

Anton
BRUCKNER

Te Deum

WAB 45

Bearbeitung für Soli, Chor, Blechbläserquintett und Orgel von
Arrangement for soloists, choir, brass quintet and organ by
Johannes Ebenbauer

Soli (SATB), Coro (SATB)
2 Trombe, Corno, Trombone, Tuba, Organo

Partitur / Full score



Carus 27.190/50

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Originalfassung:
Partitur (Carus 27.190), Studienpartitur (Carus 27.190/07), Klavierauszug (Carus 27.190/03),
Chorpartitur (Carus 27.190/05), komplettes Orchestermaterial (Carus 27.190/19).

The following performance material is available for this arrangement:
Full score (Carus 27.190/50), vocal score (Carus 27.190/03), choral score (Carus 27.190/05),
brass parts (Carus 27.190/59), organ part (Carus 27.190/99).

Original version:
Full score (Carus 27.190), study score (Carus 27.190/07), vocal score (Carus 27.190/03),
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For the original version of this work **CORUS music**, the choir app, is available. In addition to the vocal score and a recording, the app offers a coach which helps to learn the choral parts. Please find more information at www.carus-music.com.

Vorwort

Nachdem Anton Bruckner 1868 seine dritte große Messe, die Messe in f-Moll, vorläufig abgeschlossen hatte, widmete er sich in den folgenden Jahren fast ausschließlich den Symphonien. Mehr oder weniger gleichzeitig mit der Arbeit an der 6. und 7. Symphonie nahm er dann mit dem *Te Deum* erstmals wieder ein großes geistliches Werk in Angriff. Nach einigen Unterbrechungen beendete er die Partitur im Frühjahr 1884. Der Anlass für die Entstehung ist nicht bekannt. In einem Brief vom 10. Mai 1885 an den Dirigenten Hermann Levi schrieb Bruckner, er habe das *Te Deum* Gott gewidmet, „zur Danksagung für so viel überstandene Leiden in Wien“¹. Gelegentlich wird auch die Vermutung geäußert, er habe das Werk gewissermaßen als Antwort auf das große *Te Deum* von Berlioz verstanden, dessen Wiener Erstaufführung er beigewohnt hatte und das er als zu wenig kirchlich empfunden habe. In jedem Fall kann man im *Te Deum* den Höhepunkt von Bruckners geistlicher Musik sehen.

Erste mehrstimmige Vertonungen des *Te Deum*, denen in der Regel die gregorianische Singweise zu Grunde lag, stammen aus dem 13. Jahrhundert. Unter den vielen Komponisten, die dann später ein *Te Deum* schrieben, seien stellvertretend Palestrina, Händel, Mozart, Haydn und Dvořák genannt. Ein einheitliches Muster für die Vertonung des Textes entwickelte sich dabei freilich nicht. Bruckner seinerseits teilte den Text (s. Abdruck auf S. V) in fünf Abschnitte ein: Der erste Teil umfasst gleich 19 Zeilen, Teil II (*Te ergo*), III (*Aeterna fac*) und V (*In te Domine speravi*) dagegen nur jeweils eine (Zeile 20, 21 und 29). Teil II und IV (*Salvum fac*) entsprechen sich musikalisch, sind gewissermaßen lyrische Ruhepunkte zwischen den monumentalen Nummern I, III und V. Allerdings fügt Bruckner bei Nr. IV an den lyrischen Anfang (Zeilen 22/23) einen 61 Takte umfassenden Tutti-Abschnitt (Zeilen 24–28) an, der zunächst so klingt, als handle es sich dabei um eine Wiederaufnahme von Teil I, dann aber einen gänzlich anderen Fortgang nimmt.

Erst über ein Jahr nach Fertigstellung des *Te Deum*, am 2. Mai 1885, fand eine erste Aufführung statt, im Kleinen Musikvereinsaal in Wien und nur mit Begleitung von zwei Klavieren. Trotz der reduzierten Begleitung war die Aufführung ein großer Erfolg, und so konnte, wiederum ein dreiviertel Jahr später, am 10. Januar 1886, die Uraufführung der Orchesterfassung im Großen Saal des Musikvereins stattfinden. Das Werk wurde rasch in vielen deutschen und ausländischen Städten aufgeführt und überall gefeiert. Dabei sind die Anforderungen an die Ausführenden enorm. Vor allem der Chor wird bis zum Äußersten gefordert, der Sopran bis zum hohen *c*³, der Tenor mehrfach bis zum *b*¹ geführt. Auch die Solopartien, allen voran die des Tenors, verlangen hervorragende Sänger.

Bruckner betrachtete das *Te Deum* zeit seines Lebens als eine seiner besten Kompositionen und soll sich dazu folgendermaßen geäußert haben: „Wenn mich der liebe Gott einst zu sich ruft und fragt: ‚Wo hast du die Talente, die ich dir gegeben habe?‘, dann halte ich ihm die Notenrolle mit meinem *Te Deum* hin, und er wird mir ein gnädiger Richter sein.“

Berlin, September 2015

(Auszug aus dem Vorwort der Originalfassung)

Ernst Hertrich

Im Jahr 2013 wurde das 850-jährige Jubiläum des Augustiner-Chorherrenstifts Vorau (Steiermark) begangen. Anlässlich dieses Festes entstand die vorliegende Bearbeitung des *Te Deum* von Anton Bruckner, der das Werk seinerzeit in St. Florian – ebenfalls ein Augustiner-Chorherrenstift – komponiert hatte. Dabei war die Idee leitend, eine interessante und klanglich reizvolle Alternative zum Original zu schaffen, die es zugleich erlaubt, dieses großartige Werk auch unter eingeschränkten Bedingungen in einer adäquaten, stimmigen Form zur Aufführung zu bringen. Auch in der Romantik war es nicht unüblich, Bearbeitungen und Uminstrumentierungen nach bestimmten Klangvorstellungen und wohl auch aus ökonomischen Erwägungen heraus vorzunehmen. Dies betraf auch Werke von Bruckner selbst, beispielsweise seine Messe Nr. 2 in e-Moll, von der Vinzenz Goller (1873–1953) eine Bearbeitung für Chor und Orgel erstellte.

Im vorliegenden Arrangement wurde Bruckners Orchestersatz für Brassquintett und Orgel eingerichtet. Die Blechbläserpartien orientieren sich dabei im Wesentlichen am originalen Bläsersatz (Holz und Blech). Der Einsatz des Brassquintetts in Kombination mit der Orgel bringt eine Klanglichkeit mit sich, die dem feierlichen Charakter des Werkes in besonderer Weise entgegenzukommen vermag. Somit erhalten auch kleinere Chöre die Möglichkeit, das *Te Deum* aufzuführen, ohne durch ein groß besetztes Sinfonieorchester dominiert zu werden. Der Orgelpart gibt im Wesentlichen den originalen Streichersatz samt zahlreichen Holzbläsersoli wieder, sodass reichlich Gelegenheit zu künstlerischer Entfaltung gegeben ist. Nicht zuletzt stand auch folgender Gedanke dahinter: Bruckner, der zeitgenössischen Berichten nach ein meisterhafter Orgelimitator war, hinterließ selbst kein Orgelwerk, in dem er seine genialen symphonischen Ideen auf die Orgel übertragen hätte. Im Kontext der vorliegenden Bearbeitung wird sozusagen versucht, Bruckners Klangkosmos in seinen wesentlichen Zügen mit der Orgel darzustellen.

Im Orgelpart sind vor allem bei solistischen Passagen Angaben zu Bruckners Instrumentierung vermerkt. Diese mögen den Ausführenden als Hinweis für Registerwahl und Interpretation dienen, ebenso wie die aus der Originalfassung übernommenen dynamischen Angaben. Je nach Orgel wird die Registrierung mehr oder weniger verschieden ausfallen. Speziell die Realisierung von Crescendi und Diminuendi wird davon abhängen, welche Möglichkeiten die Orgel hinsichtlich Schwellwerk und eventuell vorhandener Setzeranlage bietet. Wo dynamische Angaben zwischen den beiden Manualsyste men stehen, ist an ein Spiel auf einem Manual gedacht, dort, wo beide Systeme eine unterschiedliche Dynamik aufweisen, ist ein Spiel auf zwei Manualen vorgesehen.

Sämtliche Vokalpartien (Solisten und Chor) sind gegenüber dem Original unverändert geblieben. Daher können Klavierauszug und Chorpartitur zur Originalfassung uneingeschränkt auch für die vorliegende Bearbeitung verwendet werden.

Wien, August 2016

Johannes Ebenbauer

¹ Anton Bruckner, *Sämtliche Werke*, Bd. 24/1, *Briefe*. Bd. 1. 1852–1886, vorgelegt v. Andrea Harrandt u. Otto Schneider, Wien 1998, S. 259 (Brief Nr. 850510/1).

Foreword

In 1868, Anton Bruckner provisionally completed his third great mass, the *Mass in F minor*. The subsequent years were devoted almost exclusively to the symphonies. In spring 1881, during the time that he was working on his 6th and 7th Symphonies, Bruckner once more began work on a large-scale sacred composition, the *Te Deum*. After some interruptions, he completed the score in early 1884. The occasion for which the work was composed is not known. In a letter dated 10 May 1885 and addressed to the conductor Hermann Levi, Bruckner wrote that he had dedicated it to God, “in thanksgiving for having survived so much suffering in Vienna.”¹ Occasionally, also the supposition is expressed that he regarded the work as, in a certain sense, a reply to Berlioz’s great *Te Deum*; Bruckner had attended its first Viennese performance and found the work not ecclesiastical enough. In any event, Bruckner’s *Te Deum* can be considered to represent the apotheosis of his sacred compositions.

The first polyphonic settings, which were – as a rule – based on the Gregorian melody of the hymn, are from the 13th century. Representative among the numerous composers who wrote a *Te Deum* in subsequent eras are Palestrina, Handel, Mozart, Haydn and Dvořák. There was, however, no development of a uniform structure for the setting of the text. Bruckner, for his part, divided the text (see reprint on p. V) into five sections: the first section comprises 19 lines, whereas section II (*Te ergo*), III (*Aeterna fac*) and V (*In te Domine speravi*) only contain one line each (lines 20, 21 and 29 respectively). Section II and IV (*Salvum fac*) correspond musically, providing spaces of lyrical tranquility, as it were, between the monumental numbers I, III and V. However, Bruckner adds a tutti section of 61 measures (lines 24–28) to the lyrical opening of no. IV (lines 22/23) which creates the impression that no. I is being reiterated, but the music then follows an entirely different course.

The first performance took place more than a year after the completion of the *Te Deum* on 2 May 1885 in the “Kleiner Musikvereinsaal” in Vienna, with only two pianos as accompaniment. In spite of the reduced accompaniment, the performance was a great success, leading, nine months later, to the premiere of the orchestral version in the “Großer Saal des Musikvereins” on 10 January 1886. It was soon performed in many German and foreign cities, everywhere to great acclaim, even though the challenges posed to the performers are enormous. The choir, in particular, is stretched to its limits, the soprano taken up to high *c*³ and the tenor up to *b*¹ several times. The solo parts, especially that of the tenor, also demand superb singers.

As long as Bruckner lived, he regarded the *Te Deum* to be one of his best compositions and is said to have expressed this in the following words: “When the Almighty finally calls me to Him and asks: ‘Where are the talents that I gave you?’ then I will proffer the roll of sheet music containing my *Te Deum*, and He will judge me mercifully.”

Berlin, September 2015 Ernst Herttrich
(excerpt from the foreword of the original version)
Translation: David Kosviner

In 2013, the Augustinian Monastery Vorau in Styria celebrated its 850th anniversary. The present arrangement of the *Te Deum* by Anton Bruckner – which, at that time, was composed in St. Florian, which also is an Augustinian monastery – arose on the occasion of this celebration. The central idea was to create an interesting and sonorously charming alternative to the original which, at the same time, also allows this magnificent work to be performed in an adequate, harmonious form in spite of possibly existing limiting conditions. Already in the Romantic period it was not unusual to make arrangements and re-instrumentations of works according to certain sound images, indeed also to accommodate certain economic necessities. This also affected works by Bruckner himself, for example his *Mass No. 2 in E minor* of which Vinzenz Goller (1873–1953) furnished an arrangement for choir and organ.

In the present arrangement, Bruckner’s orchestral setting has been adapted for brass quintet and organ. The brass parts are, on the whole, based on the original wind setting (woodwinds and brass). The use of a brass quintet in combination with an organ produces a sonority which is particularly suited to the festive character of the work. It is thus possible for smaller choirs also to perform the *Te Deum* without being dominated by a large symphony orchestra. The organ part essentially provides the original string setting – including plenty of woodwind solos – so that there is ample opportunity for artistic expression. Last but not least, the following thought was present in this regard: Bruckner – who, according to contemporary reports, was a masterful organ improviser – left no organ works into which his ingenious symphonic ideas had been transported. Here, in the context of the present arrangement, an attempt has been made, for the organ to represent the essential characteristics of Bruckner’s sound cosmos.

In the organ part, details concerning Bruckner’s instrumentation have been included, especially in the soloistic passages. These are intended to provide the performers with advice concerning interpretation and the choice of registration, as are the dynamic indications, which have been adopted from the original version. The registration is dependent on the organ and will thus be more or less different from instrument to instrument. Especially the realization of crescendos and diminuendos will depend on the possibilities that an organ offers with respect to the swell and the combination action system which may possibly be available. Where dynamics are indicated between the two manual staves, the intention is that the corresponding passages be performed on one manual. The passages where the two systems have differing dynamics are intended to be performed on two manuals.

All the vocal parts (soloists and choir) have been taken over from the original and are thus unchanged. This means that both the piano score and the choral score of the original version may be used unreservedly in combination with the present arrangement.

Vienna, August 2016
Translation: David Kosviner

Johannes Ebenbauer

¹ Anton Bruckner, *Sämtliche Werke*, vol. 24/1, *Briefe. Bd. 1. 1852–1886*, presented by Andrea Harrandt and Otto Schneider, Vienna 1998, p. 259 (letter no. 850510/1).

Text

Der gültige liturgische Text des *Te Deum* nach dem *Graduale Triplex*, Paris/Tournai 1979 / The liturgically valid text in accordance with the *Graduale Triplex*, Paris/Tournai, 1979:

1 Te Deum laudamus: te Dominum confitemur.
2 Te aeternum Patrem omnis terra veneratur.
3 Tibi omnes angeli, tibi coeli et universae potestates:
4 tibi cherubim et seraphim incessabili voce proclamant:
5 Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.
6 Pleni sunt coeli et terra majestatis gloriae tuae.
7 Te gloriosus Apostolorum chorus,
8 te prophetarum laudabilis numerus,
9 te martyrum candidatus laudat exercitus.
10 Te per orbem terrarum sancta confitetur Ecclesia,
11 Patrem immensae majestatis;
12 venerandum tuum verum et unicum Filium;
13 Sanctum quoque Paraclitum Spiritum.
14 Tu rex gloriae, Christe.
15 Tu Patris sempiternus es Filius.
16 Tu ad liberandum suscepturus hominem, non horruisti Virginis uterum.
17 Tu devicto mortis aculeo, aperuisti credentibus regna coelorum.
18 Tu ad dexteram Dei sedes, in gloria Patris.
19 Judex crederis esse venturus.
20 Te ergo quaesumus, tuis famulis subveni,
quos pretioso sanguine redemisti.
21 Aeterna fac cum sanctis tuis in gloria numerari.
22 Salvum fac populum tuum, Domine, et benedic hereditati tuae.
23 Et rege eos, et extolle illos usque in aeternum.
24 Per singulos dies benedicimus te;
25 et laudamus nomen tuum in saeculum, et in saeculum saeculi.
26 Dignare Domine, die isto sine peccato nos custodire.
27 Miserere nostri, Domine, miserere nostri.
28 Fiat misericordia tua, Domine, super nos,
quemadmodum speravimus in te.
29 In te Domine speravi: non confundar in aeternum.

1 We praise thee, O God; we acknowledge thee to be the Lord.
2 All the earth doth worship thee, the Father everlasting.
3 To thee all Angels cry aloud; the Heavens, and all the Powers therein;
4 to thee Cherubim and Seraphim continually do cry:
5 Holy, Holy, Holy, Lord God of Sabaoth.
6 Heaven and earth are full of the Majesty of thy glory.
7 The glorious company of the Apostles praise thee.
8 The goodly fellowship of the Prophets praise thee.
9 The noble army of Martyrs praise thee.
10 The holy Church throughout all the world doth acknowledge thee;
11 the Father of an infinite Majesty;
12 thine honourable, true, and only Son;
13 also the Holy Ghost, the Comforter.
14 Thou art the King of Glory, O Christ.
15 Thou art the everlasting Son of the Father.
16 When thou tookest upon thee to deliver man,
thou didst not abhor the Virgin's womb.
17 When thou hadst overcome the sharpness of death,
thou didst open the Kingdom of Heaven to all believers.
18 Thou sittest at the right hand of God in the glory of the Father.
19 We believe that thou shalt come to be our Judge.
20 We therefore pray thee, help thy servants,
whom thou hast redeemed with thy precious blood.
21 Make them to be numbered with thy Saints, in glory everlasting.
22 O Lord, save thy people, and bless thine heritage.
23 Govern them, and lift them up for ever.
24 Day by day we magnify thee;
25 and we worship thy Name ever, world without end.
26 Vouchsafe, O Lord, to keep us this day without sin.
27 O Lord, have mercy upon us, have mercy upon us.
28 O Lord, let thy mercy lighten upon us, as our trust is in thee.
29 O Lord, in thee have I trusted; let me never be confounded.

1 Dich, Gott, loben wir, dich, Herr, preisen wir.
2 Dir, dem ewigen Vater, huldigt das Erdenrund.
3 Dir rufen die Engel alle, dir Himmel und Mächte insgesamt,
4 dir die Cherubim und Seraphim mit unaufhörlicher Stimme zu:
5 Heilig, heilig, heilig der Herr, der Gott der Scharen!
6 Voll sind Himmel und Erde von deiner hohen Herrlichkeit.
7 Dich preist der glorreiche Chor der Apostel,
8 dich der Propheten lobwürdige Zahl,
9 dich der Märtyrer leuchtendes Heer.
10 Dich preist über das Erdenrund die heilige Kirche;
11 dich, den Vater unermessbarer Majestät;
12 deinen wahren und einzigen Sohn;
13 und den Heiligen Geist, den Fürsprecher.
14 Du, König der Herrlichkeit, Christus,
15 Du bist des Vaters allewiger Sohn.
16 Du hast der Jungfrau Schoß nicht verschmäht, bist Mensch geworden,
den Menschen zu befreien.
17 Du hast bezwungen des Todes Stachel und denen, die glauben,
die Reiche der Himmel aufgetan.
18 Du sitztest zur Rechten Gottes in deines Vaters Herrlichkeit.
19 Als Richter, so glauben wir, kehrst du einst wieder.
20 Dich bitten wir denn, komm deinen Dienern zu Hilfe,
die du erlöst mit kostbarem Blut.
21 In der ewigen Herrlichkeit zähle uns deinen Heiligen zu.
22 Rette dein Volk, o Herr, und segne dein Erbe;
23 und führe sie und erhebe sie bis in Ewigkeit.
24 An jedem Tag benedeien wir dich
25 und loben in Ewigkeit deinen Namen, ja in aller Ewigkeit.
26 In Gnaden wollest du, Herr, an diesem Tag uns ohne Schuld bewahren.
27 Erbarme dich unser, o Herr, erbarme dich unser.
28 Lass über uns dein Erbarmen geschehen, wie wir gehofft haben auf dich.
29 Auf dich, o Herr, habe ich meine Hoffnung gesetzt;
in Ewigkeit werde ich nicht zuschanden.

Te Deum

WAB 45

Anton Bruckner

1824–1896

Arrangement: Johannes Ebenbauer (*1963)

Te Deum laudamus

Allegro. Feierlich, mit Kraft *

The musical score is arranged in a standard orchestral format. The brass section includes two trumpets (I and II), two horns (Corno in Fa / F), two trombones, and a tuba. The vocal section consists of four soloists (Soprano, Alto, Tenore, Basso) and a four-part choir (Soprano, Alto, Tenore, Basso). The score is in common time (C) and features a variety of dynamics, including fortissimo (ff) and accents (^). The lyrics are:
Soprano: lau - da - mus: te Do - mi - num con - fi -
Alto: - um lau - da - mus: te Do - mi - num con - fi -
Tenore: Te De - um lau - da - mus: te Do - mi - num con - fi -
Basso: Te De - um lau - da - mus: te Do - mi - num con - fi -

* Solemn, vigorous

Aufführungsdauer / Duration: ca. 25 min.

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te - - mur. .em o - mnis ter - ra ve - ne - ra - -

te - - mur num Pa - trem o - mnis ter - ra ve - ne - ra - -

te - Te ae - ter - num Pa - trem o - mnis ter - ra ve - ne - ra - -

Te ae - ter - num Pa - trem o - mnis ter - ra ve - ne - ra - -

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A

mf ausdrucksvoll *

Ti - u - ge - li,

mf

Ti - bi

tur.

tur.

dim.

p

8'

p

* *expressively*

18

Tr I
 Tr II
 Cor

cresc. poco a poco

f

cresc. poco a poco

f

cresc. poco a poco

f

cresc. poco a poco

ti - bi o - mnes an - ge - li,

Soli

cresc.

o - mnes an - ge - li, ti - bi an -

cresc. poco a poco

mf

24

coe - li et

sta - tes: ti - bi che - ru - bim et se - ra - phim,

pot - e - sta - tes:

mf

- bi pot - e - sta - tes: ti - bi

dim.

p

4' (VI II)

30

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco
cresc. poco a poco

ti - bi che - ru - bim et se - ra - phim,

cresc. poco a poco

che - ru - bim et se - ra - phim, ti - bi ru

cresc. poco a poco

35

f

f

ti

se - ra - phim in - ces - sa - bi - li vo - - - ce pro -

dim. sempre

dim. sempre

et se - ra - phim in - ces - sa - bi - li vo - - - ce pro -

dim. sempre

bi che - ru - bim et se - ra - phim in - ces - sa - bi - li vo - - - ce pro -

* yielding, continuously

41

C a tempo

Tr I

Tr II

Cor

Trb

Tb

pp

pp

pp

pp

cla - - - mant:

cla - - - mant:

cla - - - mant:

pp

San - - - - -

pp

San - - - - -

pp

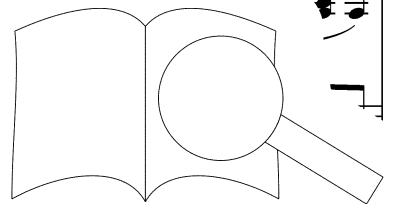
San - - - - -

pp

San - - - - -

pp

16'



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Piano accompaniment for measures 47-50. The score consists of five staves: two grand staves (treble and bass clef) and three single staves (treble, bass, and bass clef). The music features long, sustained notes with a *p* (piano) dynamic marking in measures 48, 49, and 50.

Coro

Vocal parts for the Coro (Chorus) in measures 47-50. The score includes five staves for vocal lines. The lyrics are: "ctus, San ctus, ctus, ctus, ctus, ctus,". The dynamic marking is *p*.

Piano accompaniment for measures 51-54. The score consists of two staves (treble and bass clef). The music features a rhythmic pattern of eighth notes with a *p* (piano) dynamic marking in measure 52. A magnifying glass icon is present in the bottom right corner of this section.

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ff *ff* *ff* *ff* *ff*

ff *ff* *ff* *ff*

San - ctus Do - mi - nus De - us Sa - -

San - ctus Do - mi - nus De - us a - oth.

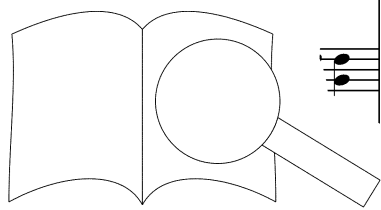
San - ctus Do - mi - nus - - ba - oth.

San - ctus - - - - ba - oth.

16'

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fff

Ple - ni sunt coe - li et ter - ra, ple - ni sunt li e. ple - ni sunt coe - li et

fff

Ple - ni sunt coe - li et ter - ra, - ra, ple - ni sunt coe - li et

fff

Ple - ni

ff

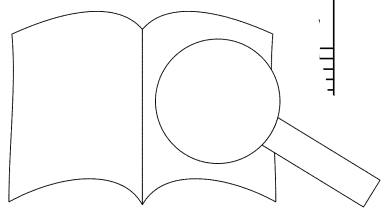
ter - ra, ple - ni sunt coe - li et ter - ra,

fff

ff

fff

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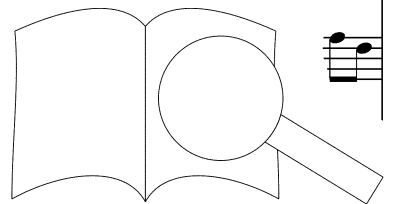
ter - ra, ple-ni sunt coe-li et ter - tis glo - ri-ae

ter - ra, ple-ni sunt coe-li Je - sta - tis glo - ri-ae

ple - ni sunt, ple - ni sunt, ple - ma - je - sta - tis glo - ri-ae

ple - ni sunt, ple - ni sunt, er - ra ma - je - sta - tis glo - ri-ae

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ff

ff

ff

ff

tu - ae. Te glo - ri - o - sus A - - - - - rus,

tu - ae. Te glo - ri - o - - - - - cho - - - - - rus,

tu - ae. Te glo - - - - - sto - lo - rum cho - - - - - rus,

tu - ae. us A - po - sto - lo - rum cho - - - - - rus,

ff

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te pro - phe - ta - rum lau - da - bi - lis nu - me - rus,

te pro - phe - ta - rum lau - da - - - me - rus,

te pro - phe - ta - rum nu - - - me - rus,

te pro - phe oi - lis nu - - - me - rus,

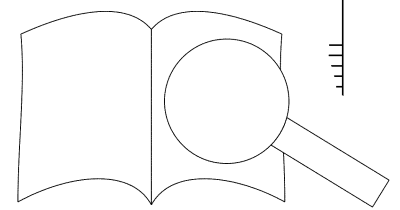
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musical score for the first system, including piano and vocal staves.

cresc.

te mar - ty - rum can - di - da - tus lau - dat e -
 te mar - ty - rum can - di - da -
 te mar - ty - r' au er - - - - - ci - tus.
 te n. lau - dat ex - er - - - - - ci - tus.

musical score for the third system, including piano and vocal staves.



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fff

fff

fff

fff

fff

fff

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

fff

Te per or - bem te - rum, ter - ra - rum

fff

Te per or - rum, te per or - bem ter - ra - rum

fff

Te - rum, te per or - bem ter - ra - rum

fff

fff

fff

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Musical score for the first system, consisting of five staves. The notation includes various notes, rests, and dynamic markings such as accents (^) and slurs.

Musical score for the second system, including vocal lines with lyrics and piano accompaniment. The lyrics are:

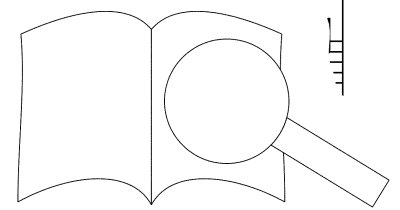
san - - cta con - fi - te - - tur

san - - cta con - fi - te cle - si-a,

san - - cta Ec - cle - si-a,

san - - tur Ec - cle - si-a,

Musical score for the third system, featuring piano accompaniment with detailed rhythmic patterns and notes.



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Trb

p

p

p

p

Pa - trem im - men - sae ma - je - sta - - - - - tis;

Pa - trem im - men - sae ma - je - sta - - - - - tis;

Pa - trem im - men - sae ma - je - sta - - - - - tis;

Pa - trem im - men - sae ma - je - sta - - - - - tis;

Pa - trem im - men - sae ma - je - sta - - - - - tis;

(16')

tu - - - um ve - - - - - rum et

- dum tu - - - um ve - - - - - rum et

- ne - ran - dum tu - - - um ve - - - - - rum et

ve - ne - ran - dum tu - - - um ve - - - - - rum et

p *mf*

poco a poco cresc.

u - ni - cum, u - ni - cum Fi - li - um; San - ctum quo - que

poco a poco cresc.

u - ni - cum, u - ni - cum Fi - li - um; San - ctum que

poco a poco cresc.

u - ni - cum, u - ni - cum Fi - li - um; San

poco a poco cresc.

u - ni - cum, u - ni - cum Fi - li - um; a -

poco a poco cresc.

f *dim.*

ra - - - ri - tum.

f *dim.*

ra - - - ri - tum.

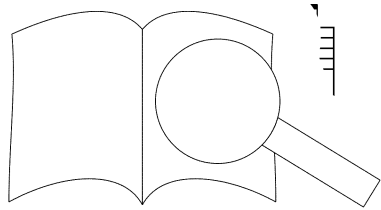
f *pp*

r Spi - - - ri - tum.

pp

cli - tum Spi - - - ri - tum.

dim. *pp*



G

121

Tr I

fff

Tr II

fff

Cor

fff

Trb

fff

Tb

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

Musical score for five instruments: Tr I, Tr II, Cor, Trb, and Tb. The score consists of five staves. Tr I and Tr II have a dynamic marking of *fff*. Cor has a dynamic marking of *fff*. Trb and Tb have a dynamic marking of *fff*. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like *marc.* (marcato).

Vocal score for Soprano, Alto, Tenor, and Bass. The lyrics are: "Tu rex glo - ri - ae, Chri - Pa - tris sem - pi - ter - nus es". The score consists of four staves. Each part has a dynamic marking of *fff*. The music is in a key with one flat and a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like *marc.* (marcato).

Piano accompaniment for the vocal parts. The score consists of two staves. The music is in a key with one flat and a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like *fff* (fortissimo).

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Musical score for the first system, featuring five staves with various musical notations including notes, rests, and dynamic markings like *ff* and *f*.

Fi - li - us. Tu ad li - ran - dum. ni - nem, non hor - ru -

Fi - li - us. Tu - ptu - rus ho - mi - nem, non hor - ru -

Fi - li - us. ad ran - dum su - sce - ptu - rus ho - mi - nem, non hor - ru -

Fi - li - us. ad li - be - ran - dum su - sce - ptu - rus ho - mi - nem, non hor - ru -

Musical score for the second system, including vocal lines with lyrics and piano accompaniment. Dynamic markings include *ff marc. sempre* and *ff marc.*

Musical score for the third system, featuring piano accompaniment with dynamic markings like *ff* and a magnifying glass icon.

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Musical score for the first system, including vocal lines and piano accompaniment. The piano part features a timpani section with a *pp* dynamic marking.

Vocal score with lyrics and piano accompaniment. The lyrics are: *i - sti Vir - gi - nis u - - Tu de - vi - - cto -*
i - sti Vir - gi - nis u - - Tu de - vi - - cto -
i - sti Vir - rum. Tu de - vi - cto a - cu - le - o,
i - sti - te - rum. Tu de - vi - cto mor - - -

Piano accompaniment for the second system, including a section marked *pizz.* and *pp*.

* without crescendo

cresc. poco a poco

mf *cresc. poco a poco* *f*

cresc. poco a poco

mor - tis - a - cu - - - - - le - o,

cresc. poco a poco

mor - tis - a - cu - - - - - le - o,

mf

tu de - vi - cto a - cu - 1 de a - cu - le - o,

dim.

- - - - - tis a - - - - - le - o,

dim.

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I sehr ruhig *

pp

cresc. poco a poco

a - pe - ru - i - sti, a - pe - ru - i - sti cre - den - ti - bus re - gna coe - lo - rum,

a - pe - ru - i - sti, a - pe - ru - i - sti cre - den - ti - bus re - gna coe - lo - rum,

a - pe - ru - i - sti, a - pe - ru - i - sti cre - den - ti - bus re - gna coe - lo - rum

a - pe - ru - i - sti, a - pe - ru - i - sti cre - den - ti - bus re - gna coe

152

K

Tr I

Tr II

Cor

Trb

Tb (Timpani)

ppp

poco a poco cresc.

p

p

mf

p

cresc. sempre

pp

* very calm



Musical score for strings and woodwinds. It consists of five staves. The first four staves are for strings (Violins I, Violins II, Violas, and Cellos/Double Basses). The fifth staff is for woodwinds. Dynamics include *mf* and *fff*. There are accents (^) and slurs over the notes. A large bracket spans across the bottom of the first four staves, with *mf* and *cre'* written below it.

Vocal score with lyrics. It consists of four staves. The lyrics are:
 cre - den - ti - bus rna Tu ad
 i - - sti cre - den - ti - ' lo - rum. Tu ad
 cre - der gna coe - lo - rum. Tu ad
 den - - - re - gna coe - lo - rum. Tu ad

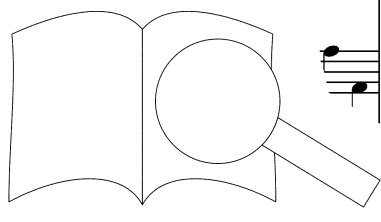
Dynamics include *mf*, *f*, and *fff*. There are accents (^) and slurs over the notes.

Percussion and timpani score. It consists of two staves. The first staff is for percussion, starting with *p* and *mf*. The second staff is for timpani, starting with *mf* and *fff*. There is a trill (tr) marking and a large bracket with *fff* below it. A graphic of an open book is shown at the bottom right.

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

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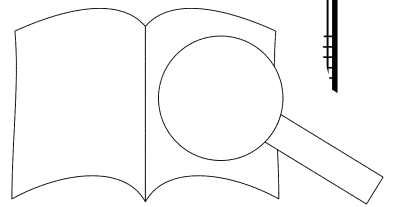
Kraftvoll drängend *

rit.

The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It begins with a half note G4, followed by quarter notes A4, Bb4, and A4. The second staff is a vocal line with a bass clef, starting with a half note G3, followed by quarter notes A3, Bb3, and A3. The third staff is a vocal line with a treble clef, starting with a half note G4, followed by quarter notes A4, Bb4, and A4. The fourth staff is a vocal line with a bass clef, starting with a half note G3, followed by quarter notes A3, Bb3, and A3. The fifth staff is a vocal line with a bass clef, starting with a half note G3, followed by quarter notes A3, Bb3, and A3. The system concludes with a double bar line.

The second system of the musical score includes vocal lines with lyrics and piano accompaniment. The lyrics are: tris. Ju - dex cre - de - ris es - se ven - tu - rus. The system consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The second staff is a vocal line with a bass clef. The third staff is a vocal line with a treble clef. The fourth staff is a vocal line with a bass clef. The fifth staff is a piano accompaniment line with a bass clef. The system concludes with a double bar line.

The third system of the musical score features piano accompaniment. It consists of five staves. The top staff is a piano accompaniment line with a treble clef and a key signature of one flat. The second staff is a piano accompaniment line with a bass clef. The third staff is a piano accompaniment line with a treble clef. The fourth staff is a piano accompaniment line with a bass clef. The fifth staff is a piano accompaniment line with a bass clef. The system concludes with a double bar line.



* Vigorously pressing forward

Te ergo

M Moderato

Tr I in Do / C

Cor in Fa / F

Trb

Tb

p Tenore solo *mf*

Te er - go - quae - su - mus, te er - go - quae -

Organo 8' (Clarinetto)

8' (Viola) *pp*

pp *cresc.* *mf* *cresc.*

16' (Violoncello, Contr')

6 Soprano solo

Alto solo

Tenore sol

quae - su - mus, tu - is fa - mu - lis - sub - ve - ni, tu - is fa - mu - lis -

quae - su - mus,

dim. *p* *pp*

mf *dim.* *pp*

sub - ve - ni,
 sub - ve - ni,
 sub - ve - ni, tu - is fa - mu - lis - sub - ve - ni, sub - ve - ni,
 sub - ve - ri

mf
mf
f
mf
mf
p
mf
mf cresc.

17 **N** Cor
pp sehr zart *
p sehr zart *
 quos - so san - gui - ne, san - gui - ne

cresc. sempre
cresc. sempre
cresc. sempre
cresc. sempre

p
 4' (Violoncello)

* very tender

pp *p*

pp

quos red - e - mi - sti,

pp

quos red - e - mi - sti,

pp *p*

red - - - e - mi - sti, red - e - mi - sti, quos

pp

quos red - e - mi - sti,

non legato

pp

pp

pp

cresc. *f*

o , s i

gui - ne, san - gui - ne red - - - e -

cresc. sempre

cresc. sempre

cresc. sempre

cresc. sempre

non legato

f

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Tr I

Cor

Trb

Tb

pp

pp

pp

pp

mf *dim. sempre*

quos red - e - mi - sti, quos red - e - mi -

mf *dim. semp*

quos red - e - mi - sti, quos red - e -

mf

mi - sti, red - e - mi - sti.

mf

quos red - e - sti.

Aeterna fac

O Allegro. Feierlich, mit Kraft *

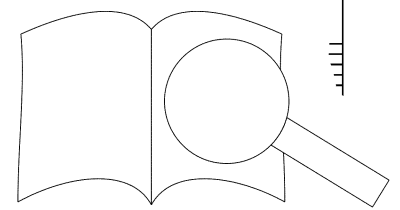
The musical score is arranged in two systems. The first system includes five staves for brass instruments: Tr I in Do / C, Tr II in Do / C, Cor in Fa / F, Trb, and Tb. The second system includes four staves for the Coro (choir). The lyrics are: Ae - ter - na fac - ter - na fac cum san - ctis tu - is, ae - ter - na fac cum san - ctis tu - is, ae - ter - na fac cum san - ctis tu - is, ae - ter - na fac cum san - ctis. The score includes dynamic markings such as *ff* and *legato sempre*. A large watermark 'PROBENPARTITUR' is overlaid diagonally across the page.

* Solemn, vigorous

6

tu - is, ae - ter - na fac cum san - ctis tu - is, ae - ter - na
 tu - is, ae - ter - na fac cum san - ctis tu - is, ae - ter - na
 tu - is, ae - ter - na fac cum san - ctis tu - is, ae - ter - na
 tu - is, ae - ter - na fac cum san - ctis tu - is, ae - ter - na

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fff *marc. sempre*

fff *fff* *fff* *fff*

fac cum san - ctis tu - is, ae - ter - na fac cum sa. in glo - - -

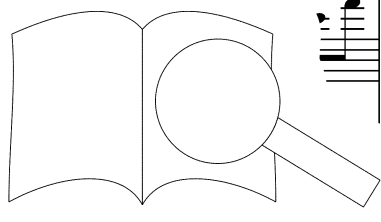
fac cum san - ctis tu - is, ae - ter - tu - is in glo - - -

fac cum san - ctis tu t. .. san - ctis tu - is in glo - - -

fac cum san fac cum san - ctis tu - is in glo - - -

fff *fff*

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marc. sempre

dim. s

- - ri - a nu - - - me , in glo - ri - a

- - ri - a nu - - - ri, in glo - ri - a

- - ri - a nu - me - a - - - ri, in glo - ri - a

- - ri - a me - ra - - - ri, in glo - ri - a

dim. sempre

dim. sempre

dim. sempre

dim. sempre

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Cor

P

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

nu - - me - ra - ri, in glo - - -

nu - - me - ra - ri, in glo - - -

nu - - me - ra - ri, in glo -

8' *p*
(pizz.)

cresc. *f*

p

poco cresc.

mf poco a poco cresc.

f

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

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

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

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

poco a poco cresc.

* somewhat slower

Tr I

Tr II

Cor

Trb

Tb

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

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

in glo - ri - a, in glo -

in glo - - - - ri - a, in

in

pp

mf

dim.

fff

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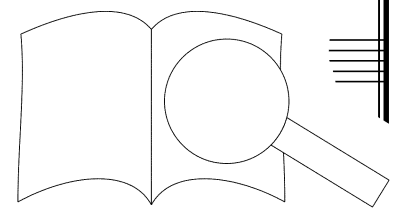
glo - - - ri - a, in glo - a, me - ra - ri.

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

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

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

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Salvum fac



Moderato

Tr I, II in Do / C

Cor in Fa / F

Trb, Tb

pp

p

p Tenore solo

mf

Sal - vum fac po - pu-lum tu - um, sal - vum fac po - pu-lum tu

pp

pp

Sal - vum fac po - pu-lum tu - um, u fa

Sal - vum fac po - pu-lum tu - um, - lum,

Organo

8' (Clarinetto)

8' (Viola)

pp

pp

16' cello, c

5

Cor

Soprano solo

Alto solo

Tenore solo

Do - mi - ne,

Do - mi - ne,

dim. *p* *mf*

tu - um, Do - mi - ne, sal - vum fac po - pu-lum

p

Do - mi - ne,

mf

dim.

mf

dim.

p



p *mf*

Soli

tu - um, sal - vum fac po - pu-lum tu - um, sal - vum fac

Coro

Soprano *p* *mf*
sal - vum fac po - pu-lum tu - um, sal - vum fac po - pu-lum,

Alto *p* *mf*
sal - vum fac po - pu-lum tu - um, sal - vum fac po -

cresc. sempre

p

f *mf* *p* *p*

Do

tu et be - ne - dic, et

mi - ne, et

Solo (Violino) auf 4'-Basis

mf *p*

p 4' (Violoncello)

Tr I

Tr II

Cor

Trb

Tenore solo
cresc. sempre

be - - ne-dic, be - - ne-dic, be - -

cresc. sempre

be - - ne-dic, be - - ne-dic,

cresc. sempre

be - - ne-dic, be - - ne-dic,

cresc. sempre

cresc. sempre

cresc. sempre

cresc. sempre

dic

Soprano *pp*

he - re - di - et

Alto *pp*

he - et

Tenore *pp*

ae,

ti tu - ae,

be - ne - dic, et

mf

et

mf

et

mf

cresc.

mf

mf

Tr I

Tr II

Cor

Trb

cresc. sempre

f

ff

be - - ne - dic,

be - ne - dic,

be - - - ne

cresc. sempre

be - - - ne - dic,

be - ne - dic

cresc. sempre

be - - - ne - dic,

be - ne - dic

re - di -

he - re - di -

he - re - di -

cresc. sempre

cresc. sempre

cresc. sempre

Basso solo

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

ta - ti tu

ae.

dim.

p

mf cresc.

ta -

e - ti tu - ae.

Et re - ge e - os,

et ex - tol - le

dim.

p

mf cresc.

e - di - ta - ti tu - ae.

Et re - ge e - os,

et ex - tol - le

dim.

ae, he - re - di - ta - ti tu - ae.

(Or

(Archi)

p

mf 8' (Violoncello)

f

Tr I

- los us-que in ae - ter - - - num,

p

p

p

p

il - los

in ae - ter - -

il - los

p

p

in ae - ter

(Oboe)

16'

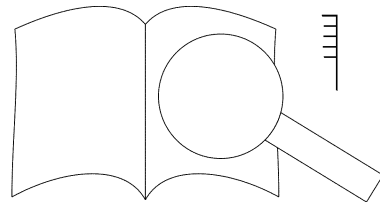
p dim. sem.

in

sempre

p dim. sempre

dim. sempre



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T

Allegro moderato

Tr I *ff*

Tr II *ff*

Cor *ff*

Trb *ff*

Tb *ff*

Coro

ff Per sin - gu - los di - es ci - mus te;

ff Per sin - gu - los - - ci - mus te;

ff Per sin - - - - - ce - di - - - - ci - mus te;

ff Per - es be - ne - di - - - - ci - mus te;

ff

16'

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et lau - da - mus no - men tu - u. - - - cu -

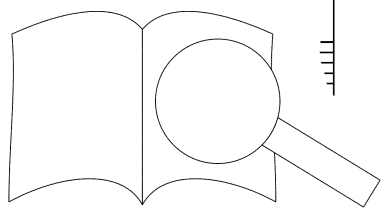
et lau - da - mus no - men - - - - - cu -

et lau - da - in sae - - - - - cu -

et lau - - - - - cu -

et lau - - - - - cu -

et lau - - - - - cu -



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Musical score for the first system, consisting of five staves. The notation includes various note values, rests, and dynamic markings such as *p* (piano). The music is written in a key signature with one flat and a common time signature.

Musical score for the second system, including vocal lines with lyrics and piano accompaniment. The lyrics are:
 - cu - lum sae - - - cu - li. Di - gna - re
 - cu - lum sae - - - Di - gna - re
 - cu - lum sae - - - cu - li. Di - gna - re
 - cu - lum - - - cu - li. Di - gna - re

Musical score for the third system, featuring piano accompaniment. The notation includes various note values and rests. A large graphic of an open book with a magnifying glass is overlaid on the right side of the system.

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cresc.

cresc.

mf cresc. sempre

f

p

cresc. *mf*

Do - mi - ne, di - e i - sto - to nos - cu - sto -

cresc. *f*

Do - mi - ne, di - e pec - ca - to nos - cu - sto -

cresc. *f* *c. sempre*

Do - mi - ne, di - si - ne pec - ca - to nos - cu - sto -

Do - mi - ne, - sto

cresc.

mf cresc. sempre

8'

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82 *dim.* a 2 *pp*
di - - - re. Mi - se - re - re no - stri, Do - - mi -
dim. a 2 *pp*
di - - - re. Mi - se - re - re no - stri, Do - - mi -
dim. *pp*
di - - - re. Mi - se - re - re no - stri, Do -
p dim. *pp*
nos cu - sto - di - re. Mi - se - re - re no - stri,
dim. *pp*
P dim. *pp*

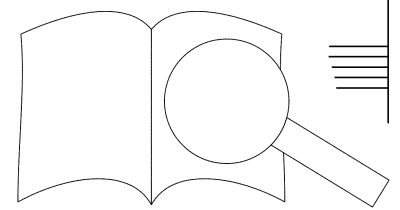
89 Tr I
Tr II
Cor *pp*
Trb *pp* *ppp*
Tb *pp*
pp
pp
ne, *pp* *ppp* mi - se - re - re, mi - se - re - re no - stri.
ne, *pp* e, mi - se - re - re, mi - se - re - re no - stri.
ppp - se - re - re, mi - se - re - re, mi - se - re - re no - stri.
mi - se - re - re, mi - se - re - re, mi - se - re - re
pp
cresc. sempre
cresc. sempre
cresc. sempre
cresc. sempre
pp

f Fi - - at mi - se - ri - cor - di - a tu su - per nos, - su - per

f Fi - - at mi - se - ri - *mf* , su - per - nos, su - per nos, - su - per -

f Fi - - at *p* Do - mi - ne, su - per - nos, *mf* su - per nos, - su - per -

f Fi - *p* - a tu - a, Do - mi - ne, su - per - nos, *mf* su - per nos, - su - per -



* calm

(Timpani)

pp

p

nos, su - per nos, — quem - ad - -

nos, su - per nos, — quem - ad - -

nos, su - per nos, — spe - ra - vi - mus,

nos, su - per nos, — quem - ad - - mo - dum spe - ra - - -

p

p

p

ohne Anschwellung *

dim.

pp

ohne Anschwellung *

p

pp

* without crescendo

cresc. poco a poco

mf *f* *cresc.*

cresc. poco a poco

mo - dum spe - ra - - - - - vi - mus in te.

cresc. poco a poco

mo - dum spe - ra - - - - - vi - mus in te.

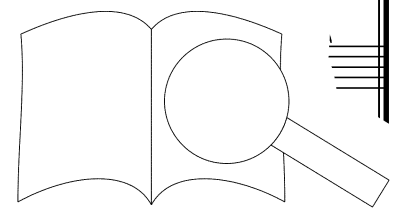
mf

spe - ra - - - - - ra - vi-mus.

vi - mus in te.

mf *f* *cresc.*

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In te Domine speravi

U Mäßig bewegt *

Tr I in Do / C

Tr II in Do / C

Cor in Fa / F

Trb

Tb

mf poco a poco cresc.

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

mf poco a poco cresc.

In te Do - mi - ne spe - ra - vi: non con - fi - de - re in ho - mi - ni - bus, Do - mi - ne spe -

mf poco a poco cresc.

In te Do - mi - ne spe - ra - vi: non con - fi - de - re in ho - mi - ni - bus, Do - mi - ne spe -

mf poco a poco cresc.

In te Do - mi - ne spe - ra - vi: non con - fi - de - re in ho - mi - ni - bus, Do - mi - ne spe -

mf poco a poco cresc.

In te Do - mi - ne spe - ra - vi: non con - fi - de - re in ho - mi - ni - bus, Do - mi - ne spe -

mf poco a poco cresc.

In te Do - mi - ne spe - ra - vi: non con - fi - de - re in ho - mi - ni - bus, Do - mi - ne spe -

mf poco a poco cresc.

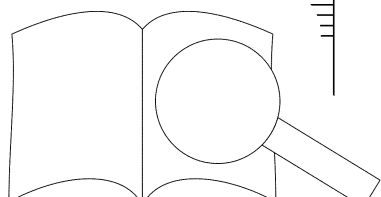
In te Do - mi - ne spe - ra - vi: non con - fi - de - re in ho - mi - ni - bus, Do - mi - ne spe -

mf poco a poco cresc.

In te Do - mi - ne spe - ra - vi: non con - fi - de - re in ho - mi - ni - bus, Do - mi - ne spe -

Coro

16' *mf marc.*



* Moderately lively

Soli

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

ra - vi: non con - fun - dar in ae - te - mi-ne spe - ra - vi: non con - fun - dar in ae -

ra - vi: non con - fun - dar te Do - mi-ne spe - ra - vi: non con - fun - dar in ae -

ra - vi: non con in te Do - mi-ne spe - ra - vi: non con - fun - dar in ae -

f marc.

f marc.

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

ter - num, - non con - fun - ter - num,

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

ter - num, non in ae - ter - num,

pp *pp* *pp* *mf poco a* *co cresc.*

(pizz. sempre)

pp *p*

mf

ter - num, in ae - ter - - - num, non con - - a. in ae - ter - -

poco cresc.

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

mf

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ff

ff

ff

ff

ff

Soli

num.

num.

ff marc. sempre

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

ff marc. sempre

non con - fun - - - - - æ - ter - - - - - num.

ff marc. sempre

non - - - - - num, in æ - ter - - - - - num.

ff

æ - ter - num, in æ - ter - - - - - num.

pre

ff

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Fuge

V Im gleichen gemäßigten Tempo *

31

mf *p*

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

Coro

mf *p*

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

Organo

p

4' (Violoncello)

36

te spe - ra - vi, spe - ra - vi, spe -

fun - dar in ae spe - ra - vi, in te spe -

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

mf

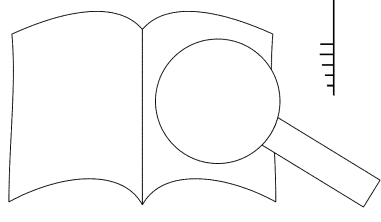
non con - fun - dar in ae -

16' (Contrabbasso)

* In the same moderate tempo

Tr I
Tr II
Cor
Trb
Tb

ra - vi, spe - ra - vi, spe - ra - vi, in
ra - vi, non con - fun - dar in - dar in ae - ter - num, non con -
te, in te in te spe - ra - vi,
ter - num, non con - ter - num, in te spe - ra - vi, in



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ff f

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

ff *cresc.* *dim.* *dim.*

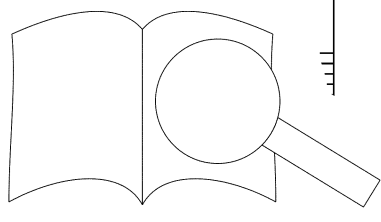
ff *dim.*

in te spe - ra - vi, te

ra - vi: non con - fun - dar in ae Do - mi -

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

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



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mf *f* *ff* *cresc. sempre* *ff marc*

Do - - mi - ne spe - ra : spe - ra - - -
 ne, Do - mi - ne: non con -
 non con - fun - dar. no - fun - dar, non con - fun - dar
 fun - dar in - fun - dar in ae - ter - num, in ae - - -

mf *f* *ff* *cresc. sempre* *ff marc.* *f marc.* *cresc. sempre*

f *cresc. sempre*

- - - - vi:

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

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

- dar in ae - ter - -

dim.

non legato

p

fp

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p weich*

p

p

mf

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

dim.

ae - ter - - -

dim.

in ae - ter - - - num, in ae - ter - - -

a 2 dim.

ter-num, in ae - ter - in ter - - - num, in ae - ter - - -

pp

- num, in ae - ter - - -

p

p

p

* soft ** tender

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pp

- num, in te Do-mi-ne in -

pp

- num, non con - fun - dar in

pp

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

dim.

- - - num, in ae - ter - num,

dim.

78 **W** Allegro. Tempo wie anfangs (Satz 1) *

ppp legato sempre

ppp legato sempre

ppp legato sempre

mf

ppp

p

cresc

esc. sempre

p

non — *mf*

non con - fun - dar in ae -

pp

mf

non con - fun - dar,

pp

non con -

p

cresc. sempre

ppp

p

* Tempo as at the beginning (movement 1)

mf non con - fun - num,

mf non con - fu - i. - ter - num,

mf non con ae - ter - num,

mf non dar in ae - ter - num, *cresc.*

f non con - fun - dar,

ter - num,

- num,

mf

p

Piano accompaniment for the first system, measures 90-93. It features five staves with various dynamics including *f* and *ff*.

f cresc. sempre
 non con - fun - - dar in ae - n.

f cresc. sempre
 non con - fun - - dar in

f cresc. sempre
 non con - fun - - dar in num,

f cresc. sempre
 non con - fun - - ter - num,

Coro

ff
 non con -

ff
 non con -

ff
 non con -

ff
 non con -

cresc. sempre

ff

Piano accompaniment for the second system, measures 94-97. It features five staves with dynamics including *f* and *ff*.

Musical score for the first system, consisting of five staves. The notation includes various note values, rests, and dynamic markings such as accents (^) and hairpins (>). The key signature is one sharp (F#).

fun - dar in _____

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

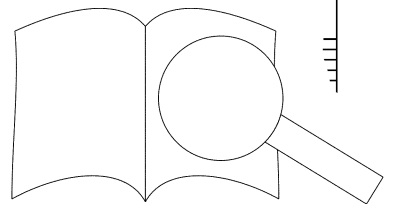
fun - - dar in _____, in ae - ter - - num,

fun - - ter - num, in ae - ter - - num,

a 2

Musical score for the second system, including vocal lines with lyrics and piano accompaniment. The lyrics are: "fun - dar in _____", "fun - - dar in ae - ae - ter - - num,", "fun - - dar in _____, in ae - ter - - num,", and "fun - - ter - num, in ae - ter - - num,". A second ending marking "a 2" is present. The piano part features complex rhythmic patterns with many sixteenth notes.

Musical score for the third system, primarily piano accompaniment with intricate rhythmic patterns, including many sixteenth notes and rests. The notation includes various musical symbols and dynamic markings.



ff

ff

ff

ff

- - - - - num, non con in

in ae - ter - num, .. - - - dar in ae -

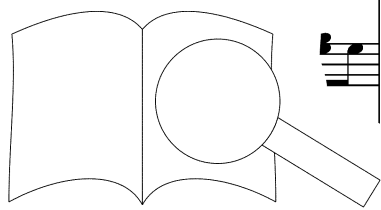
in ae - te n con - fun - dar in ae -

in non con - fun - - - dar in ae -

a 2

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pp legato sempre

pp

ae - ter - - - - - num, in ae -

ter - num, in ae - - - - - num,

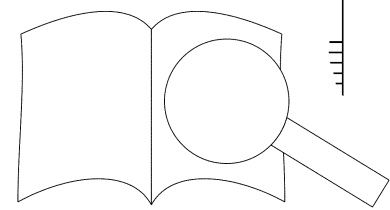
ae - ter - - - - - num, in ae -

ter - num, in - er - - - - - num,

ter - num, a,

ter - - - - - num,

pp



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mf cresc. *fff*

pp *poco a poco cresc.* *fff*

poco a poco cresc. *poco a poco cresc.*

pp *p* *mf*

pp *p* *fff*

pp *p* *fff*

poco a poco cresc. *fff*

ter - - - - - num, in ae -

p poco a poco cresc. *fff*

in ae - ter - - - - - ter - - - - - num, in ae -

poco a poco cresc. *pp* *fff*

ter - - - - - nu - m, in ae - ter - - - - - num, in ae -

poco a poco cresc. *fff*

in - - - - - num, in ae - ter - - - - - num, in ae -

poco cresc. *fff*

pp *fff*

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Alla breve

116

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

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

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

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

fff

a 2 fff

fff

rit.

Z a tempo

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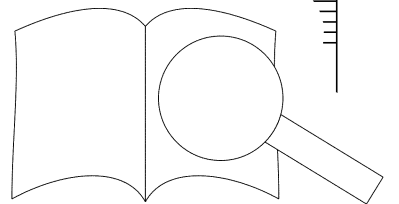
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fun - dar in ae - ter - num, ae

fun - dar in ae - ter

fun - dar in .m, r

fun - dar num, ae - ter



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