

O. A. M. D. C.

„Trauerm“

für

Chor Soli und Orchester

Orgel ad libitum

von

ANTON BRUCKNER.

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Te Deum.

Anton Bruckner.

Allegro. *Feierlich mit Kraft.*

- 2 Flauti.
- 2 Oboi.
- Clarineti 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.
- Manual.
- Organo.
(unobligat.)
- Pedal.
- Violino 1.
- Violino 2.
- Viola.
- Sopran.
- Alt.
- Tenor.
- Bass.
- Celli.
- Bassi.

The musical score is arranged in a standard orchestral format. It features multiple staves for woodwinds (flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, tuba), percussion (timpani), keyboard (organ manual and pedal), strings (violins, viola, cellos, basses), and vocal parts (Soprano, Alto, Tenor, Bass). The score is written in 4/4 time with a key signature of one sharp (F#). The tempo and mood are indicated as 'Allegro. Feierlich mit Kraft.' The vocal parts enter in the latter half of the page with the lyrics: 'Te De - um lau - da - mus! te Dominum confi - te'.

mur
 mur
 mur
 mur

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

B

Ob. *p* *cresc. poco a poco*

Cl. *p* *cresc. poco a poco*

Fg. *p* *cresc. poco a poco*

Fg. *p* *cresc. poco a poco*

Sopr. *mf* sta - tes; Ti - bi Che - rubim et Seraphim, Ti - bi

Alt. sta - tes;

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

Ob. *p*

Cl. *p*

Fg. *p*

Fg. *p*

Sopr. *f* Che - ru-bim et Se-raphim, Ti - bi Che - ru-bim et

Alt. *mf* Ti - bi Che - ru-bim et

Ten. *f* Ti - bi Che - rubim et Se-raphim, Ti - bi Che-rubim et

cresc. poco a poco

nachgehend fort und fort *dim. sempre*

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

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

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

Score for the first system, measures 1-5. The instruments and parts are:

- Cornet
- V.1.
- V.2.
- Vla.
- Sop. mant.
- Alt. mant.
- Ten. mant.
- Bass. mant.
- Vel.
- B.

Measures 1-2 are rests for all parts. Measures 3-5 contain the following notes:

- Cornet: pp (half note)
- V.1.: pp (quarter notes: G4, A4, B4, C5)
- V.2.: pp (quarter notes: G4, A4, B4, C5)
- Vla.: pp (quarter notes: G4, A4, B4, C5)
- Sop. mant.: pp (half note)
- Alt. mant.: pp (half note)
- Ten. mant.: pp (half note)
- Bass. mant.: pp (half note)
- Vel.: pp (quarter notes: G4, A4, B4, C5)
- B.: pp (quarter notes: G4, A4, B4, C5)

Measures 3-5 include vocal entries for the Chorus:

- Measures 3-4: *CHOR* (written above the vocal staves)
- Measures 3-5: *Sanc - - - tus* (written below the vocal staves)

Score for the second system, measures 6-10. The instruments and parts are:

- Cornet
- V.1.
- V.2.
- Vla.
- Sop. mant.
- Alt. mant.
- Ten. mant.
- Bass. mant.
- Vel.
- B.

Measures 6-10 contain the following notes:

- Cornet: pp (half note)
- V.1.: pp (quarter notes: G4, A4, B4, C5)
- V.2.: pp (quarter notes: G4, A4, B4, C5)
- Vla.: pp (quarter notes: G4, A4, B4, C5)
- Sop. mant.: pp (half note)
- Alt. mant.: pp (half note)
- Ten. mant.: pp (half note)
- Bass. mant.: pp (half note)
- Vel.: pp (quarter notes: G4, A4, B4, C5)
- B.: pp (quarter notes: G4, A4, B4, C5)

Measures 6-10 include vocal entries for the Chorus:

- Measures 6-10: *sanc - - - tus* (written below the vocal staves)

Fl.

Ob.

Cl.

Fg.

Hör. *ff*

ff

Trmb.

Tim.

Pos. 12^a *ff*

Ps. e Tuba. *ff*

Organo.

V.1. *ff*

V.2. *ff*

Vla. *ff*

Sop. *ff*

Alt. *ff*

Ten. *ff*

Bass. *ff*

Vcl. *ff*

B. *ff*

ter - ra Ple-ni sunt coe-li et ter - ra ma - je - sta - tis glo - ri-ae

ter - ra Ple-ni sunt coe-li et ter - ra ma - je - sta - tis glo - ri-ae

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

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



The musical score consists of approximately 15 staves. The top section features instrumental accompaniment with various notes and rests. The lower section contains four vocal parts, each with lyrics. The lyrics are: "ta-rum lau - da - bi - lis nu - rum - me - rus; Te Mar - tyrum candi -". The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.

The musical score is arranged in systems. The top system contains the vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment. The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings like *cresc.* and *fff*.

Lyrics:
 da-tus laudet e-xer - ci-tus; Te per or - bem ter - ra - rum Te per
 da-tus laudet e-xer - ci-tus; Te per or - bem ter - ra - rum Te per
 da-tus laudet e-xer - ci-tus; Te per or - bem ter - ra - rum Te per
 da-tus laudet e-xer - ci-tus; Te per or - bem ter - ra - rum Te per

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 -

Cor. 3.4.

F

V.1. *>*
 V.2. *>* *dim.* *p*
 Vla. *>* *dim.* *p*
 Sop. *>* *dim.* *p*
 cle - si - a Pa - trem im - mensæ ma - je sta - - -
 Alt. *>* *p*
 cle - si - a Pa - trem im - mensæ ma - je sta - - -
 Ten. *>* *p*
 cle - si - a Pa - trem im - mensæ ma - je sta - - -
 Bass. *>* *p*
 cle - si - a Pa - trem im - mensæ ma - je sta - - -
 Vel. *>* *p*
 B. *>* *dim.* *p*

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 -

Vcl.

B. *poco a poco cresc.*

V.1. *f* *dim.* *pp*

V.2. *f* *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.

Vcl. *dim.* *pp*

B. *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

sehr ruhig J

Timp.

Viola *dim.*

Sop. *dim.* *pp* *cresc. poco a poco*

Alt. *dim.* *pp* *cresc. poco a poco*

Ten. *pp*

Bass. *dim.* *pp*

Vcl. *pp*

B. *dim.* *pp*

le - o a - pe - ru - i - sti a - pe - ru - i - sti cre -
le - o a - pe - ru - i - sti a - pe - ru - i - sti cre -
le - o a - pe - ru - i - sti a - pe - ru - i - sti cre -
le - o a - pe - ru - i - sti a - pe - ru - i - sti cre -

1. Fl.

1. Ob.

1. Cl.

Timp.

V. 1. *dim. sempre*

V. 2. *p dim. sempre*

Viola *p dim. sempre*

Sop. *p*

Alt. *p*

Ten. *p*

Bass. *pp*

Vcl. *pizz.* *pp*

B. *p dim. sempre* *pp*

den - ti - bus reg - na coe - lo - rum. a - pe - ru - i

den - ti - bus reg - na coe - lo - rum. a - pe - ru -

den - ti - bus reg - na coe - lo - rum. a - pe - ru -

den - ti - bus reg - na coe - lo - rum. a - pe - ru -

T.R. 40 b

Fl. *mf*

Ob. *mf*

Cl. *mf*

Fg. *mf*

Hör. *p* *mf*

Trb. *mf*

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

Pos. 1.2.

B. Re T.

Org. *Pleno*

V. 1.

V. 2.

Viola.

Sop. *p* *mf* *f*

Alt. *mf* *f*

Ten. *mf*

Bass. *cresc. sempre*

Vel.

B. *p* *mf*

a tempo

arco

arco

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 - -

Kraftvoll drängend

The first system of the score consists of ten staves of piano accompaniment. The music is written in a key with one flat (B-flat) and a 2/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *mf* and *f* are present throughout the system. The notation includes many accidentals and slurs, indicating a technically demanding piece.

The second system of the score continues the piano accompaniment. It maintains the same key signature and time signature as the first system. The music is characterized by dense rhythmic textures and dynamic contrasts. The notation includes many accidentals and slurs, indicating a technically demanding piece.

The third system of the score includes vocal staves and piano accompaniment. The vocal parts are written in a key with one flat (B-flat) and a 2/4 time signature. The lyrics are: *tris. Ju - dex cre - de - ris es - se ven - tu - rus.* The piano accompaniment continues with complex rhythmic patterns and dynamic markings. Performance instructions such as *Kraftvoll drängend* and *ritard.* are included. The notation includes many accidentals and slurs, indicating a technically demanding piece.

Te ergo.

M
Moderato.

1. Cl.

Viola. *pp*

Ten. *SOLO* *pp* *cresc sempre* *mf* *mf* *dim.*

Vcl. *pp*

B. *pp* *mf* *dim.*

Te er-go quæ - sumus, te er-go quæ - sumus, te er-go quæ -

1. Cl.

Viola

Sop. *SOLO* *p* *cresc sempre*

Alt. *SOLO* *p*

Ten. *mf*

Bass. *SOLO* *p*

quæ - su - mus. quæ - su - mus. sumus quæ - su - mus. tu - is fa - mu - lis sub - ve - ni; tu - is fa - mu - lis

quæ - su - mus.

pp *pp*

1. Cl.

Viola *mf* *dim.*

Sop. *mf cresc.* *mf* *p*

Alt *mf*

Ten. *f* *mf*

Bass *mf*

sub - ve - ni; tu - is fa - mu - lis sub - ve - ni; sub - ve - ni; sub - ve - ni;

p *mf* *p*

mf

N Violin Solo.

p *lang gezogen* *cresc. sempre*

pp *SOLO sehr zart* *cresc. sempre*

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

cresc. sempre

pp non legato *pp* *pp* *pp* *pp*

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

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

Ten. *pp* san - gui - ne re - de - mi - sti re - de - mi - sti.

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

Vel. *pp*

mf *p* *p* *p* *p* *cresc. sempre* *cresc. sempre* *cresc. sempre* *cresc. sempre*

Ten. *p* *pp* quos pre - ti - o - so san - gui - ne

p *cresc. sempre*

8

ff non legato

cresc.

f

f

f

Sop.

mf SOLO

quos re - de -

Alt

mf SOLO

quos re - de -

Ten. *cresc.*

ff

san - gui - ne re - - - de - mi - sti re - de -

Bass

mf SOLO

quos re - de -

Vcl.

f

1. 2. Pos.

B.P. e T.

pp

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.

O Allegro.

Feierlich mit Kraft.

The musical score is arranged in a system of staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Hör.), and Trumpet (Tr.). The string section includes Timpani (Tim.), 1st and 2nd Violins (V.1, V.2), Viola, Violoncello (Vcl.), and Double Bass (B.). The vocal soloists are Soprano (Sop.), Alto (Alt.), Tenor (Ten.), and Bass (Bass.). The score features a variety of musical notations, including dynamics such as *ff* and *legato semp.*, and articulation marks like accents and slurs. The vocal parts include the Latin lyrics: "Aeter-na fac, cum Sanctis tu-is, æ-ter-na fac, cum Sanctis tu-is æ-ter-na".

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

P

Musical score for a string quartet with vocal parts. The score includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. There are also vocal staves with lyrics. The music features a "dim. sempre" instruction and a "pizz." (pizzicato) instruction. The lyrics are "ra - ri in glo - ri - a nu - me - ra - ri in".

etwas langsamer

p *poco a poco cresc.*

p

mf

1.

1.

etwas langsamer

poco a poco cresc.

p

mf

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 in glo - ri - a in

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

1. *ff*

f *ff* *mf*

pp *mf dim.* *ff*

pp *mf* *dim.* *ff*

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 in

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

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

Salvum fac.

Q Moderato.

Cl.1.
Cor.4.
Viola.
Sop.
Alt.
Ten. SOLO
Bass.
Vcll.
B.

pp p mf

CHOR. pp p

Salvum fac po-pulum tu - um, salvum fac po-pulum

CHOR. pp p

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

pp p

Cl.1.
Cor.4.
Sop.
Alt.
Ten. SOLO
Bass.
Vcll.
B.

dim. p SOLO p CHOR. p

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

SOLO p CHOR. p

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

dim. p mf

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

SOLO p

Do - - mi - ne,

dim. p

Cl. 1.
Cor. 4. *mf*

tu - um sal-vum fac po-pu-lum Do - mi
tu - um sal-vum fac po-pu-lum *mf* Do - mi
sal-vum fac po-pu-lum tu - um sal-vum fac po-pu-lum *ff* Do - mi
Do - mi

SOLO
f SOLO
SOLO

mf

Cor. 1.2. **R**
Cor. 3.4. *pp*

Violino Solo *pp*
V. 1. *mf*
V. 2. *p*
Viola. *mf*
Sop. *p*
Alt. ne,
Ten. ne,
Bass. ne,
Vell. ne,

et be - ne - dic et be - ne - dic

cresc. sempre
cresc. sempre
cresc. sempre
cresc.
cresc.
mf SOLO sempre

CHOR
CHOR

p

p

p

Cor.

pp non legato

ppp

ppp

Sop.

Alt. be - ne - dic

Ten. be - ne - dic

Bass. be - ne - dic

pp

CHOR

pp he - re - di - ta - ti tu -

pp **CHOR** he - re - di - ta - ti tu -

pp **CHOR** he - re - di - ta - ti tu -

pp **CHOR** he - re - di - ta - ti tu -

ppp

cresc.

mf

mf

mf

cresc. sempre

cresc. sempre

cresc. sempre

cresc. sempre

CHOR

mf et be - he - dic

CHOR *mf* et be - ne - dic

f **SOLO** et be - ne - dic et be - ne - dic

cresc. sempre

Fl. **T** *a 2* *ff*

Ob. *a 2* *ff*

Cl. *ff*

Fag. *ff*

Hör. *ff*

Trombi. *ff*

Timp. *ff*

Pos. I. 2. *a 2* *ff*

B. Pos. e T. *a 2* *ff*

Organo. *ff*

V. 1. *ff*

V. 2. *ff*

Viola. *ff*

Sop. *ff*

Alt. *ff* Per sin - gu - los di - es bene - di - - - ci - mus te. Et lau -

Ten. *ff* Per sin - gu - los di - es bene - di - - - ci - mus te. Et lau -

Bass. *ff* Per sin - gu - los di - es bene - di - - - ci - mus te. Et lau -

Vell. *ff* Per sin - gu - los di - es bene - di - - - ci - mus te. Et lau -

B. *ff*

The musical score is arranged in a standard orchestral format. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Hör.), Trumpet (Trombi.), Timpani (Timp.), Pos. I. 2., Bassoon/Trumpet (B. Pos. e T.), Organ (Organo.), Violin I (V. 1.), Violin II (V. 2.), Viola, Soprano (Sop.), Alto (Alt.), Tenor (Ten.), Bass (Bass.), Violoncello (Vell.), and Bass (B.). The score is in a key signature of two flats and a 4/4 time signature. The tempo is marked 'Allegro.' and the dynamics are predominantly 'ff' (fortissimo). The vocal parts (Sop., Alt., Ten., Bass.) have lyrics in Latin: 'Per sin - gu - los di - es bene - di - - - ci - mus te. Et lau -'. The organ and string parts provide a rhythmic and harmonic accompaniment.

The musical score is arranged in systems. The top system consists of five staves: two vocal staves (Soprano and Alto) with a '2' above them, and three piano accompaniment staves. The second system consists of five staves: two vocal staves (Tenor and Bass) with a '2' above them, and three piano accompaniment staves. The third system consists of five staves: two vocal staves (Soprano and Alto) with a '2' above them, and three piano accompaniment staves. The fourth system consists of five staves: two vocal staves (Tenor and Bass) with a '2' above them, and three piano accompaniment staves. The fifth system consists of five staves: two vocal staves (Soprano and Alto) with a '2' above them, and three piano accompaniment staves. The sixth system consists of five staves: two vocal staves (Tenor and Bass) with a '2' above them, and three piano accompaniment staves. The seventh system consists of five staves: two vocal staves (Soprano and Alto) with a '2' above them, and three piano accompaniment staves. The eighth system consists of five staves: two vocal staves (Tenor and Bass) with a '2' above them, and three piano accompaniment staves. The ninth system consists of five staves: two vocal staves (Soprano and Alto) with a '2' above them, and three piano accompaniment staves. The tenth system consists of five staves: two vocal staves (Tenor and Bass) with a '2' above them, and three piano accompaniment staves. The lyrics are written below the vocal staves in the tenth system.

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,

et in sae - - - culum sae - - - cu - li.
 et in sae - - - culum sae - - - cu - li.
 et in sae - - - culum sae - - - cu - li.
 et in sae - - - culum sae - - - cu - li.

Ob.1.
Cl.1.
Cor.2.
V.1.
V.2.
Viola.
Sop.
Alt.
Ten.
Bass.
Vcll.
B.

p *cresc.* *mf cresc. sempre*
p *cresc.* *mf cresc. sempre*
dim. *p* *cresc.* *mf cresc. sempre*
dim. *p* *cresc.* *mf cresc. sempre*
dim. *p* *cresc.* *mf*
Dig-na-re, Do-mi-ne, di-e i-sto si-ne pec-
Dig-na-re, Do-mi-ne, di-e i-sto si-ne pec-
Dig-na-re, Do-mi-ne, di-e i-sto si-ne pec-
Dig-na-re, Do-mi-ne, di-e i-sto si-ne pec-
dim. *p* *mf*

Cor.1.2.
V.1.
V.2.
Viola.
Sop.
Alt.
Ten.
Bass.
Vcll.
B.

f *dim.* *pp*
f *dim.* *pp*
f *dim.* *pp*
f *dim.* *pp*
ca-to nos cu-sto-di-re. Mi-se-re-re
ca-to nos cu-sto-di-re. Mi-se-re-re
ca-to nos cu-sto-di-re. Mi-se-re-re
ca-to nos cu-sto-di-re. Mi-se-re-re
f *dim.* *pp*

Corni *pp*

Pos. 1. 2.

B.P. e T. *pp*

Vla. *pp*

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, mi - se - re - re mi - se - re - re mi - se - re - re

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

no - stri Do - mi - ne, mi - se - re - re mi - se - re - re mi - se - re - re

no - stri Do - mi - ne, mi - se - re - re mi - se - re - re mi - se - re - re

Pos. 1. 2.

pp B.P. e T.

pp

pp

pp

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

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

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

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

pp *pp pizz.*

Timp. *pp*

V.1.

V.2.

Viola.

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,

Vcll.
pp *ohne Anschwellung*

B.
p *pizz* *pp* *ohne Anschwellung*

Cl. I. *cresc.*

Timp. *cresc.*

Ten. Pos. 1

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. *cresc. poco a poco*

B. *cresc. poco a poco* *dim.*

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

Alt. SOLO *mf* In te, Do-mi-ne, spe-ra-vi non con fun-dar in æ-ter-num, in te, Do-mi-ne, spe-

Ten. SOLO *mf* In te, Do-mi-ne, spe-ra-vi non con fun-dar in æ-ter-num, in te, Do-mi-ne, spe-

Bass. SOLO *mf* In te, Do-mi-ne, spe-ra-vi non con fun-dar in æ-ter-num, in te, Do-mi-ne, spe-

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

B. *mf marc.*

Cor. *f*

V. 1. *f marc.*

V. 2. *f marc.*

Vla. *f*

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*

Ob. 1.

Cl. 1.

V. 1.

V. 2.

Viola.

Sop.

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

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

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

Vcll.

B.

pp pizz. sempre

p poco a poco cresc. mf

Ob. 1.

Cl. 1.

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

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

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

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

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

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

ff *arco*

Fuge.
V Im gleichen gemässigten Tempo.

Ob.1. *p*

Cl.1. *p*

V.1. *p*

V.2. *p*

Viola. *p*

Sop. *mf* *p*

Alt. *mf* *p*

Vcll. *mf*

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

Cl. *cresc.*

Fag.1 *mf* *cresc.*

Corni *mf* *cresc.*

mf *cresc.*

mf *cresc.*

ra - vi in te spe - ra - vi spe - ra - vi spe - ra - vi spe - ra - vi *cresc.*

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

in te Do-mi-ne spe-ra-vi in te in te in te *cresc.* spe-

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

mf *mf* *cresc.*

Fl. a 2

Ob. a 2

Cl.

Fag. a 2

Hör.

Trombe.

Pos. e T.

V.1.

V.2.

Viola.

Sop.

Alt.

Ten.

Bass.

Vcl. B. (nicht gebunden)

poco a poco cresc.

f

cresc.

ff

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

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

Musical score for voice and instruments, page 49. The score includes vocal lines with Latin lyrics and instrumental accompaniment. Dynamics include *dim.*, *mf*, *f*, *ff*, *p*, and *pp*. The key signature has one sharp (F#) and the time signature is 4/4.

W

p poco a poco cresc. *f*

p *cresc.* *f*

p *mf* *f*

p poco a poco cresc. *f*

p poco a poco cresc. *f*

p *mf* *f*

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

Do - mi - ne Do - mi - ne Do - mi -

non con fun - dar non con fun - dar non con fun - dar

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

poco a poco cresc. *f marc.*

poco a poco cresc. *f marc.*

cresc. sempre

ff

marc.

ff

Tuba

f

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

ter - num non con fun - dar in æ -

cresc. sempre

fp

p

T. R. 40b

ter - num in te Do-mi-ne in æ-ternum Do-mi-ne

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

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

ter - num in æ - ter - num

X a tempo

The musical score consists of several systems of staves. The top system includes five staves, with the first four being vocal staves and the fifth being a piano accompaniment staff. The piano part begins with the instruction *ppp legato sempre*. The vocal parts are mostly silent in the first system, with some notes appearing in the fifth system. The second system features a piano accompaniment staff with *ppp* and *a tempo* markings, and two vocal staves with lyrics: *non con fun-dar*. The piano part includes *p* and *cresc. semp.* markings. The third system continues the piano accompaniment and vocal lines, with lyrics *non con fun-dar in æ-* and *non con fun-dar non con fun-dar*. The piano part includes *pp*, *p*, and *mf* markings. The fourth system shows the piano accompaniment and vocal lines concluding with *mf* markings.

The musical score is arranged in a system of 12 staves. The top four staves are for the piano accompaniment, and the bottom four are for the voice. The piano part includes a right-hand melody with a first ending (I) and a second ending (II), and a left-hand accompaniment with chords and arpeggiated figures. The voice part features a vocal line with lyrics in Latin. Dynamics include *mf*, *p*, *f*, and *cresc.*. The score includes first and second endings for both piano and voice.

Piano Part:

- Right Hand: Melody with first ending (I) and second ending (II). Dynamics: *mf*, *p*.
- Left Hand: Chords and arpeggiated figures. Dynamics: *p*.

Voice Part:

- Vocal Line: Lyrics in Latin. Dynamics: *f*, *mf*, *cresc.*.
- Lyrics: 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 / in æ-ter-num non con fun-dar in æ-ter-num

Y

The musical score consists of several systems of staves. The top system includes a piano part with a treble clef and a bass clef. The middle system includes a choir part with four vocal staves (Soprano, Alto, Tenor, Bass) and a basso continuo part. The bottom system includes a piano part with a treble clef and a bass clef. The lyrics are: "non con fun - dar in æ - ter - num non con fun - dar". Performance instructions include "cresc. sempre", "mf cresc. sempre", and "CHOR". Dynamics like "f" and "ff" are also present.

The musical score consists of several systems. The top system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "in æ - ter - num in æ - ter - num in æ - ter - num in æ - ter - num in æ - ter - num". The score features various musical notations such as treble and bass clefs, notes, rests, and dynamic markings. There are also some markings above the first few measures that look like "2111" and "X111".

The musical score consists of a vocal line and a piano accompaniment. The vocal line features four parts: Soprano, Alto, Tenor, and Bass. The piano accompaniment includes the right and left hands. The score is written in a key with two sharps (F# and C#) and a 4/4 time signature. The lyrics are in Latin: "non con - fun - dar in æ - ter - num in æ - ter -". The piano part includes various textures, including arpeggiated chords and flowing sixteenth-note passages. Dynamics such as *pp* (pianissimo) and *pp sempre legato* are indicated throughout the score.

The musical score on page 59 consists of several systems of staves. The top system includes a grand staff with two treble clefs and two bass clefs. The first two staves of this system contain piano accompaniment with notes and rests. The third staff is a vocal line with lyrics: "num in æ - ter -". The fourth staff is another vocal line with lyrics: "num in æ - ter - num in æ -". The fifth staff is a third vocal line with lyrics: "num in æ - ter - num in æ -". The sixth staff is a fourth vocal line with lyrics: "num in æ - ter - num in æ -". The seventh staff is a fifth vocal line with lyrics: "num in æ - ter - num in æ -". The eighth staff is a grand staff with two treble clefs and two bass clefs, containing piano accompaniment. Performance instructions include "pp poco a poco cresc.", "pp", "pp sempre legato", "p", "poco a poco cresc.", and "pp".

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

accel.

ff *a2*

ff *accel.*

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

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

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

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

The image shows a page of musical notation, likely for a string quartet, consisting of four staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The staves are arranged vertically, with the top staff being the highest and the bottom staff being the lowest. The notation is written in a standard musical notation style, with a key signature of one flat and a time signature of 3/4. The page is numbered 63 in the top right corner. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staves are arranged vertically, with the top staff being the highest and the bottom staff being the lowest. The notation is written in a standard musical notation style, with a key signature of one flat and a time signature of 3/4. The page is numbered 63 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 sempiternus 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 Patris. 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 rege 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, die 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 Schaar 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, Christus! Du bist des Vaters ewiger Sohn. Du scheuest 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, dass Du einst als Richter kommen wirst.

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

