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**ANTON BRUCKNER**

**TE DEUM**

PARTITUR

T. ALAN



254016

O. A. M. D. G.

„**Träum**“  
für  
**Chor Soli und Orchester**  
Orgel ad libitum  
von  
**ANTON BRÜCKNER.**

(Revised by T. Alan.)

Partitur ..... Pr. Mk. 10. netto  
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2020  
B888Tm

## Te Deum.

Anton Bruckner.

Allegro. Feierlich mit Kraft.

2 Flauti.  
 2 Oboi.  
 Clarinetti 1 2 in B.  
 2 Fagotti.  
 Corni 1 2 in F.  
 Corni 3 4 in F.  
 Trombe 1 2 in F.  
 Tromba 3 in F.  
 Timpani, C.G.  
 Tromboni 1 2.  
 Trombone basso  
 C. B. Tuba.

Mancal.

Organo.  
(obligat.)

Pedal.

Violino 1.

Violino 2.

Viola.

Sopran.

Alt.

Tenor.

Bass.

Celli.

Bassi.

Te De - um lau - da - mus te Dominum con fi - te  
 Te De - um lau - da - mus te Dominum con fi - te  
 Te De - um lau - da - mus te Dominum con fi - te  
 Te De - um lau - da - mus te Dominum con fi - te

mur - Te æ-ternum Patrem, omnis ter-ra ve-ne-ra - - - tur.

mur - Te æ-ternum Patrem, omnis ter-ra ve-ne-ra - - - tur.

mur - Te æ-ternum Patrem, omnis ter-ra ve-ne-ra - - - tur.

mur - Te æ-ternum Patrem, omnis ter-ra ve-ne-ra - - - tur.

**A**

Ob. *p*

Cl. *p*

V. 1. *dim.* *p*

V. 2. *dim.* *p*

Via. *dim.* *p*

Sop. *SOLO* *p* *ausdrucksvoll*

Ten. *SOLO* *mf*

Vcl. *dim.*

B. *dim.*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

Ti - bi om - nes An - geli, Ti - bi om - nes An - geli

Ob. *f*

Cl. *f*

V. 1. *mf*

V. 2. *mf*

Via. *mf*

Sop. *f*

Alt. *SOLO* *f*

Ten. *cresc.*

om - nes An - geli, Ti - bi coe - li et u - ni - ver - sae Po - te -  
Ti - bi om - nes An - geli, Ti - bi ti - bi Po - te -

os. **B**

*p* *cresc. poco a poco*

sta - tes; Ti - bi Che - rubim et Seraphim, Ti - bi

sta - tes; *mf* Ti - bi Che - rubim et Se - raphim,

sta - tes; Ti - bi Che - rubim et Se - raphim,

Che - ru - bim et Se - raphim, Ti - bi Che - ru - bim et

Ti - bi Che - ru - bim et

*cresc. poco a poco*

Ti - bi Che - rubim et Se - raphim, Ti - bi Che - rubim et

*nachgehend fort und fort* *dim. sempre*

*No. pr.* Se - raphim, in ces - sa - bi - li vo - ce pro cla -

*Alt.* Se - raphim, in ces - sa - bi - li *dim. sempre* vo - ce pro cla -

*Ten.* Se - raphim, in ces - sa - bi - li *dim. sempre* vo - ce pro cla -

Se - raphim, in ces - sa - bi - li vo - ce pro cla -





Fl.

Ob.

Cl.

Fg.

Hörn.

Trmb.

Tim.

Pos. 12<sup>A</sup>

Pae. Tuba.

Organo.

V. 1.

V. 2.

Vla.

Sop.

Alt.

Ten.

Bass.

Vel.

B.

*ff*

sanc - tus Dominus De-us Sa - - - ba oth.

sanc - tus Dominus De-us Sa - - - ba oth.

sanc - tus Dominus De-us Sa - - - ba oth.

sanc - tus Dominus De-us Sa - - - ba oth.

sanc - tus Dominus De-us Sa - - - ba oth.

*ff*

T. R. 40b



ter - ra Ple - ni sunt coe - li et ter - ra ma - je - sta - tis glo - ri - æ  
 ter - ra Ple - ni sunt coe - li et ter - ra ma - je - sta - tis glo - ri - æ  
 - Ple - ni sunt, ple - ni sunt ple - ni sunt coe - li et ter - ra ma - jo - sta - tis glo - ri - æ  
 Ple - ni sunt ple - ni sunt ple - ni sunt coe - li et ter - ra ma - je - sta - tis glo - ri - æ

tu-æ. Te glo-ri-o-sus. A-po-sto-lo-rum cho-rus; Te Prophe-  
 tu-æ. Te glo-ri-o-sus. A-po-sto-lo-rum cho-rus; Te Prophe-  
 tu-æ. Te glo-ri-o-sus. A-po-sto-lo-rum cho-rus; Te Prophe-  
 tu-æ. Te glo-ri-o-sus. A-po-sto-lo-rum cho-rus; Te Prophe-

*dim.* *ff*

ta-rum lau - da - bi - lis nu - - me - rus; Te Mar - tyrum candi -  
 ta-rum lau - da - bi - lis nu - - me - rus; Te Mar - tyrum candi -  
 ta-rum lau - da - bi - lis nu - - mo - rus; Te Mar - tyrum candi -  
 ta-rum lau - da - bi - lis nu - - me - rus; Te Mar - tyrum candi -

This page of musical score contains the following elements:

- Staff 1 (Soprano):** Lyrics: da-tus laudet e - xer - ci - tus; Te per or - bem ter - ra - rum Te per
- Staff 2 (Alto):** Lyrics: da-tus laudet e - xer - ci - tus; Te per or - bem ter - ra - rum Te per
- Staff 3 (Tenor):** Lyrics: da-tus laudet e - xer - ci - tus; Te per or - bem ter - ra - rum Te per
- Staff 4 (Bass):** Lyrics: da-tus laudet e - xer - ci - tus; Te per or - bem ter - ra - rum Te per
- Staff 5 (Piano):** Features a complex rhythmic accompaniment with many sixteenth notes.
- Staff 6 (Cello/Double Bass):** Features a complex rhythmic accompaniment with many sixteenth notes.
- Staff 7 (Double Bass):** Features a complex rhythmic accompaniment with many sixteenth notes.

Performance markings include *cresc.* (crescendo), *fff* (fortissimo), *rit.* (ritardando), and *rit. rall.* (ritardando and rallentando).

or - bem ter - ra - rum sanc - ta con - fi - te - tur Ec -  
 or - bem ter - ra - rum sanc - ta con - fi - te - tur Ec -  
 or - bem ter - ra - rum sanc - ta con - fi - te - tur Ec -  
 or - bem ter - ra - rum sanc - ta con - fi - te - tur Ec -

R. 40

V.1. *>*  
 V.2. *>* *dim.* *p*  
 Vla. *>* *dim.* *p*  
 Sep. *>* *dim.* *p*  
 Alt. *>* *p*  
 Ten. *>* *p*  
 Bass. *>* *p*  
 Vel. *>* *dim.* *p*  
 B. *>* *dim.* *p*

cle - si - a Pa - trem im - mensæ ma - je sta -  
 cle - si - a Pa - trem im - mensæ ma - je sta -  
 cle - si - a Pa - trem im - mensæ ma - je sta -  
 cle - si - a Pa - trem im - mensæ ma - je sta -

Cor.  
 V.1.  
 V.2.  
 Vla.  
 tis; Ve - ne - ran - dum tu - um ve - rum et  
 tis; Ve - ne - ran - dum tu - um ve - rum et  
 tis; Ve - ne - ran - dum tu - um ve - rum et  
 tis; Ve - ne - ran - dum tu - um ve - rum et  
 Vel.  
 B.



Cor. 3. & 4. *p* *mf*

V.1. *poco a poco cresc.*

V.2.

Vla.

*poco a poco cresc.*

u - ni-cum u - ni-cum Fi - li - um. Sanctum quo - que Pa -  
 u - ni-cum u - ni-cum Fi - li - um. Sanctum quo - que Pa -  
 u - ni-cum u - ni-cum Fi - li - um. Sanctum quo - que Pa -  
 u - ni-cum u - ni-cum Fi - li - um. Sanctum quo - que Pa -

Vel.

B. *poco a poco cresc.*

V.1.

V.2. *dim.* *pp*

Vla. *f* *pp*

*dim.* *pp*

ra - cli - tum Spi - ri - tum.  
 ra - cli - tum Spi - ri - tum.  
 ra - cli - tum Spi - ri - tum.  
 ra - cli - tum Spi - ri - tum.

Vel. *b*

B. *b* *dim.* *pp*



ter - nus es Fi - li - us. Tu ad li - be - ran - dum  
 ter - nus es Fi - li - us. Tu ad li - be - ran - dum  
 ter - nus es Fi - li - us. Tu ad li - be - ran - dum  
 ter - nus es Fi - li - us. Tu ad li - be - ran - dum

*ff marc. sempre*  
*ff marc. sempre*  
*ff marc. sempre*  
*ff marc. sempre*

T. R. 40 b





Fl.

Ob.

Cl.

Fg.

Hör. *p*

Trb.

Timp. *poco a poco cresc.*

Pos.-1.2.

B.P. & T.

Org. *Pleno*

V. 1.

V. 2.

Viola.

Sop. *p*

Alt. *a-pe-ru-i-sti cre-den-ti-bus reg-na coe-lo-rum. Tu ad*

Ten. *i-sti a-pe-ru-i-sti cre-den-ti-bus reg-na coe-lo-rum. Tu ad*

Bass. *a-pe-ru-i-sti cre-den-ti-bus reg-na coe-lo-rum. Tu ad*

Vcl.

R. *p*

T. R. 40b *mf*

*cresc.*

*a tempo*

*cresc. sempre*

*arco*

Musical score for page 21, featuring vocal lines and piano accompaniment. The score includes lyrics:

dex-te-ram De-i se-des, in glo-ri-a Pa-  
 dex-te-ram De-i se-des, in glo-ri-a Pa-  
 dex-te-ram De-i se-des, in glo-ri-a Pa-  
 dex-te-ram De-i se-des, in glo-ri-a Pa-

The score is written for voice and piano. The vocal lines are in the upper staves, and the piano accompaniment is in the lower staves. The music is in a major key and 4/4 time. The lyrics are in Latin.

T. R. 40b

## Kraftvoll drängend

Musical score for a choral and instrumental piece. The score consists of 11 staves. The top five staves are for instruments (flute, oboe, clarinet, bassoon, and strings). The bottom five staves are for voices (Soprano, Alto, Tenor, Bass, and a lower voice part). The music is in 2/4 time and features a driving, rhythmic pattern. The tempo is marked "Kraftvoll drängend" and "ritard." is indicated at the end of the piece.

The vocal parts (Soprano, Alto, Tenor, Bass, and lower voice) sing the following lyrics:

tris. Ju - dex cre - de - ris es - se ven - tu - rus.  
 tris. Ju - dex cre - de - ris es - se ven - tu - rus.  
 tris. Ju - dex cre - de - ris es - se ven - tu - rus.  
 tris. Ju - dex cre - de - ris es - se ven - tu - rus.





**N** Viola Solo.

Viola Solo. *pp* *lang gezogen* *cresc. sempre*

V. 1. *pp* *cresc. sempre*

V. 2. *pp* *cresc. sempre*

Viola *pp* *SOLO sehr zart* *cresc. sempre*

Sop. *pp* *cresc. sempre*

Alt. *pp* *cresc. sempre*

Ten. *pp* *cresc. sempre*

Bass *pp* *cresc. sempre*

Vel. *pp* *cresc. sempre*

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

*pp non legato*

*pp*

*pp*

*pp*

Sop. *pp* *SOLO* quos re - de - mi - sti.

Alt. *pp* *SOLO* quos re - de - mi - sti.

Ten. *pp* *SOLO* mi - sti re - de - mi - sti.

Bass *pp* *SOLO* quos re - de - mi - sti.

Vel. *pp*

*p* *cresc. sempre*

*p* *cresc. sempre*

*p* *cresc. sempre*

Ten. *p* *cresc. sempre*

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

*p* *cresc. sempre*

8

*ff non legato*

*cresc.*

*f*

Sop.

Alt.

Ten. *cresc.*

*ff*

*mf SOLO*

quos re - de -

quos re - de -

qui - ne re - de -

mi - sti re - de -

Bass

*mf SOLO*

quos re - de -

Vcl.

*f*

1. 2. Pon.

*pp*

H. P. e T.

*pp*

*dim. sempre*

mi - sti quos re - de - mi - - - sti.

*dim. sempre*

mi - sti quos re - de - mi - - - sti.

*dim. sempre*

mi - sti quos re - de - mi - - - sti.

*dim. sempre*

mi - sti quos re - de - mi - - - sti.

## Aeterna fac.

Allegro.

Feierlich mit Kraft.

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Hör. *ff*

Tr. *ff*

Tim. *ff*

1. 2. Pos. *ff*

B.P. & T. *ff* *legato temp.*

V. 1. *ff*

V. 2. *ff*

Viola. *ff*

Sop. *ff*

Alt. *ff*

Ten. *ff*

Bass. *ff*

Vcl. *ff*

B. *ff*

*ff*

Aeterna fac, cum Sanctis tu-is, æ-ter-na fac, cum Sanctis tu-is æ-ter-na

Aeterna fac, cum Sanctis tu-is, æ-ter-na fac, cum Sanctis tu-is æ-ter-na

Aeterna fac, cum Sanctis tu-is, æ-ter-na fac, cum Sanctis tu-is æ-ter-na

Aeterna fac, cum Sanctis tu-is, æ-ter-na fac, cum Sanctis tu-is æ-ter-na



fac, cum Sanctis tu - is, in glo - - ri - a nu - - me  
 fac, cum Sanctis tu - is, in glo - - ri - a nu - - me  
 fac, cum Sanctis tu - is, in glo - - ri - a nu - - me  
 fac, cum Sanctis tu - is, in glo - - ri - a nu - - me

T. R. 408



etwas langsamer

*poco a poco cresc.*

*poco a poco cresc.*

*divisi cresc.*

*p*

*poco a poco cresc.*

glo - ri - a in glo - ri - a in glo - ri - a in glo - ri - a in glo - ri - a in glo - ri - a in glo - ri - a in glo - ri - a

glo - - - ri - a in glo - - - ri - a in glo - - - ri - a in glo - - - ri - a in glo - - - ri - a in glo - - - ri - a in glo - - - ri - a in glo - - - ri - a

glo - ri - a in glo - ri - a in glo - ri - a in glo - ri - a in glo - ri - a in glo - ri - a in glo - ri - a in glo - ri - a

glo - - - ri - a in glo - - - ri - a in glo - - - ri - a in glo - - - ri - a in glo - - - ri - a in glo - - - ri - a in glo - - - ri - a in glo - - - ri - a

*poco a poco cresc.*





The musical score consists of several systems of staves. The first system includes a piano introduction with a *marc.* (marcato) marking and a tempo of *o tempo*. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal lines enter with the lyrics: "glo - ri - a in glo - ri - a in glo - ri - a nu - me - ra - ri." The lyrics are repeated across the vocal staves. The piano accompaniment continues with a steady rhythmic accompaniment. The score concludes with a *u tempo* marking.

*marc.*

*u tempo*

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

# Salvum fac.

**Q** Moderato.

Cl. I.  
Cor. 3.  
Vclla.  
Sop.  
Al.  
Ten. SOLO  
Bass.  
Vcll.  
B.

*pp* *p* *mf*

**CHOR.**  
Salvum fac po-pulum tu - um, salvum fac po-pulum  
**CHOR.**  
Salvum fac po-pulum tu - um, salvum fac po-pulum

Sal-vum fac po-pulum tu - um, sal-vum fac po-pulum tu - um, salvum fac po-pulum

Cl. I.  
Cor. 4.  
*dim.* *p* *SOLO* *p* **CHOR.**  
*SOLO* *SOLO* *SOLO* *SOLO*  
*dim.* *p* *mf* *p*  
Do - mi - ne, sal-vum fac po-pu-lum  
Do - mi - ne, sal-vum fac po-pu-lum  
tu - um, Do - mi - ne, sal-vum fac po-pu-lum tu - um,  
Do - mi - ne,



Cor.

*pp non legato*

*ppp*

*ppp*

Sop.

Alt. be - ne - dic

Ten. be - ne - dic

Bass. be - ne - dic

*pp*

*ppp*

**CHOR**

*pp*

*mf* **CHOR**

*pp* **CHOR**

*mf* **CHOR**

he - ro - di - ta - ti tu -

he - ru - di - ta - ti tu -

he - ru - di - ta - ti tu -

dic - ta - ti tu -

dic - ta - ti tu -

dic - ta - ti tu -

*ppp*

*cresc.*

*cresc. sempre*

*cresc. sempre*

*cresc. sempre*

*cresc. sempre*

*cresc. sempre*

*cresc. sempre*

**CHOR**

*mf* **CHOR**

*mf* **CHOR**

**SOLO**

et be - ne - dic

et be - ne - dic

et be - ne - dic

et be - ne - dic

et be - ne - dic

et be - ne - dic

et be - ne - dic

*cresc. sempre*





Fl.  $\text{a } 2$   
 Ob.  $\text{a } 2$   
 Cl.  
 Fag.  
 Hör.  
 Trombi.  
 Timp.  
 Pss. I. 2.  
 B. Pok. + T.  $\text{a } 2$   
 Organo.  
 V. 1.  
 V. 2.  
 Viola.  
 Sop.  
 Alt.  
 Ten.  
 Bass.  
 Ver.  
 B.

sin - gu - los di - es bene - di - ci - mus te. Et lau -  
 sin - gu - los di - es bene - di - ci - mus te. Et lau -  
 sin - gu - los di - es bene - di - ci - mus te. Et lau -  
 sin - gu - los di - es bene - di - ci - mus te. Et lau -



da - mus nomen tu - um in sae - cu - lum,  
 da - mus nomen tu - um in sae - cu - lum,  
 da - mus nomen tu - um in sae - cu - lum,  
 da - mus nomen tu - um in sae - cu - lum,

This page of a musical score, numbered 40, contains ten staves of music. The top five staves are for a string ensemble, with each staff containing a complex, rhythmic pattern of sixteenth and thirty-second notes, often beamed together. The bottom five staves are for vocal parts, with lyrics written below the notes. The lyrics are: "et in sae - - - culum sae - - - cu - li." The first vocal staff has a treble clef and a key signature of one flat. The second vocal staff has a bass clef. The third vocal staff has a treble clef. The fourth and fifth vocal staves have bass clefs. The music is written in a style characteristic of 18th or 19th-century manuscript notation, with many slurs and dynamic markings.



Coral

Pos. 1. 2.

B. P. e T.

Via

no - stri Do - mi - ne, *pp* *ppp* mi - se - re - re mi - se - re - re mi - se - re - re *cresc. sempre*

no - stri Do - mi - ne, *pp* *ppp* mi - se - re - re mi - se - re - re mi - se - re - re

no - stri Do - mi - ne, *pp* *ppp* mi - se - re - re mi - se - re - re mi - se - re - re

no - stri Do - mi - ne, *pp* *ppp* mi - se - re - re mi - se - re - re mi - se - re - re

Vel. no - stri Do - mi - ne, *pp* *ppp* mi - se - re - re mi - se - re - re mi - se - re - re

B.

Pos. 1. 2.

*pp* B. P. e T.

*pp*

*mf*

*pp*

*pp*

*mf*

*mf*

*mf*

*pp*

no - stri, Fi - at mi - se - ri - cor - di - a tu - a Do - mi - ne, *ruhig* su - per

no - stri, Fi - at mi - se - ri - cor - di - a tu - a Do - mi - ne, su - per nos su - per

no - stri, Fi - at mi - se - ri - cor - di - a tu - a Do - mi - ne, su - per nos su - per

no - stri, Fi - at mi - se - ri - cor - di - a tu - a Do - mi - ne, su - per nos su - per

*pp*

Temp. pp

V.1. pp

V.2. pp

Viola. pp

Sop. nos, su - per nos, su - per nos,

Alt. nos, su - per nos, su - per nos,

Ten. nos, su - per nos, su - per nos,

Bass. nos, su - per nos, su - per nos, pp ohne Anschwellung

Vcll. pp ohne Anschwellung

B. pp

CL. cresc.

Temp. cresc.

Ten. Pos. 1 p mf f dim.

V.1. p mf f

V.2. cresc. poco a poco mf

Viola. mf

Sop. cresc.

Alt. quem ad modum spe - ra - vimus in te,

Ten. quem ad modum spe - ra - vimus in te,

Bass. spe - ra - vimus spe - ra - vimus spe - ra - vimus.

Vcll. dum spe - ra - vimus in te.

B. cresc. poco a poco dim.

T. R. 40b

## In te, Domine, speravi.

Mässig bewegt.

Cor. *p* *mf*  
 V. 1. *p* *mf*  
 V. 2. *mf marc.*  
 Viola. *mf marc.*  
 Sop. *SOLO mf poco a poco cresc.*  
 Alt. *SOLO mf*  
 Ten. *SOLO mf*  
 Bass. *SOLO mf*  
 Vcll. *mf marc.*  
 B. *mf marc.*

In te, Do-mi-ne, spe-ra-vi non con fun-dar in æ-ter-num, in te, Do-mi-ne, spe-

Cor. *mf marc.*  
 V. 1. *mf marc.*  
 V. 2. *mf marc.*  
 Via. *mf marc.*  
 ra-vi non con fun-dar in æ-ter-num in te, Do-mi-ne, spe-ra-vi non con fun-dar in æ-  
 ra-vi non con fun-dar in æ-ter-num in te, Do-mi-ne, spe-ra-vi non con fun-dar in æ-  
 ra-vi non con fun-dar in æ-ter-num in te, Do-mi-ne, spe-ra-vi non con fun-dar in æ-  
 ra-vi non con fun-dar in æ-ter-num in te, Do-mi-ne, spe-ra-vi non con fun-dar in æ-  
*dim.* *pp*



Musical score for a choral piece, page 46. The score includes vocal parts with lyrics and piano accompaniment. The lyrics are: "num non con- fundar in æ- ter- num in æ- ter- num." The score features dynamic markings like "ff" and "ff arco", and performance instructions like "Chor." and "ff arco".

The score is written for a choir and piano. The vocal parts are in G major and 4/4 time. The piano accompaniment is in G major and 4/4 time. The lyrics are:

num non con- fundar in æ- ter- num in æ- ter- num.  
 CHOR non con- fundar in æ- ter- num in æ- ter- num.  
 num non con- fundar in æ- ter- num in æ- ter- num.  
 non con- fundar in æ- ter- num in æ- ter- num.

The score includes dynamic markings such as *ff* and *ff arco*, and performance instructions like *Chor.* and *ff arco*.



V Fuge.  
Im gleichen gemässigten Tempo.

OL.1.  
Cl.1. *p*  
V.1. *p*  
V.2. *p*  
Viola. *p*  
Sup. *mf* *p*  
Alt. *mf* *p*  
Vcll. *mf* *p*

In te, Do-mi-ne spe-ra-vi in te in te in te spo-  
non con-fun-dar in æ-ter-num non con-fun-dar in æ-

Cl.  
Fag. *mf* *cresc.*  
Corni *mf* *cresc.*  
ra-vi in te spe-ra-vi spe-ra-vi spe-ra-vi spe-ra-vi *cresc.*  
ter-num in te spu-ra-vi in te spu-ra-vi non con-fun-dar in spi-  
in te Do-mi-ne spe-ra-vi in te in te in te *cresc.* spe-  
non con-fun-dar in æ-ter-num non con-fun-dar in æ-







*cresc. sempre*

*ff*

*marc.*  
*ff*

Tuba

*ff* *dim.* *p*

*cresc. sempre*

*p* (nicht gebunden)

ra - vi

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

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

ter - num non con fun - dar in æ -

*cresc. sempre* *fp*

*cresc. sempre*

*p* T. R. 40b



Musical score for a vocal and instrumental piece, page 53. The score features multiple staves with vocal lines and piano accompaniment. The lyrics are in Latin, and the music includes dynamic markings such as *pp*, *dim.*, and *rit.*

The lyrics are:

tor - num non con - fun - dar in æ - ternum non con - fun - dar in æ - ternum  
 ter - num non con - fun - dar in æ - ternum non con - fun - dar in æ - ternum  
 ter - num non con - fun - dar in æ - ternum non con - fun - dar in æ - ternum

The score includes dynamic markings such as *pp*, *dim.*, and *rit.*

T. R. 40b





I  
 mf  
 II  
 mf  
 II  
 p  
 SOLO  
 non con fun-dar non con fun-dar in æ-ter-num  
 ter.num non con fun-dar in æ-ter-num  
 non con fun-dar in æ-ter-num  
 SOLO  
 in æ-ter-num non con fun-dar in æ-ter-num

cresc.  
 cresc.  
 cresc.  
 cresc.  
 cresc.



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 æ - ter - num  
 in æ - ter - num in æ - ter - num in æ - ter - num

Musical score for a vocal and instrumental ensemble, page 58. The score features multiple staves with complex musical notation, including dynamics like *pp* and *sf*, and performance instructions like *sempre legato*. The lyrics are in Latin, starting with "non con fun - dar in æ - ter -".

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

T. R. 40-





The musical score is written in Alla breve time. It features a complex arrangement of instruments and voices. The vocal parts enter with the lyrics "non con fun-dar in æ-ter" and are marked with a *rit.* (ritardando) at the end of the phrase. The instrumental parts include woodwinds, brass, and strings, with dynamic markings such as *ff* (fortissimo) and *rit.* (ritardando). The score is divided into systems, with the vocal parts and some instruments appearing in the lower systems.

Lyrics: non con fun-dar in æ-ter - - - - - rit.

The musical score is arranged in two systems. The top system includes a vocal line with lyrics and piano accompaniment. The bottom system includes a grand piano accompaniment. The score is marked with 'accel.' and 'ff' (fortissimo) throughout. The lyrics are: 'num non con fun - dar non con fun - dar in se - ter - num se -'.



This page of musical notation is for a string quartet, consisting of four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first two staves are for the first and second violins, and the last two are for the first and second violas. The music is written in a standard staff format with a treble clef for the first two staves and an alto clef for the last two. The notation is dense, with many notes and rests, and includes dynamic markings such as *mf* and *f*. The page is numbered 69 in the top right corner.

ter - - - - num.  
ter - - - - num.  
ter - - - - num.  
ter - - - - num.

## Te Deum.

Te Deum laudamus: te Dominum confitemur. Te aeternum Patrem omnis terra veneratur.

Tibi omnes Angeli, tibi coeli et universae potestates, tibi Cherubim et Seraphim incessabili voce proclamant: Sanctus, sanctus, sanctus Dominus Deus Sabaoth. Pleni sunt coeli et terra majestatis gloriae tuae. Te gloriosus Apostolorum chorus, Te Prophetarum laudabilis numerus, Te Martyrum candidatus laudet exercitus; Te per orbem terrarum sancta confitetur ecclesia: Patrem immensae majestatis, venerandum tuum verum et unicum Filium, sanctum quoque Paraclitum Spiritum.

Tu rex gloriae, Christe! Tu Patris semipiternus es Filius. Tu ad liberandum suscepturus hominem non horruisti Virginis uterum. Tu devicto mortis aculeo aperuisti credentibus regna coelorum. Tu ad dexteram Dei sedes in gloria Patriae. Judex crederis esse venturus.

Te ergo quaesumus, tuis famulis subveni, quos pretioso sanguine redemisti.

Aeterna fac cum sanctis tuis in gloria munerari.

Salvum fac populum tuum, Domine, et benedic hereditati tuae! Et rego eos et extolle illos usque in aeternum.

Per singulos dies benedicimus te. Et laudamus nomen tuum in saeculum et in saeculum saeculi. Dignare, Domine, die isto sine peccato nos custodire, Miserere nostri, Domine, miserere nostri! Fiat misericordia tua, Domine, super nos, quemadmodum speravimus in te.

In te Domine speravi: non confundar in aeternum.

Dich, o Gott, loben wir! Dich, o Gott, bekennen wir! Dich, ewiger Vater, verehrt die ganze Erde.

Alle Engel, Himmel, alle gesammten Mächte, Cherubim und Seraphim rufen mit unaufhörlicher Stimme Dir zu: Heilig, heilig, heilig, Herr Gott Sabaoth. Voll sind Himmel und Erde von Deiner Herrlichkeit und Majestät. Dich preiset die glorreiche Senaar der Apostel, der Propheten lobwürdige Zahl, der Märtyrer glänzendes Heer; Dich bekennt auf dem ganzen Erdkreise die heilige Kirche; Dich, den Vater von unendlicher Majestät, Deinen verehrungswürdigen und einzigen Sohn, und auch den Tröster, den heiligen Geist.

Du bist der König der Herrlichkeit, Christa! Du bist des Vaters ewiger Sohn. Du scheute dich nicht, als Du der Menschheit Erlösung übernommen, der Jungfrau Schoos. Du hast den Tod überwunden und den Gläubigen das Himmelreich geöffnet. Du sitzt zur Rechten Gottes in der Herrlichkeit des Vaters. Wir glauben, das Du einet als Richter kommen wirst.

Daher bitten wir Dich, Du mögest zu Hilfe kommen Deinen Dienern, die Du mit Deinem kostbaren Blute erlöst hast.

Gib, dass wir in Gemeinschaft mit Deinen Heiligen ewigen Ruhmes theilhaftig werden.

Rette Dein Volk, o Herr, und segne Dein Erbtheil! Leite und erhebe es in Ewigkeit.

Alle Tage preisen wir Dich und loben Deinen Namen von Ewigkeit zu Ewigkeit. Würdige Dich, o Herr, uns an diesem Tage ohne Sünde zu bewahren. Erbarme Dich unser, o Herr! Erbarme Dich unser! Deine Barmherzigkeit komme über uns, o Herr, wie wir ja auf Dich gehofft haben.

Auf Dich, o Herr, habe ich gehofft; nicht werde ich zu Schanden werden in Ewigkeit.