

Philipp Jakob Baudrexel

1627-1691

# Te Deum

à 5 Voc. 2 Trombe, e 2. Violini necess.  
con il 2. Choro à beneplacito

Quelle des Erstdrucks:  
Biliotheque nationale Paris





te - mur, con - fi - te - mur.

te - mur, con - fi - te - mur.

te - mur, con - fi - te - mur.

te - mur, con - fi - te - mur. Te ae - ter - num Pa - trem

te - mur, con - fi - te - mur.

te - mur, con - fi - te - mur.

O-mnis, o - mnis ter - ra ve - ne - ra - tur. Ti - bi o mnes

O-mnis, o - mnis ter - ra ve - ne - ra - tur. Ti - bi o mnes

O-mnis, o - mnis ter - ra ve - ne - ra - tur.

O-mnis, o - mnis ter - ra ve - ne - ra - tur.

O-mnis, o - mnis ter - ra ve - ne - ra - tur.

O-mnis, o - mnis ter - ra ve - ne - ra - tur.

O-mnis, o - mnis ter - ra ve - ne - ra - tur.

O-mnis, o - mnis ter - ra ve - ne - ra - tur.

O-mnis, o - mnis ter - ra ve - ne - ra - tur.

an - ge - li, ti - bi cae - li et u - ni - ver - sae po - te - sta - tes:

an - ge - li, ti - bi cae - li et u - ni - ver - sae po - te - sta - tes:

Ti - bi

Ti - bi

Ti - bi

6 6

The first system of music consists of two vocal staves and two piano accompaniment staves. The vocal parts are currently silent, indicated by whole rests. The piano accompaniment begins with a series of chords and eighth-note patterns.

The second system of music includes lyrics for the vocal parts. The lyrics are: "in - ces - sa - bi - li vo - ce, in ces - sa - bi - li" and "che - ru - bim et se - ra - phim". The musical notation continues with vocal lines and piano accompaniment.

7 6

The third system of music continues the vocal and piano parts. The lyrics are: "in - ces - sa - bi - li vo - ce, in ces - sa - bi - li" and "in - ces - sa - bi - li vo - ce, in ces - sa - bi - li". The system concludes with the final notes of the piece.

vo - ce pro - cla mant, pro - cla - mant, pro - cla - mant, pro - cla - mant: San - ctus,

vo - ce pro - cla mant, pro - cla - mant, pro - cla - mant, pro - cla - mant: San - ctus,

vo - ce pro - cla - - - - - mant: San - ctus,

vo - ce pro - cla mant, pro - cla - mant, pro - cla - mant, pro - cla - mant: San - ctus,

vo - ce pro - cla mant, pro - cla - mant, pro - cla - mant, pro - cla - mant: San - ctus,

vo - ce pro - cla mant, pro - cla - mant, pro - cla - mant, pro - cla - mant: San - ctus,

vo - ce pro - cla - - - - - mant: San - ctus,

vo - ce pro - cla mant, pro - cla - mant, pro - cla - mant, pro - cla - mant: San - ctus,

vo - ce pro - cla mant, pro - cla - mant, pro - cla - mant, pro - cla - mant: San - ctus,

vo - ce pro - cla mant, pro - cla - mant, pro - cla - mant, pro - cla - mant: San - ctus,



50

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

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

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

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

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

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

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

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

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

San-ctus Do - mi nus De - us Sa - ba - oth. Ple - ni sunt cae - li et

San-ctus Do - mi nus De - us Sa - ba - oth. Ple - ni sunt cae - li et

San-ctus Do - mi nus De - us Sa - ba - oth. Ple - ni sunt cae - li et

*p*

San-ctus Do - mi nus De - us Sa - ba - oth. Ple - ni sunt cae - li et

San-ctus Do - mi nus De - us Sa - ba - oth. Ple - ni sunt cae - li et

San-ctus Do - mi nus De - us Sa - ba - oth. Ple - ni sunt cae - li et

*p*





79

Two staves of music, both containing rests.

Two staves of music, both containing rests.

Musical staff with notes and rests.

rum cho - rus:

Te

Musical staff with notes and rests.

rum cho - rus:

Musical staff with notes and rests.

Te pro-phe - ta-rum lau - da - bi-lis nu - me-rus:

Musical staff with notes and rests.

8

Te pro-phe - ta-rum lau - da - bi-lis nu - me - rus:

Musical staff with notes and rests.

Te

Musical staff with notes and rests.

6

5

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

mar-ty-rum can-di - da-tus lau dat, lau-dat ex - er - ci - tus. Te per or-bem ter-

Te per or-bem ter-

Te per or-bem ter-

Te per or-bem ter-

Te per or-bem ter-

mar-ty-rum can-di - da-tus lau dat, lau-dat ex - er - ci - tus. Te per or-bem ter-

Te per or-bem ter-

Te per or-bem ter-

Te per or-bem ter-

Te per or-bem ter-

ra - rum san - cta con-fi - te - tur, san - cta con-fi-

ra - rum san - cta con-fi - te - tur, san - cta con-fi-

ra - rum san - cta con-fi - te - tur, san - cta con-fi-

ra - rum san - cta con-fi - te - tur, san - cta con-fi-

ra - rum san - cta con-fi - te - tur, san - cta con-fi-

ra - rum san - cta con-fi - te - tur, san - cta con-fi-

ra - rum san - cta con-fi - te - tur, san - cta con-fi-

ra - rum san - cta con-fi - te - tur, san - cta con-fi-

ra - rum san - cta con-fi - te - tur, san - cta con-fi-

ra - rum san - cta con-fi - te - tur, san - cta con-fi-

te - tur Ec - cle - si - a:

te - tur Ec - cle - si - a:

te - tur Ec - cle - si - a:

te - tur Ec - cle - si - a:

te - tur Ec - cle - si - a: Pa - trem im - men - sae ma - ie - sta - tis, ma - ie - sta -

te - tur Ec - cle - si - a:

te - tur Ec - cle - si - a:

te - tur Ec - cle - si - a:

te - tur Ec - cle - si - a:

te - tur Ec - cle - si - a:



107

The musical score consists of 14 staves. The first two systems (staves 1-4) are empty. The third system (staves 5-6) contains vocal entries with the lyrics "Ve-ne - ran - dum tu - um". The fourth system (staves 7-8) contains a bass line with the lyrics "tis, ma - ie - sta - tis:". The fifth system (staves 9-12) contains piano accompaniment with the numbers 6, 4, 6, 4, 3 written above the notes. The final two systems (staves 13-14) are empty.

ve - rum, ve-rum,et u - ni cum Fi - li um:

ve - rum, ve-rum,et u - ni cum Fi - li um:

San-ctum quo-que Pa - ra - cli tum

San-ctum quo-que Pa - ra - cli tum

Tu rex glo - ri - ae, Chri - ste, Rex  
 Tu rex glo - ri - ae, Chri - ste, Rex  
 Spi - ri - tum. Tu rex glo - ri - ae, Chri - ste, Rex  
 Spi - ri - tum. Tu rex glo - ri - ae, Chri - ste, Rex  
 Tu rex glo - ri - ae, Chri - ste, Rex  
 Tu rex glo - ri - ae, Chri - ste, Rex  
 Tu rex glo - ri - ae, Chri - ste, Rex  
 Tu rex glo - ri - ae, Chri - ste, Rex

glo - ri ae, Chri - ste. Tu Pa-tris sem-pi - ter-nus es Fi - li -

glo - ri ae, Chri - ste.

glo - ri ae, Chri - ste.

glo - ri ae, Chri - ste.

glo - ri ae, Chri - ste.

glo - ri ae, Chri - ste.

glo - ri ae, Chri - ste.

glo - ri ae, Chri - ste.

glo - ri ae, Chri - ste.

137

us.

Tu ad li - be - ran dum su - scep - tu - rus ho - mi - nem, non hor - ru -

6 6 7 6 #

i - sti Vir - gi - nis u - te - rum.

Tu de - vi

Tu de - vi

6 5  
4 3

152

The musical score consists of several systems of staves. The first system has two staves, the second has two, the third has two, the fourth has two, and the fifth has two. The sixth system includes a vocal line with lyrics and a piano accompaniment line. The seventh system has two staves, the eighth has two, and the ninth has two. The lyrics are: - cto mor - tis a - cu - le - ro, a - pe - ru - i - sti re - gna, re - gna cae - lo - .

6  
4

Tu ad dex - te - ram De - i se - des, in glo -  
rum.

# b # # # #6



167

Iu-dex er - go, Iu-dex er - go cre - de-ris  
Iu-dex er - go, Iu-dex er - go cre - de-ris

8 - ri - a Pa - tris.

6 4 3

Detailed description: This is a page of a musical score, page 25, measure 167. The score is written for voice and instruments. It features two vocal staves with Latin lyrics. The lyrics are: "Iu-dex er - go, Iu-dex er - go cre - de-ris" on the first line and "Iu-dex er - go, Iu-dex er - go cre - de-ris" on the second line. Below the vocal staves, there are several instrumental staves, including a bass line with a sequence of notes and a figured bass line with the numbers "6 4 3". The score is written in a standard musical notation style with treble and bass clefs.



quae - su - mus, quae - su - mus,  
 quae - su - mus, quae - su - mus,  
 quae - su - mus, quae - su - mus, tu - is fa - mu - li sub - ve -  
 quae - su - mus, quae - su - mus, tu - is fa - mu - li sub - ve -

# b # 6 4 #

Two staves of musical notation, both containing rests for the duration of the system.

Two staves of musical notation. The first four measures contain rests. In the fifth measure, both staves begin a melodic line with eighth notes. This continues through the sixth and seventh measures, ending with a half note in the seventh measure.

A single staff of musical notation containing a vocal line. It begins with a treble clef and a common time signature. The melody starts with a quarter rest, followed by quarter notes, eighth notes, and quarter notes.

tu - is fa - mu-lis sub - ve - ni, quos pre - ti - o - so san - gui ne

A single staff of musical notation containing a vocal line. It begins with a treble clef and a key signature of one sharp (F#). The melody continues from the previous system.

tu - is fa - mu-lis sub - ve - ni, quos pre - ti - o - so san - gui ne

A single staff of musical notation containing a vocal line. It begins with a treble clef. The melody continues.

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

A single staff of musical notation containing a vocal line. It begins with a treble clef. The melody continues.

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

A single staff of musical notation containing a vocal line. It begins with a bass clef. The melody continues.

tu - is fa - mu-lis sub - ve - ni, quos pre - ti - o - so san - gui ne

A single staff of musical notation containing a vocal line. It begins with a bass clef. The melody continues.

Two staves of musical notation. The first four measures contain rests. In the fifth measure, both staves begin a melodic line with eighth notes. This continues through the sixth and seventh measures, ending with a half note in the seventh measure.

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

Two staves of musical notation. The first four measures contain rests. In the fifth measure, both staves begin a melodic line with eighth notes. This continues through the sixth and seventh measures, ending with a half note in the seventh measure.

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

Two staves of musical notation. The first four measures contain rests. In the fifth measure, both staves begin a melodic line with eighth notes. This continues through the sixth and seventh measures, ending with a half note in the seventh measure.

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

Two staves of musical notation. The first four measures contain rests. In the fifth measure, both staves begin a melodic line with eighth notes. This continues through the sixth and seventh measures, ending with a half note in the seventh measure.

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

Two staves of musical notation. The first four measures contain rests. In the fifth measure, both staves begin a melodic line with eighth notes. This continues through the sixth and seventh measures, ending with a half note in the seventh measure.

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The musical score consists of two systems of staves. Each system includes a piano accompaniment (piano) and four vocal parts (Soprano, Alto, Tenor, Bass). The piano part features a rhythmic accompaniment of eighth and sixteenth notes. The vocal parts enter with the lyrics "re - de - mi - sti, re - de - mi -" and continue with a melodic line. The lyrics are repeated across all vocal parts in each system. The score is written in a common time signature and includes various musical notations such as rests, beams, and slurs.

st. Ae - ter - - - na,

st. Ae - ter - na fac cum san - ctis tu - is in glo - ri - a nu - me - ra - ri,

6 Ae - ter - - - na,

st. Ae - ter - na fac cum san - ctis tu - is in glo - ri - a nu - me - ra - ri,

st. Ae - ter - na fac cum san - ctis tu - is in glo - ri - a nu - me - ra - ri,

6

211

ae-ter-na fac cum san - ctis tu - is in glo - ri - a nu - me - ra - ri. Sal vum fac

ae-ter-na fac cum san - ctis tu - is in glo - ri - a nu - me - ra - ri.

ae - ter - - - - na

ae-ter-na fac cum san - ctis tu - is in glo - ri - a nu - me - ra - ri.

ae-ter-na fac cum san - ctis tu - is in glo - ri - a nu - me - ra - ri.

ae-ter-na fac cum san - ctis tu - is in glo - ri - a nu - me - ra - ri.

ae - ter - - - - na

ae-ter-na fac cum san - ctis tu - is in glo - ri - a nu - me - ra - ri.

ae-ter-na fac cum san - ctis tu - is in glo - ri - a nu - me - ra - ri.

po - pu-lum tu - um Do - mi ne, et be - ne - dic he - re - di - ta - ti tu - ae.  
et be - ne - dic he - re - di - ta - ti tu - ae.

6 b # # #

Detailed description: This page contains a musical score for a voice and instruments. It features a vocal line with Latin lyrics and several instrumental staves. The vocal line is written in a treble clef and includes the lyrics: "po - pu-lum tu - um Do - mi ne, et be - ne - dic he - re - di - ta - ti tu - ae." and "et be - ne - dic he - re - di - ta - ti tu - ae." The instrumental staves include a grand staff (treble and bass clefs) and a separate bass line. The score is divided into measures by vertical bar lines. The lyrics are aligned with the vocal line. The instrumental staves contain various musical notations, including rests and notes. The page number "32" is at the top left, and "219" is below it.



227

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

The musical score consists of 14 staves. The first six staves are empty. The seventh staff is a vocal line with lyrics: "Et re - ge e - os, et ex - tol - le, ex - tol - le il - los, ex - tol - le, ex - tol - le il - los". The eighth staff is a bass line with a sharp sign (#) at the end. The remaining seven staves are empty.



Et lau -

Et lau -

Per sin - gu - los di - es, be - ne - di - ci - mus te. Et lau -

Per sin - gu - los di - es, be - ne - di - ci - mus te. Et lau -

us - que in ae - ter - num. Et lau -

Et lau -

Et lau -

Et lau -

Et lau -

Et lau -

4 3 6

241

da - mus no-men tu - um, lau - da - mus no-men tu-um in

da - mus no-men tu - um, lau - da - mus no-men tu-um in

da - mus no-men tu - um, lau - da - mus no-men tu-um in

da - mus no-men tu - um, lau - da - mus no-men tu-um in

da - mus no-men tu - um, lau - da - mus no-men tu-um in

da - mus no-men tu - um, lau - da - mus no-men tu-um in

da - mus no-men tu - um, lau - da - mus no-men tu-um in

da - mus no-men tu - um, lau - da - mus no-men tu-um in

da - mus no-men tu - um, lau - da - mus no-men tu-um in

The musical score is arranged in two systems. Each system contains a vocal part with four voices (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are written in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "sae - cu-lumet in sae - cu-lum sae - cu - li. Di-gna-re Do - mi ne di - e". The piano accompaniment features a steady eighth-note bass line and a more active treble line with eighth and sixteenth notes. The score concludes with a double bar line and repeat dots.

i - sto si - ne, si - ne pec - ca - to nos cu - sto - di - re.  
 si - ne, si - ne pec - ca - to nos cu - sto - di - re.  
 Mi - se - re - re  
 Mi - se - re - re  
 Mi - se - re - re

Musical score for page 254, featuring vocal lines with Latin lyrics and piano accompaniment. The score includes multiple staves for voices and piano accompaniment. The lyrics are: "i - sto si - ne, si - ne pec - ca - to nos cu - sto - di - re. si - ne, si - ne pec - ca - to nos cu - sto - di - re. Mi - se - re - re Mi - se - re - re Mi - se - re - re". A bass clef with an 8 is present on the fifth staff. A flat symbol (b) is located below the sixth staff.

no - stri Do - mi - ne, mi - se - re - re, mi - se - re - re - no - stri. Fi - at mi se - ri

no - stri Do - mi - ne, mi - se - re - re, mi - se - re - re - no - stri. Fi - at mi se - ri

no - stri Do - mi - ne, mi - se - re - re, mi - se - re - re - no - stri. Fi - at mi se - ri

6 7 6 6 5 4 3

Fi - at mi se - ri

Fi - at mi se - ri

Fi - at mi se - ri

Fi - at mi se - ri

Fi - at mi se - ri

270

cor-di-a tu-a Do - mi ne su - per nos, quem ad - mo-dum spe - ra - vi mus in te.

cor-di-a tu-a Do - mi ne su - per nos, quem ad - mo-dum spe - ra - vi mus in te.

cor-di-a tu-a Do - mi ne su - per nos, quem ad - mo-dum spe - ra - vi mus in te.

cor-di-a tu-a Do - mi ne su - per nos, quem ad - mo-dum spe - ra - vi mus in te.

cor-di-a tu-a Do - mi ne su - per nos, quem ad - mo-dum spe - ra - vi mus in te.

cor-di-a tu-a Do - mi ne su - per nos, quem ad - mo-dum spe - ra - vi mus in te.

cor-di-a tu-a Do - mi ne su - per nos, quem ad - mo-dum spe - ra - vi mus in te.

cor-di-a tu-a Do - mi ne su - per nos, quem ad - mo-dum spe - ra - vi mus in te.

cor-di-a tu-a Do - mi ne su - per nos, quem ad - mo-dum spe - ra - vi mus in te.

cor-di-a tu-a Do - mi ne su - per nos, quem ad - mo-dum spe - ra - vi mus in te.

In te Do - mi ne, in te Do - mi ne spe-ra -  
In te Do - mi ne, in te Do - mi ne spe-ra -  
In te Do - mi ne, in te Do - mi ne spe-ra -  
8 In te Do - mi ne, in te Do - mi ne spe-ra -  
In te Do - mi ne, in te Do - mi ne spe-ra -  
In te Do - mi ne, in te Do - mi ne spe-ra -  
In te Do - mi ne, in te Do - mi ne spe-ra -  
In te Do - mi ne, in te Do - mi ne spe-ra -

The image shows a page of musical notation for a choral setting. It consists of two systems of staves. Each system has five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one bass line. The lyrics are printed below the vocal staves. The music is in a common time signature and features a simple harmonic structure with a clear melodic line in the vocal parts and a supporting bass line. The lyrics are 'In te Domine, in te Domine spe-ra'.



vi: non con - fun-dar in ae - ter-num, in-ae - ter-num, non con - fun-dar, non con - fun-dar in ae

vi: non con - fun-dar in ae - ter-num, in-ae - ter-num, non con - fun-dar, non con - fun-dar in ae

vi: non con - fun-dar in ae - ter-num, in-ae - ter-num, non con - fun-dar, non con - fun-dar in ae

vi: non con - fun-dar in ae - ter-num, in-ae - ter-num, non con - fun-dar, non con - fun-dar in ae

vi: non con - fun-dar in ae - ter-num, in-ae - ter-num, non con - fun-dar, non con - fun-dar in ae

vi: non con - fun-dar in ae - ter-num, in-ae - ter-num, non con - fun-dar, non con - fun-dar in ae

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

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

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

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

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

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

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

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

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

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

4 3

4 3

297

fun - dar in ae - ter - num,  
fun - dar in ae - ter - num,  
fun - dar in ae - ter - num,  
8 fun - dar in ae - ter - num,  
fun - dar in ae - ter - num,  
fun - dar in ae - ter - num,  
fun - dar in ae - ter - num,  
8 fun - dar in ae - ter - num,  
fun - dar in ae - ter - num,

non con - fun - dar in ae - ter - num.

non con - fun - dar in ae - ter - num.

non con - fun - dar in ae - ter - num.

non con - fun - dar in ae - ter - num.

non con - fun - dar in ae - ter - num.

non con - fun - dar in ae - ter - num.

non con - fun - dar in ae - ter - num.

non con - fun - dar in ae - ter - num.

non con - fun - dar in ae - ter - num.

non con - fun - dar in ae - ter - num.

non con - fun - dar in ae - ter - num.

non con - fun - dar in ae - ter - num.