

**Hochschule für Musik und Tanz Köln -  
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**Te deum**

**Schicht, Johann Gottfried**

**S.l., [ca. 1820]**

Basso Coro [Te deum laudamus]

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



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 - - bern ter-ra-rum Sancta confi-te-tur

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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 *For* Sanctum quoque para - cle - tum spi - ri - tum,

sanctum para - cle - tum spi - ri - tum *For* Pa - trem, fi - lium, et

sanctum para - cle - tum spi - ri - tum, pa - trem, fi - lium, et

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

No. 3.

*Allabreve* *14* Tu rex glo - ri - ae et te rex glo - - ri - a

et te, tu patris sempi - ternus sempi - ter - - - nus es

fi - - - li - us. Tu rex glo - ri - ae et te, rex

glo - - - ri - ae et te, tu patris

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

*5* Tu rex glo - ri - ae et te *1* tu patris sempiternus



sempi-ter — — — — — nus es

fi — — li — us Tu rea glo-ri-a X — te

X — te tu <sup>prio</sup> 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 <sup>For</sup> Iudex crederis esse ven-

turus <sup>For</sup> 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*  $\text{3/4}$   $\text{69}$  ||

No. 6. *Allegro*  
*Con Spirito*  $\text{2}$   
 Et re-ge e-os et ex-tol-le

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

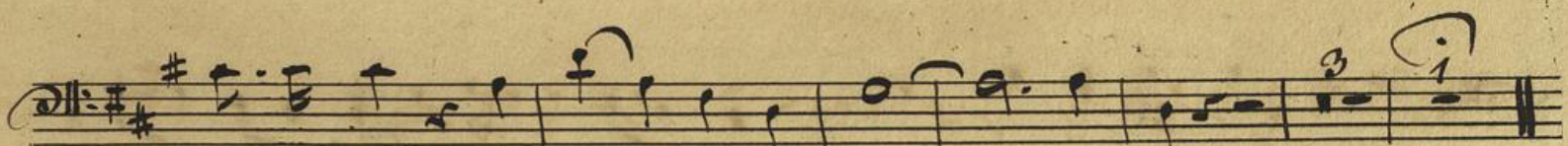
illos us-que in a-ter-num et lau-  
*for*

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

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

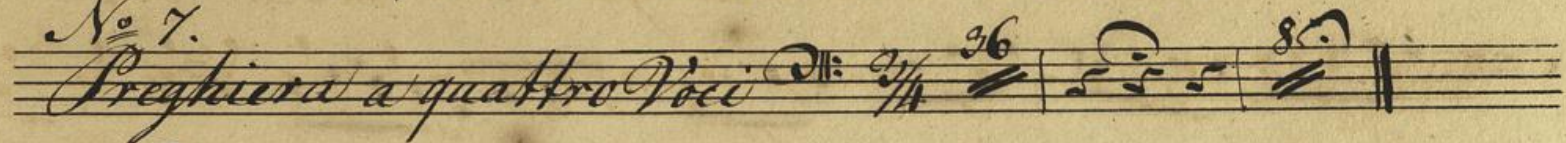
se-culum se-cu-li et lau-da-mus no-men tuum in seculum



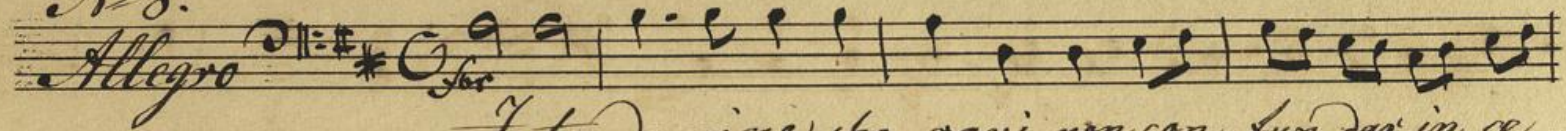


se-cu-li, in se-cu-lum se-cu-li.

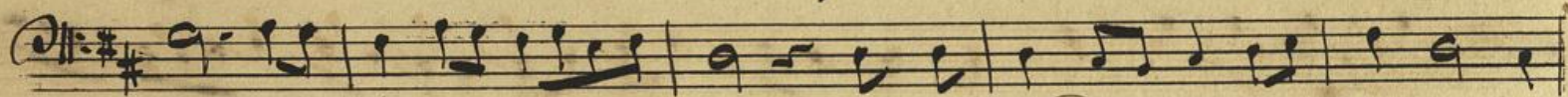
No. 7.



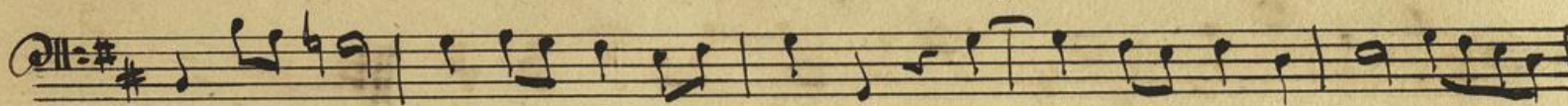
No. 8.



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



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



- - - num, in æ-ter - - -



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



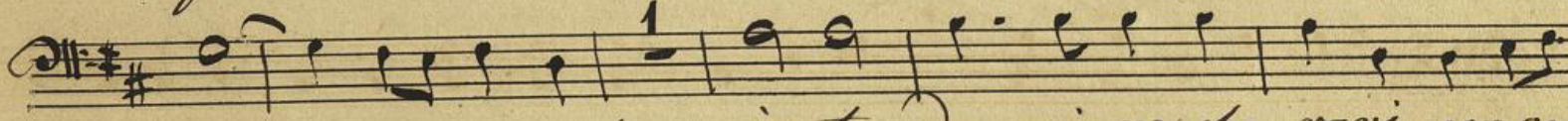
fundar in æ-ter num non con-fun-dar in æ =



ter - - - - - num non con =



fundar in æ-ter - - - - -



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



fundar in æ-ter - - - num non confundar in æ-ter - -



- - - num, non confundar in æ-ter - - - num



Handwritten musical score on aged paper, featuring five staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests. The lyrics are written in Latin and are placed below the corresponding musical staves.

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

Seven empty musical staves, each consisting of five horizontal lines, arranged vertically on the page. They are currently blank, with no notation or text present.