

No. 2.
Andante

28

forte Te laudat, te laudat mezzo-forte te martyrum

Candida- ^{vero} tus laudat ex- ^{forte} ter- ¹⁵ ci-tus.

forte Te per orbem ter- ^{forte} ra-rum Sanc-ta Con-fi-te-tur.

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Con-fi-te-tur ce-le-si-a. *fo* patrem
 patrem im-mense Ma-jes-tatis im-mense Ma-jes-
 ta-tis, im-mense Ma-jes-ta-tis. *fo* Sanc-tum
 quo-que para-cle-tum spi-ri-tum, Sanctum para-cle-tum
 spi-ri-tum. *fo* Patrem, fi-li-um et sanctum para-
 cle-tum spi-ri-tum, patrem, fi-li-um et sanctum para-
 cle-tum spi-ri-tum.

No. 3.
Allabreve

fo Tu rex glo-ri-æ & te rex glo-ri-æ &
 te. tu patris sem-pi-ter-nus sem-pi-ter-
 nus es fi-li-us. tu patris sem-pi-
 ter-nus es fi-li-

us; tu pa-tris sem-pi-ter-nus, sem-pi-ter-nus

nus es fi-li-us Tu rex

glo-ri-a x-te rex glo-

ri-a, rex glo-

ria x-te.

Tu rex glo-ria glo-ria

x-te. Tu ^{pa-tris} pa-tris sem-pi-ternus tu pa-tris sem-pi-

ternus ^{fo-ru} tu pa-tris sem-pi-ter-nus es fi-li-us tu

tu pa-tris sem-pi-ter-nus es fi-li-

us, tu pa-tris sem-pi-ter-nus es fi-li-us, pa-tris

sem-pi-ter-nus es fi-li-us.

No. 4.

Andantino $\frac{2}{4}$ 30 10 *for*

ju-dea Cre-de-ris es-se Ven-tu-rus, *piu* es-se Ven-tu-rus, *for* ju-dea Cre-de-ris es-se Ven-tu-rus, ju-dea Cre-de-ris es-se Ven-tu-rus; *ia* *for* Tu-rea glo-ri-a, tu-rea glo-ri-a, X-te X-te *piu* a-ter-na fac cum sanctis tu-is, in glo-ri-a Nu-me-ra-ri, in glo-ri-a Nu-me-ra-ri Nu-me-ra-ri, *piu* fac cum Sanctis tu-is *for* in glo-ri-a nu-me-ra-ri, in glo-ri-a nu-me-ra-ri Nu-me-ra-ri.

No. 5.

Mezzo Andagio $\frac{3}{4}$ 69 ||

No. 6. Allegro

Con spirito 2 2 2 *for*

Et re-ge e-os et ex-tol-le illos usque in a-ter-num, usque in a-ter-num, *for* ex-tol-le illos usque in a-ter-num. *for* et laudamus no-men

tu-um in se-cu-lum se-cu-li, in se-cu-lum se-cu-
 li; et lau-da-mus no-men tu-um, in se-cu-lum se-cu-
 li. et lau-da-mus No-men tu-um in se-cu-lum se-cu-li.
 in se-cu-lum se-cu-li.

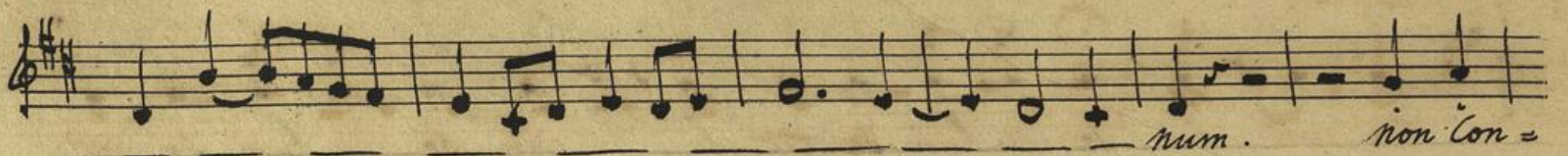
N. 7.

Pregiera a quattro voci $\frac{3}{4}$ ³⁶ ⁸

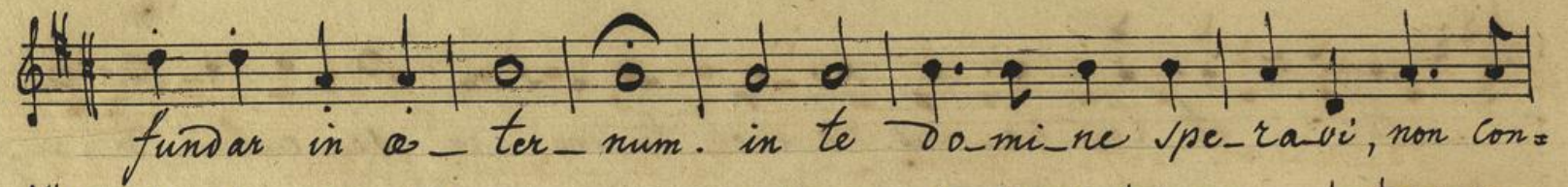
N. 8.

Allegro $\frac{3}{4}$ ¹⁰

in te do-mi-ne spe-ra-vi non con-fun-dar
 in a-ter-num, in a-ter-
 num, non con-fun-dar in a-
 ter-num. non con-fun-dar in a-ter-
 num. in te do-mi-ne spe-ra-vi non con-fun-dar in a-
 ter-num. in te do-mi-ne spe-ra-vi
 non con-fun-dar in a-ter-



num. non Con =




fundar in a-ter-num. in te do-mi-ne spe-ra-vi, non Con =



fundar in a-ter



num, in a-ter-num. non Con =



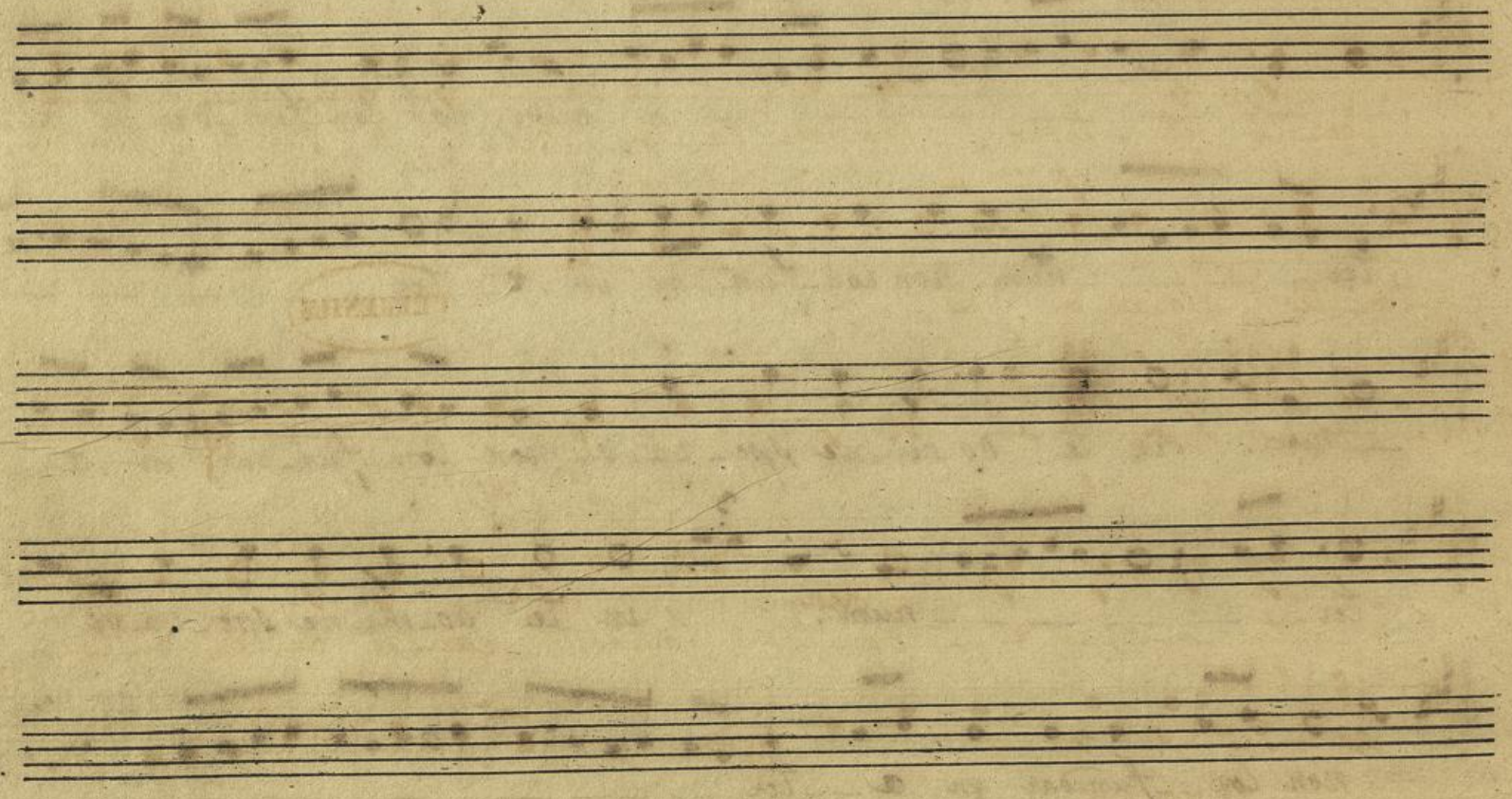
fundar in a-ter-num. in te do-mi-ne spe-ra-vi, non Con =



fundar in a-ter num, in a-ter



num



No. 1. Allegro

Tenore Solo.

Schicht, te deum.

Maestoso

18.

Te deum laudamus

Te

do-mi-num Confi-temur. te a-ternum patrem om-nis

terra, omnis ter-ra ve-ne-ra-tur; Fi-bi

Che-ru-bim et Se-ra-phim in-ces-sa-bi-li vo-ce pro-

cla-mant: Sanctus, Sanctus, Sanctus

do-mi-nus de-us Sa-ba-oth. Pleni sunt Coeli et

terra, majes-ta-tis glo-ri-a tu-a, pleni pleni sunt

Coeli et terra, majes-ta-tis glo-ri-a tu-a, majes-

ta-tis glo-ri-a tu-a.

VERKENIUS

No. 2.

Andante

23

Te laudat, te laudat te

marty-rum. Can-di-da-tus laudat laudat ex-er-citus;

15.

Te per orbem ter-ra-rum sanc-ta Con-fi-

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te-tur con-fi-te-tur ec-cle-si-a ^{for} patrem, patrem im-

mense ma-jes-tatis im-mense ma-jes-tatis, im-mensa Ma-jes-

ta-tis. ^{for} Sanctum quo-que pa-ra-cle-tum Spi-ritum,

Sanctum pa-ra-cle-tum Spi-ri-tum. ^{for} patrem fi-li-um et

Sanctum pa-ra-cle-tum Spi-ri-tum. patrem fi-li-um et

Sanctum pa-ra-cle-tum Spi-ri-tum.

N^o 3.

Allabreve

² Tu pa-tris sem-pi-ternus sem-pi-ter-

-nus sem-pi-ter-

-nus es fi-

³ us. Tu rex glo-ri-a Chris-te rex glo-ri-a

x-te, tu pa-tris sem-pi-ter-

-nus es fi-li-us. tu pa-tris

sem-per-ternus semper-ter-
nus es fi-li-us, tu patris semper-ternus
sem-per-ter-nus es fi-li-us tu patris semper-
ternus semper-ter-
nus es fi-li-us tu pa-tris semper-ternus,
sem-per-ter-nus es
fi-li-us. Tu rex glori-ae rex glo-
ri-ae X-te Tu patris semper-ternus tu
patris semper-ternus tu patris semper-ter-
nus es fi-li-us, tu patris semper-ter-
nus es fi-li-us, tu patris semper-
ternus tu patris semper-ter-nus es fi-li-us, pa-tris

Sem-pi-ter-nus es fi-li-us.

No. 4.

Andantino 2/4 ³⁰ ¹⁰
ju-dea Cre-de-ris es-se Ven-tu-rus es- se Ven-tu-rus.
ju-dea Cre-de-ris es-se Ven-tu-rus, es-se Ven-tu-rus.
tu-rus. Tu rex glo-ri-a tu rex glo-ri-a x-te,
x-te. a-terna fac cum Sanctis tu-is in glo-ri-a
nu-me-ra-ri in glo-ri-a nu-me-ra-ri nu-me-ra-ri
ri. fac cum Sanctis tu-is in glo-ri-a nu-me-ra-ri
in glo-ri-a nu-me-ra-ri nu-me-ra-ri.

No. 5.

Messaggio 3/4 ⁶⁹

No. 6.

Allegro C ² ²
Et re-ge e-os et ex-tol-le illos,
us-que in a-ternum, us-que in a-ternum, ex-tol-le illos,

usque in a-ter-num. et laudamus nomen

tu-um in se-cu-lum se-cu-li. ⁱⁿ ~~et~~ se-cu-lum se-cu-

li, et lau-da-mus nomen tu-um in se-cu-lum se-cu-

li, et lau-damus nomen tu-um in se-cu-lum se-cu-li, in

se-cu-lum se-cu-li.

No. 7.
Pregiera à quattro voci. 36 8

No. 8.
Allegro. 5
in te do-mi-ne spe-ra-vi non con-fun-dar

in a-ter-num, in a-ter-

num, in a-ter-

num, in a-ter-num in a-ter-

num; in a-ter-

num. N. S.

in te do-mi-ne spe-ra-vi non Con-fun-dar in a-ter

num, in a-ter num.

non Con-fun-dar in a-ter num.

non Con-fun-dar in a-ter num. in te do-mi-ne spe-

ra-vi non Con-fun-dar in a-ter

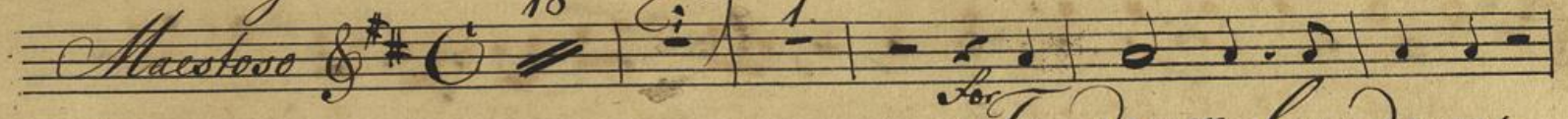
num in a-ter num non Con-fun-dar in a-

ter num. in te do-mi-ne spe-ra-vi non Con-fun-dar in a-


ter num, in a-ter num

Empty musical staves for accompaniment.

No. 1. Allegro Tenore Solo. Schicht, Te Deum.

Maestoso 18 

Te Deum lau-damus



Te dominum confi-temur te ceter-num patrem

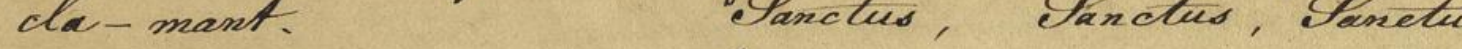


omnis terra omnis terra ve-ne-ra-tur Tibi



Cherubim et Seraphim in-cen-sa-bi-li vo-ce pro-

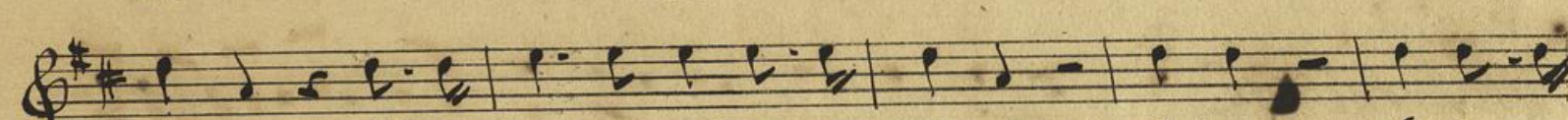


cla-mant. Adagio 

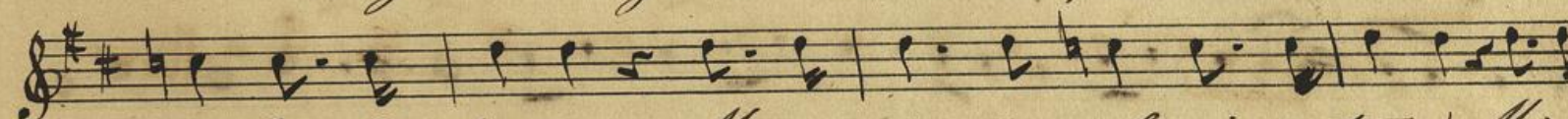
Sanctus, Sanctus, Sanctus



dominus deus Sabaoth. Pleni sunt coeli et



terra Majes-tatis glo-ri-ae tuae pleni pleni sunt

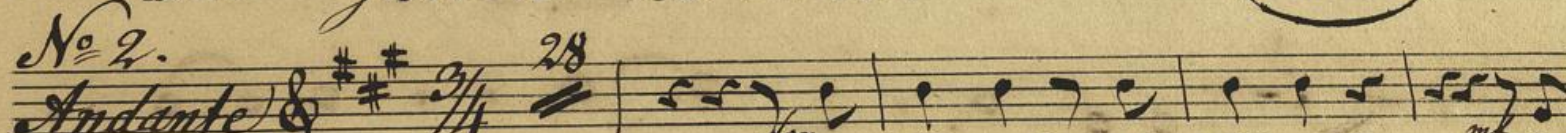


coeli et terra Majes-tatis glo-ri-ae tuae, Majes-



tatis glo-ri-ae tu-ae.

VERKENIUS

No. 2. Andante 

Te laudat, te laudat, te



Martyrum Candi-da-tus laudat laudat ex-or-citus;



Te per orbem ter-ra-rum Sanc-ta con-fi-

BIBLIOTHEK
der
Hochschule für Musik Köln

R 1793/42

te-tur con-fi-te-tur ec-cle-si-a, patrem,
 patrem, im-men-sae Majes-tatis im-mensa Majes-tatis im-
 mensa Majes-ta-tis Sanctum quoque para-cletum
 Spiritum Sanctum para-cletum Spi-ritum. patrem
 filium et Sanctum para-cletum Spiritum patrem filium et
 Sanctum para-cle-tum Spi-ri-tum

No. 3.
 Allabreve $\frac{2}{4}$ *For*
 Tu pater sem-pi-ternus sempiter-
 nus sempiter-
 nus es fi-li-
 us. Tu rex glo-ri-ae Chris-te rex glo-ria
 Chris-te, tu pa-ter sem-pi-ter-
 nus es fi-li-us, tu pater

sempiternus sempiternus

nus es fili-us, tu patris sempiternus

Sempiternus es fili-us, tu patris sempi-

ternus sempiternus

nus es fili-us tu patris sempiternus,

sempiternus es

fili-us Tu rex gloriae

et tu patris sempiternus, tu

patris sempiternus tu patris sempiternus es

fili-us, tu patris sempiternus

nus es fili-us, tu patris sempi-

ternus, tu patris sempiternus es fili-us, patris V.S.

sempi-ter - nus es fi - li - us.

No. 4.
Andantino $\frac{2}{4}$ 30 10 *for.* Judea crederis es-se ven-

piu turus es - - se ven-tu - rus. *for.* Judea crederis es-se ven-

turus, judea crederis es-se ven-tu - rus, es-se ven-

14 *for.* tu - rus Tu rea glori-a tu rea glori-a X-te

piu X-te aeterna fac, cum sanctis tuis *for.* in glori-a

nume-ra-ri, in glori-a nu-me-ra-ri nume-ra-

piu ri, fac cum sanctis tuis *for.* in glori-a nu-me-

ra-ri in glori-a nu-me-ra-ri nume-ra-ri,

No. 5.
Molto Adagio $\frac{3}{4}$ 69

No. 6.
Allegro $\frac{2}{4}$ *for.* Et re-ge e-os et ea tol-le illos

usque in a-ternum, usque in a-ternum, ea tolle illos,

usque in æ-ter - - - num et lau-damus, nomen
 tuum, in se-cu-lum se-cu-li, in se-cu-lum se-cu-
 li, et lau-da - mus nomen tuum in se-cu-lum se-cu-
 li, et lau-damus no-men tu-um in se-cu-lum se-cu-li, in
 se-cu-lum se - - - cu-li.

No. 7.

Preghiera à quattro Voci

No. 8.

In te do-mine spe-ravi non con-fun-dar
 in æ-ter - num, in æ-ter - - -
 - - - num, in æ-ter - - -
 - - - num, in æ-ter-num in æ-ter -
 - - - num, in æ-ter - - -
 - - - num

in te domine spe-ravi non con-fundat in ae-ter

num, in ae-ter num,

non con-fundat in ae-ter num,

non con-fundat in ae-ter-num. in te domi-ne spe-

ravi non con-fundat in ae-ter

num in ae-ter num non con-fundat in ae-

ter-num, in te do-mi-ne spe-ra-vi, non con-fundat in ae-

ter num, in ae-ter num

No. 1. Allegro Tenore Solo. Schicht, te deum.

Maestoso & # # C 18 1 1 1

Te de-um lau-damus

Te dominum confitemur te aeternum patrem

omnis terra omnis terra vene-ra-tur;

Tibi Cherubim et Se-raphim in-ces-sa-bi-li Voce pro-

cla-mant.

Adagio # # 3/4 Sanctus, Sanctus, Sanctus

dominus deus Saba-oth. Pleni sunt coeli et

terra Majes-tatis glo-ri-a tu-a pleni pleni sunt

coeli et terra Majes-tatis glo-ri-a tu-a, Majes-

tatis glo-ri-a tu-a.

VERKENIUS

No. 2.

Andante & # # 3/4 28

Te laudat, te laudat te

Martyrum candi-da-tus laudat lau-dat ex-er-citus,

Te per orbem ter-ra-rum sanc-ta con-fi-

BIBLIOTHEK
der
Hochschule für Musik Köln

R 1793/43

te-tur con-fi-te-tur ec-cle-si-a patrem, patrem im-
 mense Majes-tatis im-mense Majes-tatis, immense Majes-
 ta-tis *for* Sanctum quoque para-cle-tum spiritum,
 sanctum para-cle-tum Spi-ri-tum. *for* patrem, filium et
 sanctum para-cle-tum Spi-ri-tum, patrem fi-li-um et
 sanctum pa-ra-cle-tum - Spi-ri-tum.

No. 3.

Allabreve $\frac{2}{4}$ *for*
 Tu patris sem-pi-ternus sempi-ter-
 nus sempi-ter-
 nus es fi-li-
 us *3* Tu rex glo-ri-æ Chri-ter rex glo-ri-æ
 A-te, tu pa-tris sem-pi-ter-
 nus es fi-li-us, tu pa-tris

sempiternus sempiternus

nus es fili-us, tu patris sempiternus

sempiternus es fili-us tu patris sempi-

ternus sempiternus

nus es fili-us tu patris sempiternus

sempiternus es

fili-us. Tu rex gloriae rex glo-

riae et Tu patris sempiternus tu

patris sempiternus tu patris sempiternus es

fili-us, tu patris sempiternus

nus es fili-us, tu patris sempi-

ternus tu patris sempiternus es fili-us patris

sempi-ter - nus es fi - li - us.

No. 4.

Andantino 2/4 *30* *10*

Judeæ crederis es-se ven-

turus es - se ven-tu-rus, Judeæ crederis es-se ven-

turus Judeæ crederis es - se ven-tu-rus, es-se ven-

tu-rus *14* Tu rex glo-ri-æ tu rex glo-ri-æ A-te

A-te æterna fac cum sanctis tuis in glori-a

nume-ra-ri, in glori-a nu-me-ra-ri nume-ra-

ri, fac cum sanctis tuis in glori-a nu-me-ra-ri

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

No. 5.

Mezzo Adagio 3/4 *60*

No. 6. *Allegro* 2/4 *for.* Et re-ge e-os et ex-tolle illos

usque in æternum, usque in æternum ex-tolle illos

usque in æ - ter - - num et lau - damus nomen

tuum in se - cu - lum se - cu - li in se - cu - lum se - cu -

li, et lau - da - mus nomen tuum in se - cu - lum se - cu -

li, et lau - damus nomen tu - um in se - cu - lum se - culi, in

se - culum se - - cu - li.

No. 7.

Pregiera à quattro Voci. 36 80

No. 8.

Allegro in te do - mi - ne spe - ra - vi non con - fun - dar

in æ - ter - - num, in æ - ter - -

num, in æ - ter - -

num, in æ - ter - num in æ - ter -

num, in æ - ter -

num.

in te do-mine spe-ra-vi non con-fun-dar in a-ter -
- num, in a-ter - - num,
non con-fun-dar in a-ter - - - num
non con-fun-dar in a-ter - num. In te domine spe-
rari non con-fun-dar in a-ter - - -
- num in a-ter - num non confundar in a-
ter num, in te do-mine spe-ra-vi non con-fun-dar in a-
ter - - - num, in a-ter - - num - - -

No. 1. Allegro Bassoloco. Nicht, Te deum.

Maestoso *18* *1* *1*

Te deum laudamus

Te dominum confi-te-mur te aeternum patrem

omnis terra omnis ter-ra ve-ne-ra-tur Tibi

Cherubim, et Seraphim in-ces-sa-bi-li Voce pro-cla-mant.

Adagio *3/4*

Sanctus, Sanctus, Sanctus dominus deus

Allegro Maestoso

Saba - - - oth. Pleni sunt coeli et terra Majes-tatis glo-ri-æ tu-æ, pleni pleni sunt coeli et terra, Majes-tatis glo-ri-æ tu-æ, Majes-tatis glo-ri-æ tu-æ.

VERKENIUS

No. 2. *28* *1*

Andante *3/4*

Te laudat, te laudat

Martyrum Candi-datus laudat ex-er-ci-tus

Te per or-berum ter-ra-rum Sancta confi-te-tur

Bibliothek der Hochschule für Musik Köln

R 1793/44

confi - te - tur ec - cle - si - a Pa - trem, Pa - trem im - men - sae
Majes - ta - tis im - men - sae Majes - ta - tis im - men - sae Majes -
ta - tis *Sanctum quo - que para - cle - tum spi - ri - tum,*
sanctum para - cle - tum spi - ri - tum *Pa - trem, fi - li - um, et*
sanctum para - cle - tum spi - ri - tum, pa - trem, fi - li - um, et
sanctum para - cle - tum spi - ri - tum.

No. 3.

Allabreve $\frac{14}{8}$

Tu rex glo - ri - ae X - te rex glo - - ri - a
X - te, tu pa - tris sem - pi - ter - nus sem - pi - ter - - - nus es
fi - - - li - us. Tu rex glo - ri - ae X - te, rex
glo - - - ri - ae X - te, tu pa - tris
sem - pi - ter - nus sem - pi - ter - - - nus es fi - - - li - us
Tu rex glo - ri - ae X - te tu pa - tris sem - pi - ter - nus

sempi-ter — — — — — nus es

fi — — li — us Tu rea glo-ri-a X — te

X — te tu ^{prio} patris sempiternus tu patris sempiternus, tu

patris sempiternus es fi — — li — us

Tu tu patris sempiternus — — — — —

— nus es fi- li- us tu patris sempiternus, tu patris sempiternus

ter-nus es fi- li- us, patris sempiternus — — nus es fi-

li- us.

No. 4.

Andante.

30 10 *For* Iudex crederis esse ven-

turus *For* esse ven-tu-rus iudex crederis esse ven-

turus, iudex crederis esse ven-tu-rus esse ven-

tu-rus.

for
 Tu rea glo-ri-a Tu rea glo-ri-a X-te, X-te,
ma
 aterna fac cum sanctis tuis *for* in glo-ri-a nu-me-
 rari in glo-ri-a nume-ra-ri, nume-ra-ri
ma
 fac cum sanctis tuis *for* in glo-ri-a nume-rari
 in glo-ri-a nume-ra-ri, nume-ra-ri.

No. 5.
 Adagio 3/4 69 ||

No. 6. Allegro
 Con Spirito 2
 Et re-ge e-os et ex-tol-le

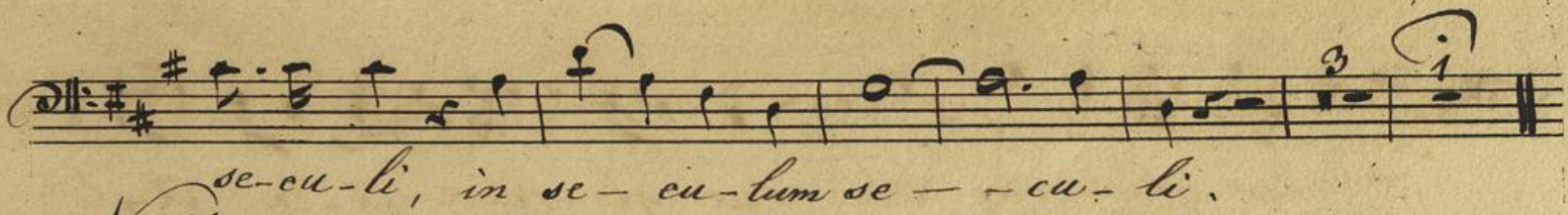
illos usque in a-ternum usque in a-ternum ex-tol-le

illos us-que in a-ter-num et lau-
for

damus nomen tu-um in se-cu-lum se-cu-li in

se-culum se-cu-li et lau-da-mus nomen tuum in

se-culum se-cu-li et lau-da-mus no-men tuum in seculum



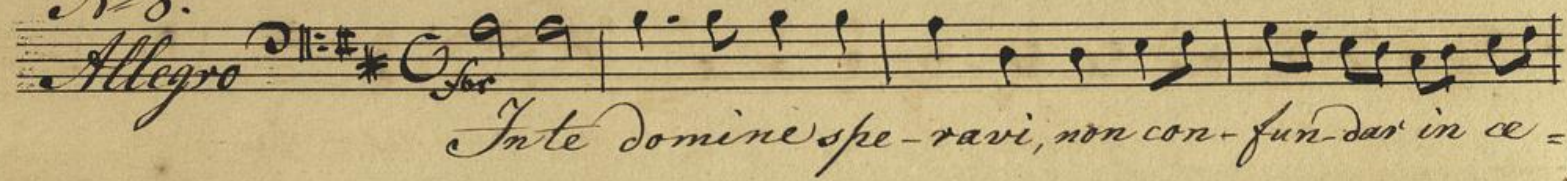
se-cu-li, in se-cu-lum se-cu-li.

No. 7.

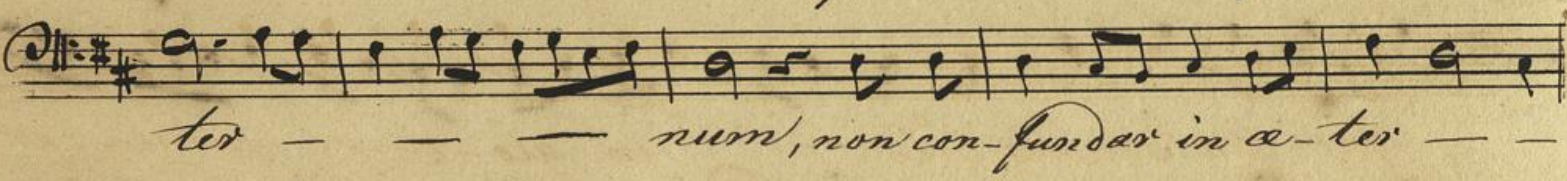


Preghiera a quattro Voci

No. 8.



Allegro In te domine spe-ravi, non con-fun-dar in a-



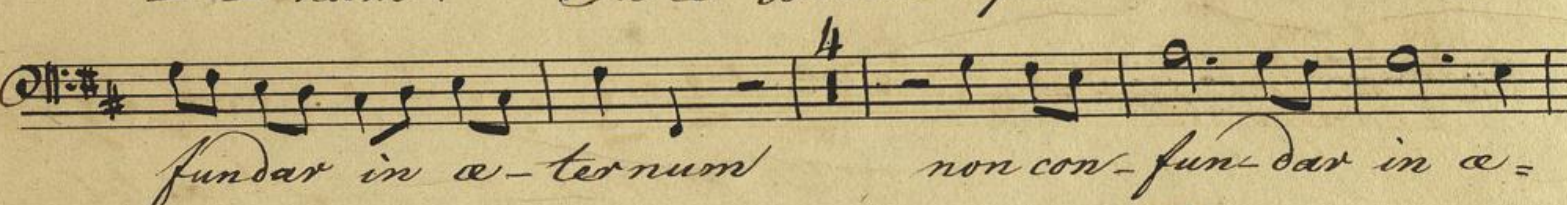
ter - - - num, non con-fun-dar in a-ter - -



num, in a-ter - -



- - - num. In te domine spe-ra-vi non con =



fundar in a-ter num non con-fun-dar in a =



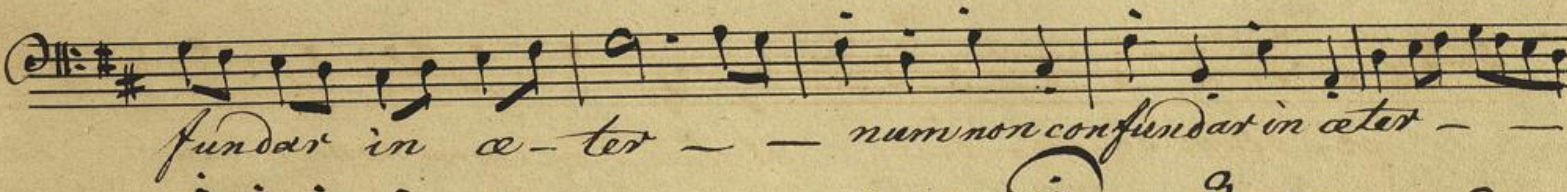
ter - - - - - num non con =



fundar in a-ter - - - - -



- - - num in te do-mi-ne spe-ravi non con =



fundar in a-ter - - - num non confundat in a-ter - -



- - - num non confundat in a-ter - - - num

in te do-mine spe-ravi, non con-fun-dar in a-
ter — — — — —
num non con-fundar in a-ter — num, in te
do-mi-ne spe-ravi non con-fun-dar in a-ter — — —
— num, in a-ter — — num — — —

The image shows a handwritten musical score on aged paper. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written below the notes. The second staff continues the melody. The third staff has a bass clef and continues the lyrics. The fourth staff returns to a treble clef. The fifth staff ends with a double bar line and a fermata. Below the fifth staff, there are seven more empty staves.

No. 1. Allegro
maestoso.

Vasolo. Solo.

Schicht, Tie Beum.

18 Te de-um lau-damus

Te do-mi-num Confi-temur, te a-ternum patrem omnis

terra om-nis terra ve-ne-ra-tur. Ti-bi Cherubim

et Se-raphim inces-sa-bili vo-ce pro-cla-mant.

Adagio

Sanctus Sanctus sanctus do-mi-nus de-us

Allegro maestoso
Sa-ba-oth. Pleni sunt Coeli et terra majes-

tatis glo-ri-a tu-a, pleni, pleni sunt Coeli et

terra majes-tatis glo-ri-a tu-a majes-tatis

glo-ri-a tu-a. VERKENIUS

No. 2. Andante

28 Te laudat te laudat

15. marty-rum Can-di-datus laudat ex-er-ci-tus.

for Te per or-bem ter-ra-rum Sanc-ta Con-fi-te-tur

R 1793/45

Bibliothek
der
Hochschule für Musik Köln

Con-fi-te-tur ec-cle-si-a. *f* Patrem Patrem im-mense
 ma-jes-tatis im-mense ma-jes-tatis, im-mense ma-jes-
 ta-tis. *f* Sanctum quoque para-cle-tum spi-ritum,
 sanctum para-cle-tum spi-ri-tum. *f* Patrem, fili-um et
 sanctum para-cle-tum spi-ri-tum. pa-trem fi-li-um, et
 sanctum pa-ra-cle-tum spi-ri-tum.

No. 3.
 Allabreve. *f* Tu rex gloria χ - te rea glo - ri - a
 χ - te. tu pa-tris sem-pi-ter-nus sem-pi-ter-nus es
 fi - li - us. Tu rex gloria χ - te, rea
 glo - ri - a χ - te. tu pa-tris
 sem-pi-ter-nus sem-pi-ter-nus es fi - li - us.
 Tu rea glo-ri-a χ -te. tu pa-tris sem-pi-ter-nus

Alt:
 sem-pi-ter-nus es
 fi-li-us Tu rex glo-ri-ae x-te,
 x-te tu ^{piu} patris sem-pi-ternus tu patris sem-pi-
 ternus, tu patris sem-pi-ter-nus es fi-li-
 us. Tu tu patris sem-pi-ter-nus es fi-li-
 us. tu patris sem-pi-ternus, tu patris sem-pi-
 ternus es fi-li-us, pa-tris sem-pi-ter-nus es fi-li-
 us.

No. 4.
 Andantino
 30 10
 ju-dea Cre-de-ris et-se Ven-
 tu-rus et-se Ven-tu-rus. ju-dea Cre-de-ris et-se Ven-
 tu-rus, ju-dea Cre-de-ris et-se Ven-tu-rus, et-se Ven-
 tu-rus.

for
Tu rea glo-ri-a Tu rea glo-ri-a x-te, x-te,

for
e-ter-na fac cum sanctis tu-is *for* in glo-ri-a nume-

ra-ri, in glo-ri-a nume-ra-ri nume-ra-ri.

for
fac cum sanctis tu-is *for* in glo-ri-a nume-ra-ri

in glo-ri-a nume-ra-ri, nume-ra-ri.

No. 5. *Mezzo*
Adagio

for *6g* ||

No. 6. *Allegro*

Con spirito

for Et re-ge e-os et ca-tol-le

il-los us-que in a-ter-num, us-que in a-ter-num, et ca-tol-le

il-los us-que in a-ter-num. *for* et lau-

damus no-men tu-um in se-cu-lum se-cu-li in

se-cu-lum se-cu-li, et lau-damus no-men tu-um, in

se-cu-lum se-cu-li; et lau-damus no-men tu-um in se-cu-lum

se-cu-li, in se-culum se-cu-li.

No. 7.
Preghiera a quattro voci.

No. 8.
Allegro.

fo in te do-mi-ne spe-ra-vi, non Con-fundar in a-

ter num, non Con-fundar in a-ter

num, in a-ter

num. in te do-mi-ne spe-ravi non Con =

fun-dar in a-ter-num. non Con-fun-dar in a =

ter num, non Con =

fun-dar in a-ter

num. in te do-mi-ne spe-ra-vi, non Con =

fun-dar in a-ter-num, non Con-fun-dar in a-ter

num, non Con-fundar in a-ter-num.

in te do-mi-ne spe-ra-vi non Con-fun-dar in a-
ter-
num. non Con-fundar in a-ter-ter num. in te
do-mi-ne spe-ra-vi non Con-fun-dar in a-ter-
num, in a-ter-ter num

No. 1. Allegro

Bass Solo.

Schicht, Te Deum.

Maestoso *18* *1* *for* *Te deum lau-damus*

1 *Te do-mi-num confi-temur te aeternum patrem*

1 *Te do-mi-num confi-temur te aeternum patrem*

14 *omnis terra omnis terra ve-ne-ra-tur Ti-bi*

omnis terra omnis terra ve-ne-ra-tur Ti-bi

Cherubim et Seraphim in ces-sa-bi-li vo-ce pro-cla-mant.

Cherubim et Seraphim in ces-sa-bi-li vo-ce pro-cla-mant.

Adagio *mf* *Sanctus, Sanctus, Sanctus dominus deus*

Sanctus, Sanctus, Sanctus dominus deus

Allegro *Maestoso* *Saba - - - - - oth. Pleni sunt coeli et terra, Majes-*

Saba - - - - - oth. Pleni sunt coeli et terra, Majes-

tatis glori-a tu-a, pleni pleni sunt coeli et

tatis glori-a tu-a, pleni pleni sunt coeli et

terra Majes-ta-tis glori-a tu-a Majes-ta-tis

terra Majes-ta-tis glori-a tu-a Majes-ta-tis

glori-a tu - a.

glori-a tu - a.

VERKENIUS

No. 2. *Andante* *18* *1* *for* *Te laudat, te laudat*

Te laudat, te laudat

mf *for* *te martij-rum Candi-datus laudat ex-er-ci-tus*

te martij-rum Candi-datus laudat ex-er-ci-tus

15 *for* *Te per or -bem ter -ra -rum Sancta confi-te-tur*

Te per or -bem ter -ra -rum Sancta confi-te-tur

Te per or -bem ter -ra -rum Sancta confi-te-tur

Te per or -bem ter -ra -rum Sancta confi-te-tur

Te per or -bem ter -ra -rum Sancta confi-te-tur

Bibliothek
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R 1793/46

confi- te- tur ec- clesi- a. *for* Patrem, Patrem immensa Majes-

tatis im- mense Majes- tatis im- men- sa Majes- ta-

tio *for* Sanctum quoque para- cle- tum spi- ri- tum

sanctum para- cle- tum spi- ri- tum *for* Patrem, filium, et

sanctum para- cle- tum Spi- ri- tum pa- trem fi- li- um et

sanctum para- cle- tum spi- ri- tum

No 3.

Allabreve

14

for Tu rea gloria X- te rea glo- - ri- a

X- te tu patris sempiternus sempiter- - - nus es

fi- - - li- us Tu rea glo- ri- a X-

- te rea glo- - - ri- a X- te

tu patris sempiternus sempiter- nus es fi- - - li- us

Tu rea glo- ri- a X- te tu patris sempiter- nus

sempi-ter - - - - - nus es

fi - - - li- us Tu rea glo-ri-a X- - te

X- te tu ^{pia} patris sempi- ternus tu patris sem- pi-

^{for} ternus, tu patris sempi- ter - - - nus es fi - - li-

us. Tu tu patris sempi- ter - - -

- nus es fi- li- us tu patris sempi- ternus, tu patris sempi-

ternus es fi- li- us, patris sempi- ter - - - nus es fi -

li- us.

No. 11.
Andantino 30 10 Judea crederis es- se ven-

turus es- se ven- tu - rus ^{for} judea crederis esse ven-

turus judea crederis es- se ven- tu - rus

14 es- se ven- tu - rus.

for
Tu rex glo-ri-æ Tu rex glo-ri-æ A-te, A-te,

pia æter-na fac cum sanctis tu-is *for* in glori-a nu-me-

rari in glori-a nume-ra-ri, nume-ra-ri

pia fac cum sanctis tu-is *for* in glo-ri-a nu-me-ra-ri

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

No. 5.
Molto Adagio *6g*

No. 6. Allegro
Con Spirito *for* Et re-ge e-os et ex-tol-le

illos usque in æ-ternum us-que in æ-ternum, ex-tol-le

illos usque in æ-ter-num et lau-

damus nomen tu-um in se-culum se-cu-li in

se-cu-lum se-cu-li, et lau-damus nomen tuum, in

se-culum se-cu-li; et lau-damus nomen tuum in seculum

se-culi in se-culum se-cu-li.

No 7.

Preghiera a Quattro Voci

No 8

Allegro

In te domine spe-ravi non con-fundar in a-

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

num in a-ter - - -

- - num in te do-mine spera-vi non con=

fundar in a-ternum non con-fun-dar in a=

ter - - - num, non con=

fundar in a-ter - - -

- - - num, in te domine spe-ravi, non con=

fundar in a-ter - - - num, non confundar in a-ter - -

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

in te do-mi-ne spe-ravi non con-fun-dat in æ-
ter - - - - -
num, non con fun-dat in æ-ter - num, in te
do-mine spe-ravi non con-fun-dat in æ-ter - - -
- num, in æ-ter - num - - - .