

# Sigismund Neukomm (1778–1858)

## Te Deum

orquestra sinfônica  
(*symphony orchestra*)

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MUSICA BRASILIS



# Te Deum

à Grand Orchestre  
Rio de Janeiro, 29 Décembre 1818

Sigismund von Neukomm

1.

## Te Deum

Allegro maestoso

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flautas, Oboés, Clarinetas, Fagotes), brass (Trompetes, Trompas, Trombone Alto, Trombone Tenor, Trombone Baixo), and percussion (Timpanos). The middle section features strings (Violinos I & II, Viola, Violoncelo, Contrabaixo). The bottom section contains vocal soloists: Soprano, Contralto, and Tenor. The lyrics are: "Te De - um lau - dá - mus:". The score includes dynamic markings such as *f*, *ff*, and *f tutti*. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

6

*f*

*f*

[a2]

*sf*

*f*

*f*

*f*

te Dó-mi-num con-fi-té-mur. Te æ-ter-num Pa-trem,

te Dó-mi-num con-fi-té-mur. Te æ-ter-num Pa-trem, te æ-ter-num

te Dó-mi-num con-fi-té-mur. Te æ-ter-num Pa-trem, te æ-ter-num

te Dó-mi-num con-fi-té-mur. Te æ-ter-num Pa-trem,

*f* *sf*

*f* *sf*

12

*sf* *sf* *sf* *sf*

*a2* *f* *f* *f* *f*

*f*

te æ-ter-num Pa-trem, te, te æ-ter-num Pa-trem  
Pa-trem, te æ-ter-num Pa-trem, te æ-ter-num Pa-trem  
Pa-trem, te æ-ter-num Pa-trem, te æ-ter-num Pa-trem  
te æ-ter-num Pa-trem om-nis ter-ra ve-ne-ra-tur,

*sf* *sf*

17

om - nis ter - ra ve - ne - rá - - - tur. Te æ - ter - num

om - nis ter - ra ve - ne - rá - - - tur. Te æ - ter - num

om - nis ter - ra ve - ne - rá - - - tur. Te æ - ter - num

om - nis ter - ra ve - ne - rá - - - tur. Te æ - ter - num

22

The musical score is arranged in systems. The first system includes a string quartet (Violin I, Violin II, Viola, Cello) and a double bass. The second system includes woodwinds (Flute, Oboe, Bassoon) and brass (Trumpet, Trombone). The third system includes a vocal line with lyrics. The fourth system includes a string quartet and a double bass. Dynamics include sf (sforzando) and f (forte). Trills (tr) are marked in the woodwind and brass parts.

Pa - trem, te æ - ter - num Pa - trem om - nis ter - ra

27

sf sf sf sf

ve - ne - rá - tur, te, om - nis ter - ra,  
ve - ne - rá - tur, te, Pa - trem, te, Pa -  
ve - ne - rá - tur, te, om - nis ter - ra,  
ve - ne - rá - tur, te, om - nis ter - ra,

sf sf sf sf





35

*sf*

*tenuto*

*f*

*tenuto*

*sf*

*sf*

*sf*

*sf*

*sf*

Pa - trem, ve - ne - ra - tur, te om - nis ter - ra

Pa - - - - trem, te, om - nis ter - ra

Pa - trem, ve - ne - ra - tur, te om - nis ter - ra

Pa - trem, ve - ne - ra - tur, te, om - nis ter - ra

*sf*

*sf*

39

ve - ne - rá - tur. Te De - um lau - dá - mus: te  
ve - ne - rá - tur. Te De - um lau - dá - mus: te  
ve - ne - rá - tur. Te De - um lau - dá - mus: te  
ve - ne - rá - tur. Te De - um lau - dá - mus: te

sf

43

sf sf

sf sf

Dó - mi - num con - fi - té - mur, te, te,  
Dó - mi - num con - fi - té - mur, te, te,  
Dó - mi - num con - fi - té - mur, te, te,  
Dó - mi - num con - fi - té - mur, te, te,

f f f f

sf sf

47

te, con - fi - té - - - mur.

te, con - fi - té - - - mur.

te, con - fi - té - - - mur.

te, con - fi - té - - - mur.

pp

pp

pp

51

51

Ti - bi, ti - - bi om - nes An - ge - li,

Ti - bi, ti - - bi om - nes An - ge - li,

Ti - bi, ti - - bi om - nes An - ge - li,

Ti - bi, ti - - bi om - nes An - ge - li,

55

ti - bi cæ - li et u - ni - vér - sæ po - tes - tá - tes; Ti - bi

ti - bi cæ - li et u - ni - vér - sæ po - tes - tá - tes; Ti - bi

ti - bi cæ - li et u - ni - vér - sæ po - tes - tá - tes; Ti - bi

ti - bi cæ - li et u - ni - vér - sæ po - tes - tá - tes; Ti - bi

60

Ché - ru - bim, ti - bi, et Sé - ra - phim in - ces - sá - bi - li

Ché - ru - bim, ti - bi, et Sé - ra - phim in - ces - sá - bi - li

Ché - ru - bim, ti - bi, et Sé - ra - phim in - ces - sá - bi - li

Ché - ru - bim, ti - bi, et Sé - ra - phim in - ces - sá - bi - li



65

vo - ce pro - clá - mant, ti - bi,\_\_\_ pro - clá - mant, ti - bi\_\_\_ pro -

vo - ce pro - clá - mant, ti - bi,\_\_\_ pro - clá - mant, ti - bi\_\_\_ pro -

vo - ce pro - clá - mant, ti - bi,\_\_\_ pro - clá - mant,

vo - ce pro - clá - mant, ti - bi,\_\_\_ pro - clá - mant,

### Sanctus

Largo

70

Musical score for measures 70-73, measures 1-4 of the Sanctus section. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The first four measures are marked with a fermata over a whole note. At measure 5, the time signature changes to 3/4 and the key signature changes to two flats (B-flat, E-flat). The first four measures of this system are marked with a fermata over a whole note.

Musical score for measures 70-73, measures 5-8 of the Sanctus section. The score continues with the same instruments. The first four measures are marked with a fermata over a whole note. At measure 5, the time signature changes to 3/4 and the key signature changes to two flats. The first four measures of this system are marked with a fermata over a whole note. The fifth measure is marked *tenuto*. The sixth measure is marked *ff tenuto*. The seventh and eighth measures are marked *f*.

Musical score for measures 70-73, measures 9-12 of the Sanctus section. The score continues with the same instruments. The first four measures are marked with a fermata over a whole note. At measure 5, the time signature changes to 3/4 and the key signature changes to two flats. The first four measures of this system are marked with a fermata over a whole note. The fifth measure is marked *f*. The sixth measure is marked *ff trem.*. The seventh and eighth measures are marked *f* and *ff* respectively.

Vocal score for measures 70-73, measures 13-16 of the Sanctus section. The score is for four voices: Soprano, Alto, Tenor, and Bass. The lyrics are:   
 -clá - - - - - mant: San - ctus,   
 -clá - - - - - mant: San - ctus,   
 ti - bi, pro - clá - - - mant: San - ctus,   
 ti - bi, pro - clá - - - mant: San - ctus,   
 The first four measures are marked with a fermata over a whole note. At measure 5, the time signature changes to 3/4 and the key signature changes to two flats. The first four measures of this system are marked with a fermata over a whole note. The fifth measure is marked *f*. The sixth measure is marked *f*. The seventh and eighth measures are marked *f*.

Musical score for measures 70-73, measures 17-20 of the Sanctus section. The score continues with the same instruments. The first four measures are marked with a fermata over a whole note. At measure 5, the time signature changes to 3/4 and the key signature changes to two flats. The first four measures of this system are marked with a fermata over a whole note. The fifth measure is marked *f*. The sixth measure is marked *ff trem.*. The seventh and eighth measures are marked *f* and *ff* respectively.

75

tenuto

tenuto

ff tenuto

ff tenuto

f

f

f

f

ff

ff

ff

ff

f

f

f

f

San - ctus, San - ctus, San - ctus,

San - ctus, San - ctus, San - ctus,

San - ctus, San - ctus, San - ctus,

San - ctus, San - ctus, San - ctus,

ff

ff

ff

ff

80

*ff sempre fortissimo*

*ff sempre fortissimo*

*ff sempre fortissimo*

*ff sempre fortissimo*

*f*

San - ctus, San - ctus Dó - mi - nus

San - ctus, San - ctus Dó - mi - nus

San - ctus, San - ctus Dó - mi - nus

San - ctus, San - ctus Dó - mi - nus

83

*sf* *sf* *sf*

*sf* *sf* *sf*

*sf* *sf* *sf*

*ff* *ff*

De - us Sá - ba - oth, San - ctus,

De - us Sá - ba - oth, San - ctus,

De - us Sá - ba - oth, San - ctus,

De - us Sá - ba - oth, San - ctus,

86

*sf*

*ff*

*mf* *ff*

San - ctus Dó - mi - nus De - us

San - ctus Dó - mi - nus De - - - - us

San - ctus Dó - mi - nus De - us

San - ctus Dó - mi - nus De - - - - us

89

sf

sf

sf

sf

sf

sf

sf

92

Dó - mi - nus De - us Sá - - - ba - oth.

Dó - mi - nus De - us Sá - - - ba - oth.

Dó - mi - nus De - us Sá - - - ba - oth.

Dó - mi - nus De - us Sá - - - ba - oth.



### Pleni sunt caeli

95 Allegro

Ob.  
Cl.  
Fag.  
Tbn. A.  
Tbn. T.  
Tbn. B.  
VI  
VII  
Va.  
S.  
A.  
T.  
B.  
Vc.  
Cb.

*f*  
Ple - ni sunt cae - li et ter - ra ma - je -  
*f*  
Ple - ni sunt cae - li, et ter - ra ma - jes - ta - tis - - - tis - glo - ri - æ tu -  
*f*  
*f*

100

100

Ple - ni sunt cae - li et ter - ra, ma - je -

Ple - ni sunt cae - li et ter - ra ma - je - sta - tis\_ gló - ri - æ tu -

- sta - tis\_ ma - je - sta - tis\_ gló - ri - æ, gló - ri - æ, gló - ri - æ\_

-æ.

105

- stá - tis, ma - je - stá - tis, gló - ri - æ tu - æ, sunt ple - ni, et - æ. Ple - ni sunt cæ - li et ter - ra ma - je - stá - tis gló - ri - æ tu - æ. Ple - ni sunt

110

cæ - li et ter - ra, ma - je - stá - tis gló -  
 tu - æ, cæ - li et ter - ra,  
 cæ - li et ter - ra ma - je - stá - tis gló -  
 ple - ni sunt cæ - li et, cæ - li et ter - ra

114

ri - æ tu - æ.  
 ple - ni sunt cæ - li et  
 ri - æ tu - e. Ple - ni sunt  
 ma - je - stá - tis gló - ri - æ, gló - ri - æ

118

Ple - ni sunt cae - li et ter - ra ma - je - sta - tis\_ gló -  
 ter - ra ma - je - sta - tis gló - ri - æ tu - æ, sunt ple - ni cae - li,  
 cae - li, cae - li et ter - ra ma - je - sta - tis gló - ri - æ,  
 tu - æ.

123

123

ri - æ, ma - je - stá - tis gló - ri - æ tu - æ, ma - je - stá - tis gló - ri - æ tu - æ.

cæ - li et ter - ra ma - je - stá - tis,

gló - ri - æ tu - æ, ma - je - stá - tis gló - ri - æ tu - æ.

sf

sf

tr

128

Ple - ni, ple - ni sunt cæ - li, sunt  
 ple - ni sunt cæ - li, sunt cæ - li et ter - ra,  
 - æ. Ple - - ni sunt cæ - li et ter - ra ma - je - stá - - -  
 Ple - ni sunt cæ - li et ter - ra ma - je - stá - tis, ma - je - stá - tis gló - ri - æ



133

cæ - li, ma - je - stá - tis,  
Ple - ni sunt  
tis, ma - je - stá - tis gló - ri - æ tu - æ.  
tu - e.

138

ma - je - stá - tis gló - ri - æ, gló - ri - æ tu - æ. Ple - ni,

cæ - li, sunt cæ - li et ter - ra ma - je - stá - tis gló - ri - æ tu - æ,

Ple - ni sunt

143

ple - ni sunt cae - li, ma - je - sta - tis\_ glo - ri - æ, glo - ri - æ

- ni sunt cae - li et ter - ra ma - je - sta - tis tu - æ glo - ri -

cae - li et ter - ra ma - je - sta - tis glo - ri - æ tu - æ, ma - je -

*sf* *sf* *sf* *sf*

*sf* *sf* *sf* *sf*

148

Ple - ni sunt cæ - li, sunt cæ - li et ter - ra, sunt cæ - li et  
 tu - æ.  
 e. Ple - ni sunt cæ - - - - -  
 stá - - - - - tis, ma - - - - - je - - - - - stá - - - - -

153

ter - - - ra ma - je - stá - tis glo - ri - e - - - tu - æ.

Ple - - ni sunt cæ - - li et ter - - - - - ra,

- - - - - li et - ter - ra ma - je - stá - tis - gló - ri -

tis gló - - - - ri - æ tu - æ.

157

*f* *sf* *ff*

*ff* *ff* *ff*

*sf* *sf* *ff*

*f* *ff*

Ple - ni sunt cæ - li, sunt cæ - li et ter - ra ma - je -

*f* *ff*

ple - ni sunt cæ - li, sunt cæ - li et ter - ra ma - je -

*f* *ff*

æ, ple - ni sunt cæ - li et ter - ra ma - je -

*f* *ff*

Ple - ni sunt cæ - li, sunt cæ - li et ter - ra ma - je -

*f* *sf* *ff*

*f* *sf* *ff*

162

stá - tis, ma - - je - stá - - tis gló - ri - æ gló - ri - æ,  
stá - tis, ma - je - - stá - tis gló - ri - æ gló - ri - æ,  
stá - tis, ma - - je - stá - tis gló - ri - æ, gló - - - ri - æ

167

Musical score for the first system, measures 167-170. It features a vocal line with 'sf' dynamics and a piano accompaniment.

Musical score for the second system, measures 171-174. It features a piano accompaniment.

Musical score for the third system, measures 175-178. It features a piano accompaniment with 'sf' dynamics.

tu - - - æ, ma - - - je - stá - tis, tu - æ

tu - - - æ, ma - - - je - stá - tis, tu - æ

tu - æ, ma - - - je - - stá - tis tu - æ

ma - - - je - - - stá - - - tis

Musical score for the final system, measures 179-182. It features a piano accompaniment.



171

gló - - - - - ri - æ.

gló - - - - - ri - - - - - æ.

gló - - - - - ri - - - - - æ.

gló - ri - æ, gló - - - - - ri - æ.

175

ff

ff

ff

2. Te gloriosus apostolorum chorus

Musical score for 'Te gloriosus apostolorum chorus'. The score is written for a symphony orchestra and includes the following parts:

- Flautas 1,2
- Oboés 1,2
- Fagotes 1,2
- Trompetas 1,2 (em Ré)
- Violinos I
- Violinos II
- Viola
- Baixo Solo
- Violoncelo
- Contrabaixo

The score is in 2/4 time and the key signature has one sharp (F#). The first system shows the beginning of the piece, with dynamics ranging from *f* (forte) to *ff* (fortissimo). The second system, starting at measure 6, features a prominent *ff* dynamic and includes first and second endings (1º and 2º) for the strings. The score concludes with a final *ff* dynamic.

10

*dolce*

*tr*

*p* *p* *p*

[p] *f*

[p] *f*

15

*p* *f*

*p* *f*

*f*

*solo*

Te glo - ri - ó - sus A - pos - to - ló - rum cho - rus,

*p* *f*

*p* *f*

20

Te Pro - phe - tá - rum lau - dá - bi - lis nú - me - rus, Te

25

Már - ty - rum, Már - ty - rum can - di - dá - tus lau - dat, lau - dat,

30

1.<sup>o</sup> *f* 2.<sup>o</sup> *sf* 1.<sup>o</sup> *f* 2.<sup>o</sup>

*f* *sf* *f* *sf*

lau - dat ex - ér - ci - tus.

35

1.<sup>o</sup> *dolce*

*p* *p* *p*

Te per or - bem, per or - bem ter - rá - rum,

40

san - cta, san - cta con - fi - té - tur Ec - clé - si -

45

a, con - fi - té - tur Ec - clé - si - a, Ec -

fp

f

p

sf

p

50

clé - si - a san - - - cta. Pa - - - trem im -

55

mén - sæ ma - je - stá - - - tis; Pa -



59

- - trem im - mén - sæ ma - je - stá - - - tis;

63

*p sempre piano*  
*[p sempre piano]*  
*p*

Ve - ne - rán - dum, ve - - ne - rán - dum tu - um

68

ve - rum et ú - ni - cum Fi - li - um;

73

San - ctum quo - que Pa - rá - cli - tum Spí - ri - tum, San - ctum

78

Spi - ri - tum, con - fi - té - tur Ec - clé - si - a,

83

con - fi - té - tur, Ec - clé - si - a San - cta,

88

Pa - trem, et Fi - li - um, et Spi - ri - tum San - ctum,

93

con - fi - té - tur, Ec - clé - si - a, Te con - fi -

98

- té - tur - Ec - clé - si - a, Ec - clé - si - a, San -

102

cta, Ec - clé - si - a San - cta.

3.

Tu Rex gloriæ

Adagio

Flautas 1,2

Trompas 1,2 (em Sol)

Violinos I

Violinos II

Viola

Contralto Solo

Violoncelo

Contrabaixo

Detailed description: This block contains the first five measures of the score. The Flutes 1,2 and Trumpets 1,2 (in G) play a melodic line starting with a forte (f) dynamic. The Violins I and II, Viola, and Cello play a more complex rhythmic and melodic accompaniment. Dynamics range from piano (p) to fortissimo (ff). The Cello part includes a [p] marking. The Viola part has a p sempre legato instruction. The Contralto Solo part is silent. The Bassoon part is also silent.

6

Detailed description: This block contains measures 6 through 10. Measures 6 and 7 show a piano (pp) accompaniment for the Flutes and Trumpets. Measures 8, 9, and 10 feature a more active melodic line with trills (tr) and dynamics ranging from forte (f) to pianissimo (pp). The Viola and Cello parts continue with their accompaniment, including trills in measure 10. The Bassoon part is silent.

12

pp tenuto ff ff

pp tenuto ff ff

pp p p ff p ff

pp p p ff p ff

pp p solo Tu, Rex gló - ri - æ, Tu, Rex gló - ri - æ,

p ff p ff

ff ff

18

p

mf p

mf p

mf [p]

Chri - ste, Chri - ste, Rex gló - ri - æ, Chri - ste, Tu

[mf] p

mf p

24

Pa-tris sem - pi-ter-nus es Fí - li - us, tu Pa - tris sem - pi - ter - nus, tu sem - pi - ter - nus es...

*p* *mf* *p*

30 *Allegro non troppo*

Fí - li - us, Pa - tris, Rex gló - ri - æ, Chri - ste, Rex gló - ri - æ. Tu, ad li - be -

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



36 V. I  
V. II  
Va.  
A.  
rán - dum sus - cep - tú - rus hó - mi-nem, non hor - ru - is - ti Vír - gi-nis ú - te -  
Vc.  
Cb.

42  
f f [p]  
f p  
f p  
- rum, ad li - be - rán - dum hó - mi-nem, non hor - rú -  
f p  
f p

48  
f f tr  
f f  
is - te Vír - gi - nis ú - te rum.  
marcato  
f marcato  
f

53

*p* *p* *p*

Tu, de - vic - - to mor - tis a - cú - le - o,

57

*f* *p* *f* *fp* *fp*

a - pe - ru - is - ti cre - dén - ti - bus reg na cæ - lô - rum, a - pe - ru - is - ti cre -

*f* *p* *f* *fp* *fp*

*f* *p* *f* *fp* *fp*

63

*fp* *fp* *fp* *fp* *fp* *sf* *sf* *[ff]*

dén - ti - bus reg - na, reg - na cæ - lô - - - - -

*fp* *fp* *fp* *fp* *fp* *sf* *sf* *ff*

*fp* *fp* *fp* *fp* *fp* *sf* *sf* *ff*

69

- rum. Tu, ad li - be - rán - dum sus - cep - tú - rus hó - mi - nem, non hor - ru -

75

ís - ti Vir - gi - nis ú - te - rum. Tu, Rex

81

gló - ri - æ, Rex gló - ri - æ, Chri - ste. Tu, de -

87

-vic - to mor - tis - a - cú - le - o, a - pe - ru - is - ti cre - dén -

93

- ti - bus reg - na, reg - na cæ - ló - rum, a-pe-ru-

100

is - ti cre - dén - ti - bus, reg-na cæ - ló - rum.

## 4.

## Tu ad dexteram

Andante con moto

Flautas 1,2

Oboés 1,2

Clarinetas 1,2  
(em Sib)

Fagotes 1,2

Trompetes 1,2  
(em Dó)

Trompas 1,2  
(em Dó)

Trombone Alto

Trombone Tenor

Trombone Baixo

Timpanos  
(em Dó, Sol)

I Violinos

II Violinos

Viola

Soprano

Contralto

Tenor

Baixo

Violoncelo

Contrabaixo

*tutti*

Tu ad déx - te-ram De - i se - - des in

*tutti*

Tu ad déx - te-ram De - i se - - des in

*tutti*

Tu ad déx - te-ram De - i se - - des in

*tutti*

Tu ad déx - te-ram De - i se - - des in

*f*

*f*

*f*

### Judex crederis

Adagio

7

fff p

in C

fff p

ff p

ff p

ff p

ff p

gló - ri - a Pa - - - tris.

gló - ri - a Pa - - - tris.

gló - ri - a Pa - - - tris.

gló - ri - a Pa - - - tris.

13

fff p fff p [muta in Eb]

pp sempre pianiss.

pp sempre pianiss.

pp sempre pianiss.

a2

p f 6 ff

p f 6 ff

p f 6 ff

p f 6 ff

ff p ff p

pp sempre pianiss.

pp sempre pianiss.

pp sempre pianiss.

p f 6 ff

p f 6 ff

19

*p* *f* *ff* *p* *f* *ff* *f* *ff*

*f* *f* *ff*

*ff* *p* *ff* *p* *ff*

*poco a poco* *crescendo* *f* *ff*

*poco a poco* *crescendo* *f* *ff*

*poco a poco* *crescendo* *f* *ff*

*p* *f* *ff* *p* *f* *ff* *f* *ff*



25 Allegro molto

in E $\flat$

Ju - dex cré - de - ris

Ju - dex cré - de - ris

Ju - dex cré - de - ris

Ju - dex cré - de - ris

29

*sf* *sf* *sf* *sf*

*f* *f*

*sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

es - - - - se ven - - tú - - - rus.

es - - - - se ven - - tú - - - rus.

es - - - - se ven - - tú - - - rus.

es - - - - se ven - - tú - - - rus.

33

ff

sf sf

sf sf

sf sf

sf sf

ff

ff

ff

sf sf

sf sf

sf sf

sf sf

ff

ff

ff

sf sf

sf sf

sf sf

sf sf

Ju - - - - dex

ff

ff

sf sf

sf sf

sf sf

sf sf





45

tú - - - rus. Tu ad dex - te - ram

tú - - - rus. Tu ad dex - te - ram

tú - - - rus. Tu ad dex - te - ram

tú - - - rus. Tu ad dex - te - ram



53

[sf] [sf] [sf]

ff

sf sf

f

[f]

ff

sf sf

Pá - - - tris, se - - - des in

Pá - - - tris, se - - - des in

Pá - - - tris, se - - - des in

Pá - - - tris, se - - - des in

sf sf sf ff sf

sf sf sf ff sf



57

[sf]

ff sf sf

ff sf sf sf sf sf

gló - - ri - a, in gló - - ri - a De - - i

gló - - ri - a, in gló - - ri - a De - - i

gló - - ri - a, in gló - - ri - a De - - i

gló - - ri - a, in gló - - ri - a De - - i

ff sf sf sf sf

ff sf sf





69

sf

[f]

f

sf

sf

sf

f

f

f

f

tú - - - rus. Ju - - - dex cré -

tú - - - rus. Ju - - - dex cré -

tú - - - rus. Ju - - - dex cré -

tú - - - rus. Ju - - - dex cré -

sf

sf

73

The musical score is arranged in three systems. The first system contains the piano accompaniment for the first four measures. The second system contains the vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The third system contains the piano accompaniment for the last four measures.

**System 1: Piano Accompaniment**

- Measures 1-4: Piano accompaniment for the first system.

**System 2: Vocal Parts**

Lyrics: de - ris es - - - se ven - tú - - -

**System 3: Piano Accompaniment**

Measures 5-8: Piano accompaniment for the second system.

**Dynamic Markings:** sf, f, ff



81

sf sf sf sf sf sf

ff

sf sf sf sf sf sf

rus, ven - - tú - - rus.

rus, ven - - tú - - rus.

rus, ven - - tú - - rus.

rus, ven - - tú - - rus.

sf sf sf sf sf sf ff

sf sf sf sf sf sf ff

85

The musical score is arranged in systems. The first system (measures 85-88) includes a vocal line with a melodic flourish and a piano accompaniment with sustained chords. The second system (measures 89-92) features a grand staff with chords and a bass line with eighth notes. The third system (measures 93-96) shows a grand staff with chords and a bass line with triplets. The fourth system (measures 97-100) consists of empty staves. The fifth system (measures 101-104) features a grand staff with chords and a bass line with triplets. Dynamics include *ff* and accents.



89

*dolce e legato assai*

*p*

*8*

93 Fl.

Cl.

The image shows a page of a musical score for Sigmund von Neukomm's Te Deum, starting at measure 93. The score is arranged in a system with multiple staves. The top staff is for the Flute (Fl.) and the second staff is for the Clarinet (Cl.). The Flute part has several notes circled, indicating specific passages. The Clarinet part has a few notes. The rest of the page shows empty staves for other instruments, including a grand piano (G-clef and F-clef) and a double bass (F-clef).

101

The image shows a page of a musical score for Sigmund von Neukomm's Te Deum, page 81. The score is arranged in systems. The first system contains vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts have melodic lines with various ornaments and dynamics like 'pp'. The piano accompaniment consists of multiple staves with rests. The second system through the sixth system are empty staves, indicating that the music continues on the following page.

5.

### Te ergo quæsumus

Andante  
*solo*

The musical score is arranged in a system with the following parts from top to bottom:

- Trompas 1,2,3 (em Mi $\flat$ )**: Three staves. The top staff has a melodic line with a slur and a fermata. The middle staff has a similar melodic line. The bottom staff has a rhythmic accompaniment of eighth notes.
- Violinos**: Two staves, labeled I and II. Both start with a forte (*f*) dynamic and a half note chord, then remain silent.
- Viola**: One staff, starting with a forte (*f*) dynamic and a half note chord, then remaining silent.
- Soprano Solo**: One staff, starting with a half note chord, then remaining silent.
- Contralto Solo**: One staff, starting with a half note chord, then remaining silent.
- Tenor Solo**: One staff, starting with a half note chord, then remaining silent.
- Baixo Solo**: One staff, starting with a half note chord, then remaining silent.
- Violoncelo**: One staff, starting with a forte (*f*) dynamic and a half note chord, then remaining silent.
- Contrabaixo**: One staff, starting with a forte (*f*) dynamic and a half note chord, then remaining silent.

The image shows a page of a musical score for Sigmund von Neukomm's Te Deum, page 83. The score is divided into several systems. The first system consists of three staves of music. The top staff begins with a measure number '8'. The first two staves of this system contain melodic lines with various dynamics: 'p' (piano) and 'sf' (sforzando). A trill 'tr' is marked above a note in the second measure of the second staff. The third staff of this system provides a bass line. The second system consists of a grand staff (piano) with three staves (treble, middle, and bass clefs) which are mostly empty, indicating a piano accompaniment. Below the grand staff are five more staves, all of which are also empty, likely representing other instruments or parts that are not active on this page.

14

The musical score consists of several staves. The top three staves are vocal parts, with dynamics *p*, *sf*, *p*, *f*, and *dolce* indicated. The piano accompaniment is shown in the bottom section, with dynamics *sf*, *f*, and *f* marked. The score is in a key with two flats and a common time signature. The page number 14 is located at the top left of the score.

20

*p*

*p*

*p*

*p*

*p*

*solo*

Te er - go, quæ - su - mus, fá - mu - lis tu - is

*p*

26

Empty musical staves for vocal and piano parts.

Piano accompaniment for the first system, including treble and bass clefs.

súb - ve - ni, quos pre - ti - ó - so sán - gui - ne re - de - mís - ti. Te er - go, quæ - su - mus, te —

*solo*  
Te er - go,

Empty vocal staff.

Empty bass staff.

Piano accompaniment for the second system, including treble and bass clefs.



32

quæ - su - mus, fá - mu - lis tu - is súb - ve - ni, quos pre - ti - ó - so - sá - gui - ne re - de - mis - ti, quos re - de -

quæ - su - mus, fá - mu - lis tu - is súb - ve - ni, quos pre - ti - ó - so sán - gui - ne re - de - mis

38

- ti, Te, quæ - su - mus, fá - mu - lis tu - is súb - ve - ni,

- ti, Te er - go, quæ - su - mus, Te, quæ - su - mus, fá - mu - lis tu - is súb - ve - ni, quos pre - ti -

*solo*  
 Te er - go, que - su - mus, fá - mu - lis tu - is súb - ve - ni,

43

quos re - de - mis - ti, Te er - go,

- ó - so - sán - gui - ne re - de - mis - ti, quos re - de - mis - ti,

quos pre - ti - ó - so sán - gui - ne re - de - mis - ti, Te er - go,

47

Four empty musical staves, two for the vocal line (treble and bass clefs) and two for the piano accompaniment (treble and bass clefs).

*pizz.*

Three staves of piano accompaniment in a 3/4 time signature, marked with *pizz.* (pizzicato). The music consists of rhythmic eighth and sixteenth notes.

quæ - su - mus, Te quæ - su - mus, Te, quæ - - su - mus, quos pre - ti -

Vocal line in treble clef with lyrics: quæ - su - mus, Te quæ - su - mus, Te, quæ - - su - mus, quos pre - ti -

Te quæ - su - mus, fá - mu - lis tu - - is súb - ve - ni,

Vocal line in treble clef with lyrics: Te quæ - su - mus, fá - mu - lis tu - - is súb - ve - ni,

quæ - su - mus, Te quæ - - su - mus, fá - mu - lis tu - is súb - ve - ni, quos pre - ti -

Vocal line in treble clef with lyrics: quæ - su - mus, Te quæ - - su - mus, fá - mu - lis tu - is súb - ve - ni, quos pre - ti -

*solo*

Te er - go, que - su - mus, fá - mu - lis tu - is súb - ve - ni,

Vocal line in bass clef, marked *solo*, with lyrics: Te er - go, que - su - mus, fá - mu - lis tu - is súb - ve - ni,

*p*

Two staves of piano accompaniment in bass clef, marked with *p* (piano). The music features sustained chords and moving lines.

51



*solo*

*solo*

*solo*

- ó - so sá - gui - ne quos re - de - mís - ti.

quos re - de - mís - ti.

- ó - so, pre - ti - ó - so re - de - mís - ti sán - gui - ne.

quos pre - ti - ó - so sán - gui - ne re - de - mís - ti.

55

The musical score consists of three systems. The first system (measures 55-59) features vocal lines in treble clef and piano accompaniment in bass clef. Dynamics include *sf* (sforzando), *p* (piano), and *sf* (sforzando). The second system (measures 60-64) features vocal lines in bass clef with lyrics: "Te er - go, quæ - su - mus, Te er - go, quæ - su - mus, Te er - go, quæ - su - mus,". Dynamics include *f* (forte) and *p* (piano). The piano accompaniment for the second system is shown as empty staves.

61

Musical score for three staves (treble, middle, and bass clefs). The first staff has dynamic markings *p* and *sf*. The second staff has *f* and *fp*. The third staff has *p*, *fp*, and *f*.

*dolce*

fá - mu-lis tu-is súb-ve-ni, quos pre-ti-ó - so\_ sán - qui-ne re - de-mís - ti,

fá - mu-lis tu-is súb-ve-ni, quos pre-ti-ó - so sán - qui-ne re - de-mís - ti,

Te quæ - su-mus, quos pre-ti-ó - so\_ sán - qui-ne re - de-mís - ti,

fá - mu-lis tu-is súb-ve-ni, quos pre-ti-ó - so sán - qui-ne re - de-mís - ti,

Vocal and piano accompaniment for the Te Deum lyrics. The lyrics are: fá - mu-lis tu-is súb-ve-ni, quos pre-ti-ó - so\_ sán - qui-ne re - de-mís - ti, fá - mu-lis tu-is súb-ve-ni, quos pre-ti-ó - so sán - qui-ne re - de-mís - ti, Te quæ - su-mus, quos pre-ti-ó - so\_ sán - qui-ne re - de-mís - ti, fá - mu-lis tu-is súb-ve-ni, quos pre-ti-ó - so sán - qui-ne re - de-mís - ti.

67

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

Te, Te quæ - su-mus, Te, Te quæ - su-mus.

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

Te, Te quæ - su-mus, Te, Te quæ - su-mus.

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

Te, Te quæ - su-mus, Te, Te quæ - su-mus.

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

Te, Te quæ - su-mus, Te, Te quæ - su-mus.



6.

**Æterna fac**  
*Allegro moderato*

Flautas 1,2  
f

Oboés 1,2

Clarinetas 1,2  
(em Sib)  
f

Fagotes 1,2  
f

Trombone Alto

Trombone Tenor

Trombone Baixo

I  
Violinos  
f sf sf

II  
f sf sf

Viola  
f

Soprano

Contralto

Tenor

Baixo

Violoncelo  
f

Contrabaixo  
f

6

tr

tr

tr

tr

12

sf

sf

tr

sf

18

*f*

*f*

*f*

*tutti f*

Æ - tér - na fac cum San - ctis\_

*tutti f*

Æ - tér - na fac cum San - ctis\_ tu - is in gló - ri - a nú - me -

*f*

*f*

24

tu - is in gló - ri - a nu - me - rá - - - ri, in gló - ri - a nú - me -  
rá - ri, nu - me - rá - - - ri, in - gló - ri - a,

*tutti f*  
Æ - ter - na fac cum San - ctis -

*sf* *sf*



36

-ri. Æ - tér - na fac cum San - ctis. tu - is in gló - ri - a nu - me -

gló - ri - a nu - me - rá - ri. Æ - tér - na fac cum San - ctis.

in gló - ri - a nu - me - rá - ri, cum San - ctis tu - is in gló - ri -

æ - tér - na fac cum San - ctis tu - is in gló - ri - a nu - me - rá - ri, in gló - ri - a nu - me -

42

rá - ri, cum San - ctis in gló - ri - a nu - me - rá - ri, in gló - ri - a nu - me - rá - ri, in

tu - is,

a, in gló - ri - a nu - me - rá - ri, in gló - ri - a nu - me - rá - ri, in - gló - ri - a nu - me -

rá - ri.



48

gló - ri - a nu - me - rá - ri, cum San - ctis, cum. San-ctis tu - is, ci, San - ctis,  
æ - tér - na fac cum San - ctis, cum  
-rá - ri, cum San - ctis\_ tu - is, cum San - ctis\_ tu - is, æ - tér - na fac cum San - ctis\_  
Æ - tér - na fac cum San - ctis\_ tu - is in gló - ri - a,

[f] sf

f

54

cum San-ctis tu - is, cum San-ctis tu - is, æ - tér - na fac cum San - ctis\_

San - ctis\_ tu - is, cum San-ctis tu - is in gló - ri - a nu - me - rá - ri, in\_ gló - ri -

tu - is in gló - ri - a, nu - me - rá - ris,

æ - tér - na fac cum San - ctis\_ tu - is æ - tér - na fac

*sf*

*sf*

60

tu - is in gló - ri - a nu - me - rá - ri,  
a, cum San - ctis tu - is, æ - tér - na fac cum San - ctis tu - is in  
in gló - ri - a nu - me - rá - ri, nu - me - rá - ri, æ - tér - na  
cum San - ctis tu - is, cum San - ctis tu - is nu - me - rá - ri, æ - tér - na

66

æ - tér - na fac cum San - ctis\_ tu - is in gló - ri - a, in gló - ri - a, in gló - ri - a in  
gló - ri - a, æ - tér - na, æ - tér - na, æ - tér - na, æ - tér - na  
fac cum San - cti, æ - tér - na fac cum San - ctis\_ tu - is, æ - tér na, æ - tér - na, æ -  
fac cum San - ctis, æ - tér - na fac cum San - ctis - tu - is, æ - tér - na, æ - tér - na, æ -

72

*f* *f* *f* *f* *sf* *sf*

gló - ri - a nu - me - rá - - - ri, in gló - ri - a nu - me -

fac cum San - ctis San - - ctis in gló - ri - a nu - me -

tér - na fac cum San - - ctis in gló - ri - a nu - me -

tér - na fac cum San - - ctis in gló - ri - a nu - me -

*sf* *sf* *sf* *sf* *sf* *sf* *sf*

78

*sf* *sf* *sf* *sf* *sf* *sf*

*sf* *sf* *sf* *sf* *sf* *sf*

*sf* *sf* *sf* *sf* *sf* *sf*

rá - - - ri, in gló - ri - a nu - me - rá - - - ri, cum

rá - - - ri, in gló - ri - a nu - me - rá - - - ri, cum

rá - - - ri, in gló - ri - a nu - me - rá - - - ri, cum

rá - - - ri, in gló - ri - a nu - me - rá - - - ri, cum

*sf* *sf* *sf* *sf* *sf*

84

San - ctis tu - - - is, æ - tér - na

San - ctis tu - - - is, æ - tér - na fac cum San - ctis\_

San - ctis tu - - - is, æ - tér - na fac cum San - ctis\_ tu - is in

San - ctis tu - - - is,

ff

90

fac cum San - ctis tu - is in gló - ri - a, æ - tér - na fac cum San - ctis tu - is in\_

tu - is, æ - tér - na fac cum San - ctis tu - is in gló - ri - a nu - me - rá - ri, in

gló - ri - a nu - me - rá - ri, æ - tér - na fac cum San - ctis tu - is, æ - tér - na\_

æ - tér - na fac cum San - ctis tu - is in gló - ri - a, e - tér - na fac cum San - ctis\_

*sf*



96

gló - ri - a nu - me - rá - ri, in gló - ri - a

gló - ri - a nu - me - rá - ri, in gló - ri - a

fac cum San - ctis tu - is in gló - ri - a, in gló - ri - a

tu - is in gló - ri - a nu - me - rá - ri, in gló - ri - a



108

ff sf

ff sf

ff sf

ff sf

[ff]

[ff]

ff

ff sf

ff sf

ff sf

fac cum San - ctis\_ tu - is in gló - ri - a nu - me - rá - ri, in

ctis in\_ gló - - - ri - a nu - - me - rá - ri, in

æ - tér - na fac cum San - ctis\_ tu - is, nu - me - rá - ri, in

- na\_ fac\_ cum. San - - ctis tu - is nu - me - rá - ri, in

ff sf

ff sf

114

sf sf  
sf sf  
sf sf  
sf sf

sf sf  
sf sf

gló-ri-a nu-me - rá - - - ri, in gló - - ri-  
gló-ri-a nu-me - rá - - - ri, in gló - - ri-  
gló-ri-a nu-me - rá - - - ri, in gló - - ri-  
gló-ri-a nu-me - rá - - - ri, in gló - - ri-

sf sf  
sf sf

120

sf

a, in gló - - ri a nu - me - rá - - ri,

a, in gló - - ri a nu - me - rá - - ri,

a, in gló - - ri a nu - me - rá - - ri,

a, in gló - - ri a nu - me - rá - - ri,

tr

sf

sf

126

in gló - ri - a nu - me - rá - ri, in gló - -

in gló - ri - a nu - me - rá - ri, in gló - -

in gló - ri - a nu - me - rá - ri, in gló - -

in gló - ri - a nu - me - rá - ri, in gló - -

132

ri - a.

ri - a.

ri - a.

ri - a.

7.

# Salvum fac populum tuum

Adagio non troppo

Trompas 1,2 (em F4)

I Violinos

II Violinos

Viola

Tenor Solo

Violoncelo

Contrabaixo

6



11



Sal - vum, sal - vum fac pó - pu - lum, pó - pu - lum tu - um, \_

15



Dó - mi - ne, et bé - ne - dic hæ - re - di - tá - ti \_

19

tu - æ, et bé - ne - dic hæ - re - di - tá - ti, hæ - re - di - tá - ti tu -

23

- æ. Et re - ge, re - ge



37

sf

sf

sf

tr

num.

f

f

41

sf

sf

p

sf

sf

p

sf

sf

pp

Sal - vum, sal - vum fac pó - pu - lum,

p

p

p

p

45

pó - pu - lum tu - um, Dó - mi - ne, et bé - ne - dic - hæ - re - di - tá - ti, bé - ne -

49

dic hæ - re - di - tá - ti tu - æ. Et re - ge - e - os, et ex - tól - le - il - los

55

pp dolce assai

[pp dolce assai]

pp

us - que in æ - tér - num, re - ge, il los

pp

pp

59

p

3

3

3

us - que in æ - tér - num, in æ - tér - num, in æ - tér - num, Dó - mi - ne, Dó - mi - ne,

p

65

sal - - - vum fac\_ pó - pu-lum tu - um, et bé - ne - dic he - re - di -

69

tá - ti - tu - æ, bé - ne - dic, hæ-re-ri - dá - ti, hæ-re-di - tá - ti tu - æ.

*à piacere*

## 8.

## Per singulos dies

Allegro brillante

Flautas 1,2

Oboés 1,2

Clarinetas 1,2  
(em Dó)

Fagotes 1,2

Trompetas 1,2  
(em Dó)

Trompas 1,2  
(em Sol)

Trombone Alto

Trombone Tenor

Trombone Baixo

Tímpanos  
(em Dó, Sol)

I Violinos

II Violinos

Viola

Soprano

Contralto

Tenor

Baixo

Violoncelo

Contrabaixo

The musical score is written for a full orchestra and vocal soloists. It features a variety of instruments including woodwinds, brass, percussion, and strings. The vocal parts are for Soprano, Contralto, Tenor, and Baixo. The score is in common time (C) and begins with a forte (f) dynamic. The tempo is marked 'Allegro brillante'. The key signature has one sharp (F#).



5

The musical score is organized into five systems. The first system (measures 5-10) features vocal staves with lyrics and piano accompaniment. Dynamics include *sf* and *f*. The second system (measures 11-16) shows piano accompaniment for the right and left hands. The third system (measures 17-22) features a piano solo with *sf* dynamics. The fourth system (measures 23-28) contains empty staves. The fifth system (measures 29-34) shows piano accompaniment with *sf* and *p* dynamics.

The musical score is presented in seven systems. The first system consists of four staves with active musical notation, including notes, rests, and dynamic markings such as *sf* and *f*. The second system consists of five staves; the top two staves have active notation, while the bottom three staves are mostly rests. The third system consists of two staves; the top staff has active notation, and the bottom staff is mostly rests. The fourth system consists of four staves; the top two staves have active notation, and the bottom two staves are mostly rests. The fifth system consists of four staves; the top two staves have active notation, and the bottom two staves are mostly rests. The sixth system consists of four staves; the top two staves have active notation, and the bottom two staves are mostly rests. The seventh system consists of two staves; the top staff has active notation, and the bottom staff is mostly rests. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.



23

di - es be - ne - dí - ci - mus te, per sín - gu - los di - es be - ne - dí - ci - mus

di - es be - ne - dí - ci - mus te, per sín - gu - los di - es be - ne - dí - ci - mus

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

29

te; per sín - gu - los di - es be - ne - dí - ci - mus te, per

te; per sín - gu - los di - es be - ne - dí - ci - mus te, per

per sín - gu - los di - es be - ne - dí - ci - mus te, be - ne -

te; per sín - gu - los di - es be - ne - dí - ci - mus te, per

34

*1.º solo*

*f*

*sf sf sf sf sf sf sf sf*

sín - - gu - los di - es be - ne - dí - - ci - mus te;\_\_\_\_\_

sín - - gu - los di - es be - ne - dí - - ci - mus te;\_\_\_\_\_

dí - - ci - mus te;\_\_\_\_\_ be - ne dí - - ci - mus te;\_\_\_\_\_

sín - - gu - los di - - es be - ne - dí - ci-mus te;\_\_\_\_\_

38

*f*

*1.º solo*

*pp*

*pp*

*solo*  
Et... lau -

*solo*  
Et... lau -

*solo*  
Lau -

*pp*

*p*

44

dá - mus, lau - dá - mus no - men tu - um in sæ - cu - lum, lau - dá - mus, et in sæ - cu - lum sæ - cu -  
 dá - mus, lau - dá - mus no - men tu - um in sæ - cu - lum, lau - dá - mus, et in sæ - cu - lum sæ - cu -  
 dá - mus, lau - dá - mus no - men tu - um in se - cu - lum, lau - dá - mus et in se - cu - lum sæ - cu -



50

The musical score for page 50 of Sigmund von Neukomm's Te Deum consists of several systems. The first system features a vocal line and piano accompaniment. The piano part includes a prominent bass line with a forte (*f*) dynamic. The second system continues the piano accompaniment with a forte (*f*) dynamic. The third system shows the vocal line with lyrics: "- li. Et lau - dá - mus, lau - dá - mus no - men tu - um, lau - dá - mus no - men". The piano accompaniment continues with a forte (*f*) dynamic. The fourth system features a vocal line with lyrics: "- li. Et lau - dá - mus, lau - dá - mus no - men tu - um, lau - dá - mus no - men". The piano accompaniment continues with a forte (*f*) dynamic. The fifth system features a vocal line with lyrics: "li. Et lau - dá - mus, lau - dá - mus no - men tu - um, lau - dá - mus no - men". The piano accompaniment continues with a forte (*f*) dynamic. The sixth system features a vocal line with lyrics: "li. Et lau - dá - mus, lau - dá - mus no - men tu - um, lau - dá - mus no - men". The piano accompaniment continues with a forte (*f*) dynamic.



62

no - men, no - men tu - um, lau - dá - mus, lau - dá - mus no - men tu - um in sæ - cu - lum, lau -  
 tu - um, lau - dá - mus no - men tu - um, lau - dá - mus no - men tu - um in sæ - cu - lum, lau -  
 no - men tu - um, no - men tu - um, lau - dá - mus, lau - dá - mus, no - men tu - um in sæ - cu - lum, lau -  
 tu - um, no - men tu - um, lau - dá - mus, lau - dá - mus no - men tu - um, lau - dá - mus, lau



74

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*f*

*ff*

*ff*

*ff*

*f tutti*

dá - mus, lau - dá - mus no-men tu - um, lau - dá - mus.

*f tutti*

dá - mus, lau - dá - mus no-men tu - um, lau - dá - mus.

*f tutti*

no - men tu - um.

*f tutti*

dá - mus, lau - dá - mus no-men tu - um, lau - dá - mus.

*p*

*f*

*sf*

*sf*

*p*

*f*

*sf*

*sf*



86

*f*

*f*

*f*

*f*

*f*

*f*

Per sín - - - gu - - los di - - -

*f*

Per sín - - - gu - - los di - - -

*f*

Per sín - - - gu - - los di - - -

*f*

Per sín - - - gu - - los di - - -

*f*

90

es be - - - - ne - - - - dí - - - -

es be - - - - ne - - - - dí - - - -

es be - - - - ne - - - - dí - - - -

es be - - - - ne - - - - dí - - - -



94

sf sf sf sf

ci - mus te;

ci - mus te;

ci - mus te;

ci - mus te;

sf sf sf sf

sf sf sf sf





106

The first system of the score, measures 106-109, features a vocal line in the upper staff with a melodic line and a bass line in the lower staff. The vocal line begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by eighth-note patterns and rests. The bass line provides a rhythmic accompaniment with eighth notes and rests.

The second system, measures 110-113, shows the vocal line continuing with a melodic line and a bass line. The vocal line has a treble clef and a key signature of one sharp. The melody consists of quarter notes and rests. The bass line continues with eighth notes and rests.

The third system, measures 114-117, shows the vocal line continuing with a melodic line and a bass line. The vocal line has a treble clef and a key signature of one sharp. The melody consists of quarter notes and rests. The bass line continues with eighth notes and rests.

The fourth system, measures 118-121, features a piano accompaniment with a treble and bass clef. The right hand plays a complex rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes and rests.

The fifth system, measures 122-125, contains the vocal line with lyrics. The vocal line has a treble clef and a key signature of one sharp. The lyrics are: "et in sae - - - cu - lum" on the first line, "et in sae - - - cu - lum" on the second line, "et in sae - - - cu - lum" on the third line, and "et in sae - - - cu - lum" on the fourth line. The melody is simple, with quarter notes and rests.

The sixth system, measures 126-129, features a piano accompaniment with a treble and bass clef. The right hand plays a complex rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes and rests.

110

sf

f

sf

sf

sf

sf

sæ - - - cu - li.

sæ - - - cu - li.

sæ - - - cu - li.

sæ - - - cu - li.

sf

sf

114

Musical score for the first system, measures 114-117. It features four staves: two vocal staves (Soprano and Bass) and two piano staves (Right and Left Hand). The vocal parts have lyrics: "tenuto", "p", "1.º s.", "p dolce", and "tenuto". The piano accompaniment includes dynamic markings such as [ff] and p.

Musical score for the second system, measures 118-121. It features four staves: two vocal staves and two piano staves. The piano accompaniment includes dynamic markings such as f and [ff].

Musical score for the third system, measures 122-125. It features four staves: two vocal staves and two piano staves. The piano accompaniment includes dynamic markings such as f and [ff].

Musical score for the fourth system, measures 126-129. It features four staves: two vocal staves and two piano staves. The vocal parts have lyrics: "solo", "Per -", "solo", "Per", "solo", and "Per". The piano accompaniment includes dynamic markings such as [ff].

Musical score for the fifth system, measures 130-133. It features four staves: two vocal staves and two piano staves. The piano accompaniment includes dynamic markings such as [ff].

119

p

sín - gu - los di - es be - ne - dí - ci - mus te, per sín - gu - los di - es be - ne -

sín - gu - los di - es be - ne dí - ci - mus te, per - sín - gu - los di - es be - ne -

sín - gu - los di - es be - ne - dí - ci - mus te, be - ne - dí - ci - mus te, be - ne

pizz.

p





131

1.<sup>o</sup> solo

2.<sup>o</sup>

[p]

[p]

sf

sf

sín - gu - los di - es be - ne - dí - ci - mus te; \_\_\_\_\_

sín - gu - los di - es be - ne - dí - ci - mus te; \_\_\_\_\_

sín - gu - los di - es be - ne - dí - ci - mus te; \_\_\_\_\_

sín - gu - los di - es be - ne - dí - ci - mus te; \_\_\_\_\_

137

The musical score is arranged in systems. The first system shows the beginning of the piano accompaniment with treble and bass staves. The second system is a grand staff with treble and bass staves. The third system is a single bass staff. The fourth system is a grand staff with piano accompaniment and lyrics: *pp* lau - dá - - - - - mus. The fifth system is a vocal line with lyrics: *S. Solo* lau - dá - - - - - mus. The sixth system is a vocal line with lyrics: *S.* lau - dá - mus no - men tu - um, *ptutti*. The seventh system is a vocal line with lyrics: lau - dá - mus no - men tu - um, *tutti p* in *solo*. The eighth system is a vocal line with lyrics: lau - dá - mus no - men tu - um, *ptutti*. The ninth system is a vocal line with lyrics: lau - dá - mus no - men tu - um, *ptutti* in *solo*. The tenth system is a grand staff with piano accompaniment and lyrics: *pp* lau - dá - mus no - men tu - um, *pp*.

143

no - men tu - um, in sæ - cu - lum sæ - cu - li, lau - dá - mus, in sæ - cu - lum sæ - cu - li, lau - dá - mus, in sæ - cu - lum sæ - cu - li, lau - dá - mus

*S. solo* *p tutti* *f*

*A.* *p tutti* *f*

*T.* *p tutti* *f*

*B.* *p tutti* *f*

[p] p f sf sf sf sf sf sf



152

et in sae - - - cu - - lum

et in sae - - - cu - - lum

et in sae - - - cu - - lum

et in sae - - - cu - - lum

156

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

sæ - - - - - cu - - - li, lau - dá - mus no - men

sæ - - - - - cu - - - li, lau - dá - mus no - men

sæ - - - - - cu - - - li, lau - dá - mus no - men

sæ - - - - - cu - - - li, lau - dá - mus no - men

*sf*

*sf*



9.

# Dignare Domine

Adagio

Violinos I

Violinos II

Viola

Soprano Solo

Violoncelo

Contrabaixo

6

*solo*  
Dig - na - re, Dó - mi - ne, dig - na - re, di - e

12

is - to si - ne pec - cá - to nos cus - to - di - re, si - ne pec -



18

- cá - - to\_ nos cus - to - di - re, Dó - mi - ne, Dó - mi - ne, Dig - na - - -

24

re, Dó - - mi - ne.

28

Mi - se -

32

re - re, mi - se - ré - re nos - tri, mi - se - ré - re, Dó - mi - ne, mi - se - ré - re nos - tri,

38

mi - se - ré - re, nos - tri, Dó - mi - ne, mi - se - ré - re, nos - tri, mi - se - ré - re, mi - se -

43

ré - re. Dig - ná - re, Dó - mi - ne, dig - ná - re, di - e is - to si - ne pec -

49

cá - to nos cus - to - di - re, si - ne pec - cá - - - - [to - - - -]

55

nos cus - to - - - di - re, dig - na - re, si - ne pec - cá - to, si - ne - pec -

60

- cá - to, si - ne pec - cá - - - - to.

*a piacere*

10.

Fiat misericordia tua

Largo maestoso

The musical score is arranged in a standard orchestral format. It includes parts for woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Trumpets, Trombones, Horns), percussion (Timpani), strings (Violins I & II, Viola, Violoncello, Contrabass), and vocal soloists (Soprano, Contralto, Tenor, Baixo). The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is 'Largo maestoso'. The woodwinds and brass play sustained notes with a forte dynamic and tenuto marks. The strings play a rhythmic pattern with trills and accents. The vocal parts are currently silent.

5

ff

f

f

f

f

f

tr

f

tr

f

tr

f

p

p

Fi - at mi - se - ri -

Fi - at mi - se - ri -

Fi - at mi - se - ri -

Fi - at mi - se - ri -

tr

f

tr

f

9

cór - di - a, mi - se - ri - cór - di - a tu - a, Dó - mi - ne, su - - per  
 cór - di - a, mi - se - ri - cór - di - a tu - a, Dó - mi - ne, su - - per  
 cór - di - a, mi - se - ri - cór - di - a tu - a, Dó - mi - ne, su - - per  
 cór - di - a, mi - se - ri - cór - di - a tu - a, Dó - mi - ne, su - - per



17

*ff* *sf* *sf* *ff* *sf* *ff* *sf*

tr *ff* tr *ff* tr *ff* tr *ff*

te, Dó - mi-ne, Dó - mi-ne, in te, spe - rá - - - -

te, Dó - mi-ne, Dó - mi-ne, in te, spe - rá - - - -

te, Dó - mi-ne, Dó - mi-ne, in te, spe - rá - - - -

te, Dó - mi-ne, Dó - mi-ne, in te, spe - rá - - vi - -

tr tr *ff* tr *ff*





## In te speravi Domine

*attacca subito Allegro moderato*

25

*muta in Eb in Eb*

te.  
te.  
te.  
te.

*f* In te, spe - rá - vi, Dó - mi - ne, in  
*f*

29

In te, spe-rá-vi, Dó-mi-ne, in te, in te spe-

te, in te, spe-rá-vi: non con-fún-dar in æ-ter-num, in te,

*f*

*sf*

*sf*

35

Musical score for Sigmund von Neukomm's *Te Deum*, page 35. The score is in B-flat major and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics: "In te, spe-rá-vi, Dó-mi-ne, in te, in te spe-rá-vi: non con-fún-dar in æ-tér-num, in e-ter-num, in te, Dó-mi-ne, in te, spe-rá-vi, Dó-mi-ne, in te, spe-rá-vi, Dó-mi-ne, non". The piano accompaniment includes a bass line and a treble line. Dynamics include *sf* and *f*.

41

In te, spe-rá - vi, Dó - mi-ne, in te, in te, spe - rá - vo, non

rá - vi: non con-fún-dar in æ - tér - num, in te, Dó - mi-ne, in

Dó - mi-ne, in te, in te, Dó - mi - me, in te, spe - rá - vi, non con-fún-dar in e -

con-fún-dar in æ - tér - num,

47

— con-fun-dar in æ - tér - num, in æ - tér - - num, in te, Dó - mi - ne, spe -  
 te, in te, spe - rá - vi, Dó - mi - ne, in te, spe - rá - vi Dó - mi - ne, non — con-fun-dar in æ -  
 tér - - num, in æ - tér - - num, in æ - tér - - num,  
 in te, spe - rá - vi, Dó - mi - ne, in te, in te, spe - rá - vi: non —

*sf*  
*sf*

53

rá - vi: non con-fún-dar in æ - tér - num, in te, spe-rá - vi,

tér - num, non con-fún-dar in e - tér - num, in te, spe-rá - vi, Dó - mi - ne, in

non con-fun-dar in æ - ter - num, in

con-fún-dar in æ - tér - num, non con-fún-dar in æ - tér - num, in æ - tér - num, in

59

in æ - tær - num, in æ - tær - num, spe -  
 te, in te, spe - rá - vi, in te, in te, spe - rá - rá - vi: in æ - tær - num, in æ - tær num, in æ -  
 te, spe - rá - vi, Dó - mi - ne, in te, in te, spe - rá - vi,  
 te, spe - rá - vi, Dó - mi - ne, Dó - mi - ne, in te, spe - rá - vi, in te, in te, spe - rá - vi: non



65



ra - vi, non con - fún - dar, in æ - tér - num, in te, spe - rá - vi, Dó - mi - ne, in te, in te, spe -  
tér - num, non con - fún - dar, in te, spe - rá - vi, Dó - mi - ne, in  
in te, spe - rá - vi, Dó - mi - ne, in te, in te, spe - rá - vi,  
con - fún - dar in æ - tér - num.

71

rá - vi, in te, in te, Dó - mi - ne, spe - rá - vi, in te, in te, spe - rá - vi  
 te, in te, spe - rá - vi non con - fún - dar in æ - tér - num, non con - fún - dar in æ - tér - num,  
 in te, spe - rá - vi, Dó - mi - ne, in te, spe - rá - vi, in te, in  
 in te, spe - rá - vi, Dó - mi - ne, in te, spe - rá - vi

77

*f* *sf* *sf*

Dó - mi - ne, in te, spe - rá - vi, Dó - mi - ne, in te, spe - rá - vi, Dó - mi - ne, in  
in te, spe - rá - vi, Dó - mi - ne, in te, spe - rá - vi, in te, non  
te, spe - rá - vi, Dó - mi - ne, in te, in te, spe - rá - vi, Dó - mi - ne, in te, spe - rá - vi,  
vi: non con - fún - dar in

83

Musical score for the first system, measures 1-6. It includes a vocal line and three piano accompaniment staves. Dynamics include sf.

Musical score for the second system, measures 7-12. It includes a vocal line and three piano accompaniment staves. Dynamics include f and sf.

Musical score for the third system, measures 13-14. It includes a vocal line and three piano accompaniment staves.

Musical score for the fourth system, measures 15-18. It includes a vocal line and three piano accompaniment staves. Dynamics include sf.

Musical score for the fifth system, measures 19-24. It includes a vocal line with lyrics and three piano accompaniment staves.

te, non con-fun-dar in æ - tér - - - num, in æ - tér - num, in

- con-fun-dar in æ - tér - num, in æ - tér - num, in e - ter - num, in æ - tér - num, in

Dó - mi - ne, in te, in te, spe - rá - - - vi, in æ - tér - num, in

æ - - - tér - - - num, in æ - tér - num, in

Musical score for the sixth system, measures 25-28. It includes a vocal line and three piano accompaniment staves. Dynamics include sf.





101

ff

sf sf sf sf

ff

ff

in æ - tær - - - - - num,

in æ - tær - - - - - num, in æ - tær - - - - - num,

in æ - tær - - - - - num, in

in æ - tær - - - - - num, in æ - tær - - - - - num, in

ff

ff

107

non\_\_\_con - fún-dar in æ - tér - num, in æ - ter - num, in te, spe-rá-vi, Dó - mi-ne, non con -

in te, in te, spe - rá - vi, in te,

te, spe - rá - vi, in te, spe - rá - vi, non,\_\_\_con - fún-dar in æ -

te, spe-rá-vi, Dó - mi-ne, in te, spe - rá - vi, in te, non\_\_\_

sf sf sf sf



113

sf

f

3

fún - dar in æ - tér - num, in æ - tér - num, in æ - tér - - - - -  
 in æ - tér - num, in æ - tér - - - - -  
 tér - - - - num, in æ - tér - num, in æ - tér - - - - -  
 con - fún - dar in æ - tér - num, in æ - tér - num, in æ - tér - - - - -

sf

3

