

JOHANN CHRISTIAN
SCHIEFFER DECKER
(1679 - 1732)

IN TE DOMINE
SPERAVI

FOR TENOR SOLO, VIOLIN AND continuo

Typeset using LilyPond by Rémy CLAVERIE (remy.claverie@orange.fr) and corrected by Xavier CLAVERIE-ROSPIDE .

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IN TE DOMINE SPER AVI

JOHANN CHRISTIAN SCHIEFFERDECKER

VIOLIN

TENORE

ORGANO

V.

T.

BC

4

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

7

11

vi,

14

spe - ra - vi

17

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

20

V. T. BC

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

Musical score for orchestra and choir, page 24, ending 1. The score includes parts for Violin (V.), Tenor (T.), and Bassoon (BC). The key signature is A major (three sharps). The vocal line begins with "non con-fun-dar in æ - ter" followed by a repeat sign and a bassoon solo. The vocal part continues with "in æ - ter" and ends with a fermata over the bassoon's final note.

Musical score for orchestra and choir, page 27. The vocal parts are labeled V., T., and BC. The lyrics are "num, non confundar in æ - ternum, non confundar in æ -".

30

V. T. BC

ternum, non confundar in æternum.

In iustitia tua

Musical score for orchestra and choir, page 34. The vocal parts (V., T., BC) sing "li-bera me" in unison. The bassoon part (BC) provides harmonic support with sustained notes.

38

V. T. BC

8 in ju-sti-ti-a tu - a, in ju - sti - ti - a tu - a, li-bera me, li-bera me, li-bera me,

42

V. T. BC

in ju-sti-ti-a tu - a. In - cli - na ad me aurem tu - am, in -

46

V. T. BC

cli - na ad me aurem tu - am, in - cli - na ad me aurem tu - am, ac -

50

V. T. BC

ce - - - lera, ac - ce - - - lera,

53

V. T. BC

ac - ce - - - lera, ut e - ruas, ut e - ruas me, ⁶ ut

56

V. T. BC

e - ruas, e - ruas me, ac - ce - - - le-ra ut

59

V. T. BC

- - - - - | 3
e - ruas, e - ruas me, ut e - ruas me, ut e - ruas me.

63

V. T. BC

6b

69

V. T. BC

Es - to mi - hi in De - um, in De - um

75

V. T. BC

pro - tec - to - rem, es - to mi - hi, in De - um, in

82

V. T. BC

De - um, pro - tec - to - rem, et in lo - cum mu - ni - tum, in lo - cum

89

V. T. BC

mu - ni - tum, ut sal - - - - - vum, ut

95

V. T. BC

sal - vum me fa - - - ci - as, ut sal - vum me,

102

V. T. BC

sal-vum me fa
ci-as, sal-vum me fa ci-as.

108

V. T. BC

ci-as, sal-vum me fa ci-as.

115

Adagio

V. T. BC

Quo-niam for-ti - tu-do et re - fi - gi-um me-um es

120

Allegro

V. T. BC

tu, quo-niam for-ti - tu-do et re - fu - gi-um meum es tu, et

124

V. T. BC

pro-pter no-men-tu - um de-du-ces me,

127

V. T. BC

de-du-ces me, de-du-ces me, et e-nu - tries me,

130

V. et e-nu-tries me,

T. de-du-ces me de - du - ces

BC

133

Largo

V.

T. me, et e-nu-tries me. E-du-ces me de la-que o hoc quem absconderunt

BC

136

V.

T. mi-hi quem ab-scon de - runt, ab-scon-de-runt mi-hi, quem ab-scon-de -

BC

139

V.

T. runt mi-hi. E-duces me de la-que o

BC

143

V.

T. hoc, de la-que o hoc quem ab-scon-de-runt mi-hi, quem ab-scon-de-runt, ab-scon-de - runt mi -

BC

146

V.

T. hi. Quo-ni-am tu es pro-te-ctor

BC

149

V. -

T. 8 me-us, pro-te - cto me-us, es prote - ctor, es prote - ctor

BC

152

V. -

T. 8 me-us, es prote - ctors pro-te-ctor me - us, tu es prote - ctors pro-te - ctors me -

BC

155 Assai adagio

V. -

T. 8 us. In ma - nus tu - as,

BC

159

V. -

T. 8 in ma - nus tu - as, com -

BC

163

V. -

T. 8 men - do, com - men - do spi - ri-tum me - um,

BC

167

V. -

T. 8 com - men - do spi - ri-tum me - um, re - de -

BC

171

V. 

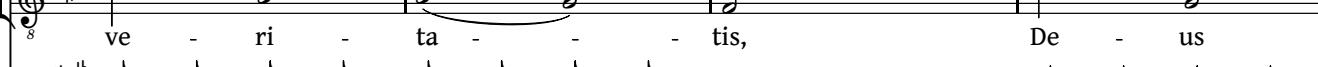
T. 

BC 

mi - sti me Do - - mi - ne, De - us

175

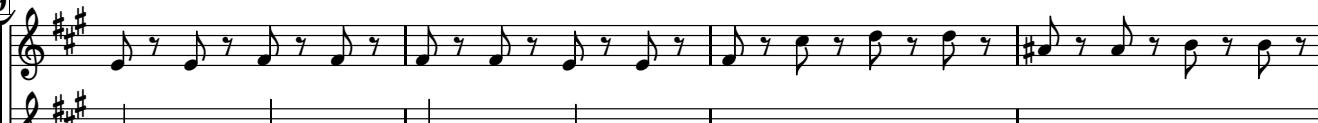
V. 

T. 

ve - ri - ta - - - tis, De - us

BC 

179

V. 

T. 

ve - ri - ta - - - tis

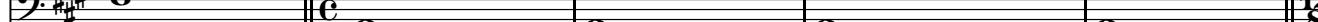
BC 

183 **Grave**

V. 

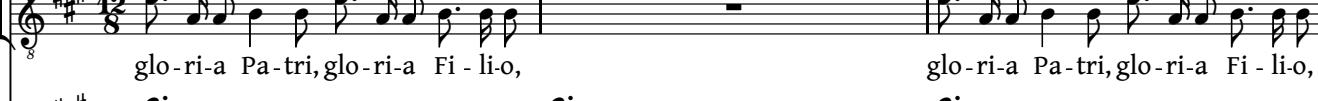
T. 

glo - - - ri-a,

BC 

188 **Presto**

V. 

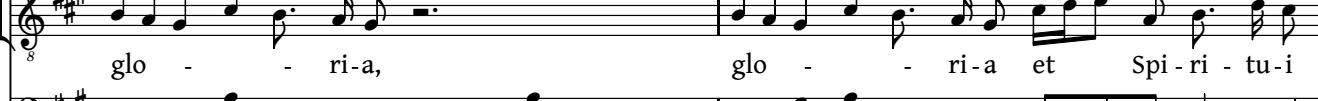
T. 

glo-ri-a Pa-tri, glo-ri-a Fi-li-o, glo-ri-a Pa-tri, glo-ri-a Fi-li-o,

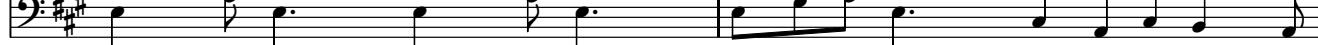
BC 

191

V. 

T. 

glo - - - ri-a, glo - - - ri-a et Spi - ri - tu - i

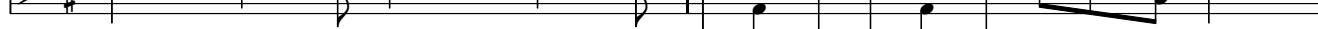
BC 

193

V. 

T. 

San - cto, glo - ri-a, glo - ri-a, glo - ri - a et Spi - ri - tu - i San - cto,

BC 

195

V. - . C - . **12**
T. glo - ri - a, glo - ri - a, glo - ri - a et Spi - - ri - tu - i San - cto, **12**
BC - . C - . **12**

Musical score for orchestra and choir, page 198, ending of the Sanctus section. The score includes parts for Violin (V.), Tenor (T.), and Bassoon (BC). The key signature is A major (three sharps), and the time signature is common time (indicated by '12'). The vocal parts sing 'et Spi-ri-tu-i San' followed by a long dash, and the bassoon part continues with 'cto,'. The vocal parts have eighth-note patterns, while the bassoon has sustained notes.

201

V. T. BC

glo - ri-a, glo - ri-a.

205 **Allegro**

V. $\begin{array}{ccccccc} \text{c} & - & \text{d} & \text{p} & \text{p} & \text{p} \\ \text{G} & \text{F} & \text{E} & \text{D} & \text{C} & \text{B} \end{array}$

T. $\begin{array}{ccccccc} \text{c} & \text{d} & \text{p} & \text{p} & \text{p} & \text{p} & \text{p} \\ \text{G} & \text{F} & \text{E} & \text{D} & \text{C} & \text{B} & \text{A} \end{array}$

BC $\begin{array}{ccccccc} \text{c} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} \\ \text{G} & \text{F} & \text{E} & \text{D} & \text{C} & \text{B} & \text{A} \end{array}$

Si - cut e - rat, sicut e rat in princi-pi-o et nunc, et nunc et

Musical score for organ and choir, page 208. The score consists of three staves: V. (Violin), T. (Tenor), and BC (Bassoon/Cello). The key signature is A major (two sharps). The vocal parts sing the Latin phrase "semper et in se - cula se - cu - lo-rum, in se - cula se - cu - lo-rum. A" in a repeating pattern. The organ part provides harmonic support with sustained notes and rhythmic patterns.

Musical score for orchestra and choir, page 211. The score consists of three staves: Violin (V.), Tenor (T.), and Bassoon/Cello (BC). The key signature is A major (two sharps). The vocal parts sing "men, A men, A" in eighth-note patterns. The BC part provides harmonic support with sustained notes. Measure numbers 1 through 8 are indicated above the staves.

214

V.
T. *tr* men, A - - - men,
BC

217

V.
T. a - - - men, si - - -
BC

220

V. - - - - -
T. cut e - - rat sicut erat in prin-ci-pi-o et nunc et nunc et sem-per et in
BC

223

V.
T. se - cula se - cu - lo-rum, in se - cula se - cu - lo-rum, A - - -
BC

226

V.
T. men, a - - -
BC

229

V.
T. men, A - - - men, et in se-cula
BC

233

V.
T.
BC

se-culo-rum,
A -

236

V.
T.
BC

men,
A - men.

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IN TE DOMINE SPERAVI

Violin

J.C SCHIEFFERDECKER

The sheet music consists of 18 staves of musical notation for violin. The key signature is G major (one sharp). The time signature is 2/4. The music begins with a treble clef and a common time signature. It features various note heads, stems, and bar lines. Some staves include numerical markings such as '3' and '2'. The music concludes with a final staff ending in a common time signature.



79

87 6

100

107

Adagio

114

Allegro

122

126

129

Largo

132

136

140

144

Assai adagio

148 4 2

157

161

165



169

173

177

181

Grave

186

Presto

190

194

198

Allegro

202

207

211

215

219

224

227

231



IN TE DOMINE SPERAVI
Continuo

J.C SCHIEFFERDECKER

The musical score consists of 18 staves of music for continuo, starting at measure 7 and ending at measure 116. The key signature is A major (two sharps). The time signature varies throughout the piece, including measures in common time, 6/8, 5/4, and 3/4. Measure 7 starts with a dotted half note followed by a sixteenth-note pattern. Measures 8-13 show a mix of eighth-note patterns and sixteenth-note figures. Measure 14 features a melodic line with eighth-note pairs. Measures 15-19 continue with sixteenth-note patterns. Measure 20 includes a section with a 6/4 time signature over a 5/4 bass line, indicated by a circled '6' over '4' above the staff. Measures 21-25 return to common time with eighth-note patterns. Measures 26-30 show a mix of eighth-note and sixteenth-note patterns. Measures 31-35 continue with eighth-note patterns. Measures 36-40 show a mix of eighth-note and sixteenth-note patterns. Measures 41-45 continue with eighth-note patterns. Measures 46-50 show a mix of eighth-note and sixteenth-note patterns. Measures 51-55 continue with eighth-note patterns. Measures 56-60 show a mix of eighth-note and sixteenth-note patterns. Measures 61-65 show a mix of eighth-note and sixteenth-note patterns. Measures 66-70 show a mix of eighth-note and sixteenth-note patterns. Measures 71-75 show a mix of eighth-note and sixteenth-note patterns. Measures 76-80 show a mix of eighth-note and sixteenth-note patterns. Measures 81-85 show a mix of eighth-note and sixteenth-note patterns. Measures 86-90 show a mix of eighth-note and sixteenth-note patterns. Measures 91-95 show a mix of eighth-note and sixteenth-note patterns. Measures 96-100 show a mix of eighth-note and sixteenth-note patterns. Measures 101-105 show a mix of eighth-note and sixteenth-note patterns. Measures 106-110 show a mix of eighth-note and sixteenth-note patterns. Measures 111-115 show a mix of eighth-note and sixteenth-note patterns.

7

14

20

26

33

43

48

53

58

65

80

92

103

116

Adagio $\frac{7}{2}$ Allegro



125

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228



234

