



TE DEUM LAUDAMUS

Set to music by

C. Hubert H. Parry

Composed for Three Choirs Festival (Hereford) - September 11, 1900

VOCAL SCORE



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Cover Image: "Assumption of the Virgin" by Guido Reni, 1637



ENGLISH HERITAGE

MUSIC SERIES

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880, and was most notable for compositions by C.V. Stanford, C. Hubert H. Parry, Edward Elgar, Henry Walford Davies, Harold Darke and others. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus. Although a number of those works found their way into print and are regularly performed today, a considerable number of compositions, both large-scale and more intimate works, are not available. These works either were never published or were published but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws in the mid-1970’s played a pivotal role in creating this void, opening a significant number of musical compositions to public access. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. Performance score inventories of these works were eliminated. In addition, for many compositions, the only published material were vocal scores - full scores and orchestra parts were hand notated for the premiere of a work and then were ‘recycled’ for future performances. While full score autograph manuscripts are now accessible through the major music libraries in the UK, the hand-notated parts have long since been lost. These autograph full score manuscripts along with copies of the published vocal scores are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

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Source Information

Autograph Manuscript:

Vocal Score:

Royal College of Music Library

Oxford University, Bodleian Music Section, Weston Library

Manuscript Transcription & Score Preparation

Royal College of Music, London MS 4195

Novello Octavo Edition No. 8308

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Reference Material and Software

Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5

Document Software: Adobe In Design CS5 *Music Notation Reference:* [Behind Bars](#) by Elaine Gould, Faber Music © 2011

CHORUS

Te Deum laudámus: te Dominum confitémur.
Te aetérnum Patrem omnis terra venerátur.
Tibi omnes Angeli; tibi caeli et univérsae potestátes.
Tibi Chérubim et Séraphim incessábili voce proclámant:

*We praise thee, O God : we acknowledge thee to be the Lord.
All the earth doth worship thee : the Father everlasting.
To thee all Angels cry aloud : the Heavens, and all the Powers therein.
To thee Cherubim and Seraphim : continually do cry,*

SOPRANO SOLO & CHORUS

Sanctus, Sanctus, Sanctus, Dóminus Deus Sábaoth.
Pleni sunt caeli et terra majestátis glóriæ tuæ.
Te gloriósus Apostolórum chorus;
Te Prophetárum laudábilis númerus;
Te Mártyrum candidátus laudat exércitus.
Te per orbem terrárum sancta confitétur Ecclésia:
Patrem imménsæ majestátis;
Venerándum tuum verum et únicum Fílium;
Sanctum quoque Paráclitum Spíritum.

*Holy, Holy, Holy : Lord God of Sabaoth;
Heaven and earth are full of the Majesty : of thy glory.
The glorious company of the Apostles : praise thee.
The goodly fellowship of the Prophets : praise thee.
The noble army of Martyrs : praise thee.
The holy Church throughout all the world : doth acknowledge thee;
The Father : of an infinite Majesty;
Thine honourable, true : and only Son;
Also the Holy Ghost : the Comforter*

BASS SOLO

Tu Rex glóriæ, Christe.
Tu Patris sempitérnus es Fílius.
Tu ad liberándum susceptúrus hóminem,
non horruísti Vírginis úterum.
Tu, devícto mortis acúleo,
aperuísti credéntibus regna cælórum.
Tu ad dexteram Dei sedes, in glória Patris.

*Thou art the King of Glory : O Christ.
Thou art the everlasting Son : of the Father.
When thou tookest upon thee to deliver man :
thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of death :
thou didst open the Kingdom of Heaven to all believers.
Thou sittest at the right hand of God : in the glory of the Father*

CHORUS

Judex créderis esse ventúrus.
Te ergo quæsumus, tuis fámulis súbveni,
quos pretiósó sáanguine redemísti.
Ætérna fac cum sanctis tuis in glória numerári.

*We believe that thou shalt come : to be our Judge.
We therefore pray thee, help thy servants :
whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy Saints : in glory everlasting.*

BASS SOLO & CHORUS

Salvum fac pópulum tuum, Dómine, et bédedic hæreditáti tuæ.
Et rege eos, et extólle illos usque in aetérnum.

*O Lord, save thy people : and bless thine heritage.
Govern them : and lift them up for ever.*

WOMEN'S CHORUS

Per síngulos dies benedícimus te.
Et laudámus nomen tuum in sæculum, et in sæculum sæculi.
Dignáre, Dómine, die isto sine peccáto nos custodíre.

*Day by day : we magnify thee;
And we worship thy Name : ever world without end.
Vouchsafe, O Lord : to keep us this day without sin.*

CHORUS

Miserére nostri, Dómine, miserére nostri.

O Lord, have mercy upon us : have mercy upon us.

SOPRANO & BASS SOLI

Fiat misericórdia tua, Dómine, super nos,
quemádmodum sperávimus in te.

*O Lord, let thy mercy lighten upon us :
as our trust is in thee.*

CHORUS

In te, Dómine, sperávi: non confúndar in aetérnum.

O Lord, in thee have I trusted : let me never be confounded.

Te Deum Laudamus

C. HUBERT H. PARRY.

Allegro.

PIANO.

The first system of music shows the beginning of the piano introduction. It consists of three measures. The right hand has a few notes, and the left hand has a more active line starting with a forte (*f*) dynamic and accents.

4

Measures 4 and 5 of the piano introduction. The right hand continues with a melodic line, and the left hand provides a rhythmic accompaniment with eighth notes.

6

cres.

Measures 6 and 7. The dynamics are marked as *cres.* (crescendo). The right hand features a series of chords and moving lines, while the left hand continues with a steady eighth-note pattern.

8

A.

Measures 8, 9, and 10. Measure 8 is marked with *A.* (Andante). The right hand has a more complex texture with many notes, and the left hand has a similar active line.

11

Measures 11 and 12. The right hand continues with a melodic line, and the left hand has a more active line with eighth notes.

14

Musical notation for measures 14-16. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#). Measure 14 starts with a treble clef and a key signature change to two sharps (F#, C#). The music features complex rhythmic patterns with many beamed notes and rests. Dynamic markings 'V' are present above several notes.

17

Musical notation for measures 17-19. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F#, C#). Measure 17 starts with a treble clef and a key signature change to one sharp (F#). A section marker 'B' is placed above the staff. The music continues with complex rhythmic patterns and dynamic markings 'V'.

20

Musical notation for measures 20-22. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). Measure 20 starts with a treble clef and a key signature change to no sharps or flats. The music features complex rhythmic patterns with many beamed notes and rests. Dynamic markings 'V' are present.

23

Musical notation for measures 23-25. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has no sharps or flats. Measure 23 starts with a treble clef and a key signature change to one flat (Bb). A section marker 'C' is placed above the staff. The music continues with complex rhythmic patterns and dynamic markings 'V'. A 'cres.' marking is present in the lower staff.

26

Musical notation for measures 26-29. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (Bb). Measure 26 starts with a treble clef and a key signature change to two flats (Bb, Eb). The music continues with complex rhythmic patterns and dynamic markings 'V'. A section marker 'C' is placed above the staff.

30

Musical notation for measures 30-32. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (Bb, Eb). Measure 30 starts with a treble clef and a key signature change to three flats (Bb, Eb, Ab). The music continues with complex rhythmic patterns and dynamic markings 'V'.

CHORUS. BASS.

f **>** **>**

Te De - um lau - da mus, .

34

D CHORUS. TENOR.

f

Te

39

CHORUS. ALTO.

f

De - um lau - da mus,

42

CHORUS. 1st SOPRANO.

Te De - um lau - da - - - -

CHORUS. 2nd SOPRANO.

Te De - um lau - da - mus, lau - da - - - -

De - um lau - da - mus, te De - um lau -

te De - um lau - da - - -

te De - um lau - da - mus, la -

45

- - - mus, . . . lau - da - - - mus,

- - - mus, . . . lau - da - - - mus,

- da - - - mus, lau - da - mus, lau - da - mus,

- - - mus, lau - da - mus, lau -

- da - mus, lau - da - mus, lau - da - mus, lau -

48

1st & 2nd SOPRANOS.

lau - da - mus, lau - da - mus, te De - um lau - da - mus, lau - da - mus, lau - da - mus, lau - da - mus, lau - da - mus,

51

da - mus, te De - um lau - da - mus, te De - um lau - da - mus, te De - um lau - da - mus, te De - um lau - da - mus, te De - um lau - da - mus,

54

te De - um lau - da - mus, De - um lau - da - mus, lau - da - mus, De - um lau - da - mus, lau - da - mus, lau - da - mus, lau - da - mus,

57

. . lau - da - mus, . . lau - da - - mus, lau - da - mus, lau -
 lau - da - - mus, lau - da - mus, lau - da - mus, lau -
 lau - da - - mus, lau - da - - mus,
 - da - mus, lau - da - mus, lau - da - - mus, . . lau - da - mus, . .
 - da - mus, lau - da - mus, lau - da - - mus,
 - da mus, lau - da - mus, lau - da - - mus,
 lau - da - - mus, lau - da - - mus,
 . . lau - da - mus, . . lau - da - mus, . . lau - da - mus,
 te Do - minum con - fi - te - mur, te Do - minum con - fi -
 te Do - minum con - fi - te - mur, te Do - minum con - fi -
 te Do - minum con - fi - te - mur, te Do - minum con - fi -
 te Do - minum con - fi - te - mur, te Do - minum con - fi -

60

64

68

72

- te - mur, te Do - mi - num con - fi - te - mur, te Do - mi - num con - fi -

- te mur, te Do - mi - num con - fi - te - mur, te Do - mi - num con - fi -

- te - mur, te Do - mi - num con - fi - te - mur, te Do - mi - num con - fi -

- te - mur, te Do - mi - num con - fi - te - mur, te Do - mi - num con - fi -

76

- te - mur. Te . . . ae - ter - num Pa - . . .

- te - mur. Te . . . ae - ter - num Pa - trem om - - nis

- te - mur.

- te - mur. Te . . . ae - ter - num

80

- trem, om - nis ter - - - ra ve - ne - ra - - tur,

ter - ra ve - ne - ra - tur, om - nis ter - ra ve - ne -

Te . . . ae - ter - num Pa - trem, om - -

Pa - trem, te . . . ae - ter - num Pa - trem om - -

84

dim.
om - nis . . . ter - ra . . . ve - ne - ra - tur,
dim.
ra - tur, ve - ne - ra - tur,
dim.
- - - nis ter - - - ra ve - ne - ra - tur,
dim.
- - - nis ter - - - ra ve - ne - ra - tur,

88

p
ve - ne - ra - tur.
p
ve - ne - ra - tur.
p
ve - ne - ra - tur.
p
ve - ne - ra - tur.

p *sf*

Più mosso.
p
Ti - bi o - mnes an - ge - li pro - cla - mant,
p
Ti - bi o - mnes an - ge - li pro -
p
Ti - bi o - mnes

93

Più mosso.
p 3 3 3 3

poco cres. *cres.*

ti - bi coe - li pro - cla - mant, . . . et

- cla - mant, ti - bi o - mnes an - ge - li pro - cla - mant, . .

an - ge - li pro - cla - mant, ti - bi o - mnes

97

The first system of the musical score consists of five staves. The top three staves are vocal parts. The first staff begins with a treble clef and a key signature of one flat. It contains the lyrics "ti - bi coe - li pro - cla - mant, . . . et". The second staff continues the vocal line with " - cla - mant, ti - bi o - mnes an - ge - li pro - cla - mant, . .". The third staff continues with "an - ge - li pro - cla - mant, ti - bi o - mnes". The fourth staff is a bass line, mostly containing rests. The fifth staff is the piano accompaniment, featuring a complex rhythmic pattern of sixteenth notes in the right hand and chords in the left hand. The word "cres." is written above the piano part on the right side.

F

u - ni - ver - - - sae po - tes - ta - tes. . . Ti - bi

. . . ti - bi coe - li, . . . et u - ni - ver - -

an - ge - li pro - cla - mant, . . . ti - bi coe - li pro

Ti - bi o - mnes an - ge - li pro -

101

The second system of the musical score consists of five staves. The top three staves are vocal parts. The first staff begins with a treble clef and a key signature of one flat. It contains the lyrics "u - ni - ver - - - sae po - tes - ta - tes. . . Ti - bi". The second staff continues with ". . . ti - bi coe - li, . . . et u - ni - ver - -". The third staff continues with "an - ge - li pro - cla - mant, . . . ti - bi coe - li pro". The fourth staff is a bass line, mostly containing rests. The fifth staff is the piano accompaniment, featuring a complex rhythmic pattern of sixteenth notes in the right hand and chords in the left hand. The word "cres." is written above the piano part on the right side. A dynamic marking "p" is present in the piano part. A fermata is placed over the first measure of the piano part. A key signature change to two flats is indicated by a double sharp sign on the bass line.

poco a poco cres.

Che - ru-bim et Se - ra-phem, . . . in - ces - sa' - bi - li

poco a poco cres.

- - sae po - tes - ta - tes. Ti - bi Che - ru bim et

poco a poco cres.

- cla - mant, et un - i - ver - - sae po - tes - ta - tes.

poco a poco cres.

- cla - mant, . . . ti - bi coe - li pro - cla - mant, et

105

poco a poco cres.

vo - - ce, . . . in - ces - sa - bi - li

Se - ra - phim, . . . ti - bi Che - ru-bim et

Ti - bi Che - ru-bim et Se - ra-phem, . .

un - - i - ver - - sae po - tes - ta - - tes. . . .

109

cres.

112

vo - ce, . . . in - ces - sa - bi - li

Se - ra - phim, in - ces - sa - bi - li

. . . in - ces - sa - bi - li vo - ce, . . .

. . . Ti - bi Che - ru - bim et Se - ra - phim, . . .

f

Detailed description: This page of a musical score contains five staves. The top four staves are vocal parts. The first staff has lyrics 'vo - ce, . . . in - ces - sa - bi - li' with a 'cres.' marking above it. The second staff has 'Se - ra - phim, in - ces - sa - bi - li' with another 'cres.' marking. The third staff continues with '. . . in - ces - sa - bi - li vo - ce, . . .'. The fourth staff has '. . . Ti - bi Che - ru - bim et Se - ra - phim, . . .'. The fifth staff is the piano accompaniment, starting with a forte 'f' dynamic. The piano part features a complex, rhythmic texture with many sixteenth notes.

115

vo - ce, . . . in - ces - sa - bi - li vo - ce pro -

vo - ce, . . . in - ces - sa - bi - li vo - ce pro -

. . . in - ces - sa - bi - li vo - ce pro -

. . . in - ces - sa - bi - li vo - ce . . . pro -

Detailed description: This page of a musical score contains five staves. The top four staves are vocal parts. The first staff has lyrics 'vo - ce, . . . in - ces - sa - bi - li vo - ce pro -'. The second staff has 'vo - ce, . . . in - ces - sa - bi - li vo - ce pro -'. The third staff continues with '. . . in - ces - sa - bi - li vo - ce pro -'. The fourth staff has '. . . in - ces - sa - bi - li vo - ce . . . pro -'. The fifth staff is the piano accompaniment, continuing the complex rhythmic texture from the previous page.

ff *rit.*

cla - - - - - mant :

ff *rit.*

cla - - - - - mant :

ff *rit.*

cla - - - - - mant :

ff *rit.*

cla - - - - - mant :

119 *ff* *pp* *rit.*

Più lento.
SOPRANO SOLO.

p

Sanc - tus, Sanc - tus, Sanc - tus, Do - mi - nus,

pp

Sanc - tus,

pp

Sanc - tus,

pp

Sanc - tus,

pp

Sanc - tus,

Più lento. $\text{♩} = \text{about } 44.$

123

poco cres.

Sanc - tus, Sanc - tus, Sanc - tus,

Sanc - tus, Do - mi-nus,

Sanc - tus, Do - mi-nus,

Sanc - tus, Do - mi-nus,

Sanc - tus, Do - mi-nus

poco cres.

3 3

127

poco cres.

Do - mi-nus, Do - mi-nus De - us, Do - mi-nus

poco cres. *mf*

Sanc - tus, Sanc - tus, Do - mi-nus De - us, Do -

Sanc - tus, Sanc - tus, Sanc - tus, Do -

Sanc - tus, Sanc - tus, Sanc - tus, Do -

Sanc - tus, Sanc - tus, Sanc - tus,

cres.

131

De - - us Sa - ba-oth, Do - mi-nus De - us

mi-nus De - us Sa - ba-oth,

mi-nus De - us Sa - ba-oth,

mi-nus De - - us,

Do - mi-nus De - us,

mf

G rit.

cres. rit.

135

Sa - ba-oth, Sanc - tus,

Sanc - - tus, Sanc - - tus, Sanc - - tus, Do - mi - nus,

Sanc - - tus, Sanc - - tus, Sanc - - tus, Do - mi - nus,

Sanc - - tus, Sanc - - tus, Sanc - - tus, Do - mi - nus,

Sanc - - tus, Sanc - - tus, Sanc - - tus, Do - mi - nus,

p a tempo.

p

pp

pp

pp

pp

a tempo.

pp

139

143

Do - mi - nus, . . .

Sanc - - tus, Sanc - - tus, Sanc - - tus,

Sanc - - tus, Sanc - - tus, Sanc - - tus,

Sanc - - tus, Sanc - - tus, Sanc - - tus,

Sanc - - tus, Sanc - - tus, Sanc - - tus,

Sanc - - tus, Do - - mi-nus, Do - mi-nus,

Do - mi-nus, Do - mi-nus De - us,

Do - mi-nus, Do - mi-nus De - us,

Do - mi-nus, Do - mi-nus De - us,

Do - mi-nus, Do - mi-nus De - us,

146

Sanc - - tus, Do - - mi-nus, Do - mi-nus,

Do - mi-nus, Do - mi-nus De - us,

Do - mi-nus, Do - mi-nus De - us,

Do - mi-nus, Do - mi-nus De - us,

Do - mi-nus, Do - mi-nus De - us,

149

De - us, Do - mi-nus De - us, *mf*
 Do - mi-nus De - us, Do - mi - nus *f*
 Do - mi-nus De - us, Sanc - - tus, *cres.*
 Do - mi-nus De - us, Sanc - - tus, *cres.*
 Do - mi-nus De - us, Sanc - - tus, *cres.*
poco a poco cres. cres.

152

De - us, Do - mi-nus De - us,
 Do - mi-nus De - us, Do - mi-nus
 Sanc - tus,
 Sanc - tus, Sanc - - tus, Do -

155

Sanc - tus,

Do - mi - nus De - us, Sanc -

De - us, Do - mi - nus De - us, Sanc - tus,

Do - mi - nus De - us, Sanc - tus,

- - mi - nus De - us, Sanc - tus, Sanc - tus,

158

Sanc - tus, Sanc - tus, Do - mi - nus,

- - tus, Sanc - tus, Sanc - tus, Do - mi - nus

Sanc - tus, Sanc - tus, Do - mi - nus

Sanc - tus, Sanc - tus, Do - mi - nus

Sanc - - - tus, Do - mi - nus

161

dim.
Do - mi - nus De - us Sa - ba - oth. . . .

dim.
De - - - us, De - us Sa - ba - oth. . . .

dim.
De - - - us Sa - ba - oth. . . .

dim.
De - - - us Sa - ba - oth. . . .

dim.
De - - - us Sa - ba - oth. . . .

dim.

Allegro.

...

f
Ple - ni sunt coe - li et ter - ra, ma - jes - ta - tis glo - ri - ae tu - - -

Allegro.

165

f

168

Ple - ni sunt coe - li et ter - ra, ma - jes - ta - tis glo - ri - ae tu - . . .
 ae, ma - jes - ta - tis glo - ri - ae tu - . . .

171

Ple - ni sunt coe - li et ter - ra, ma - jes - ta - tis glo - ri - ae tu - . . .
 ae, ma - jes - ta - tis glo - ri - ae tu - . . .
 ae, sunt coe - li et ter - ra, ma - jes - ta - tis glo - ri - ae tu - . . .

174

I
 ae, ma - jes - ta - tis glo - ri - ae tu - . . .
 ae, sunt coe - li, . . . sunt coe - li et ter - ra, ma - jes - ta - tis,
 sunt coe - li et ter - ra et ter - ra, ma - jes - ta - tis,
 Ple - ni sunt coe - li et ter - ra, ma - jes - ta - tis glo - ri - ae tu - . . .
 I

177

- ae, sunt coe - li et ter - ra, ma - jes - ta - tis glo - ri-ae
 tis glo - ri-ae tu - ae, sunt coe - li et ter - ra,
 - ta - tis, sunt coe - li et ter - ra, sunt coe - li et ter - ra,
 - ae, ma - jes - ta - tis glo - ri-ae tu -

180

tu - ae, ma - jes - ta - tis glo - ri-ae tu - ae,
 ma - jes - ta - tis glo - ri-ae tu - ae,
 ma - jes - ta - tis glo - ri-ae tu - ae, ma - jes - ta - tis
 - ae, ple - ni, ple - ni sunt coe - li et

183

ma - jes - ta - tis glo - ri-ae tu - ae,
 ple - ni sunt coe - li et ter - ra,
 glo - ri-ae tu - ae, ple - ni sunt coe - li et
 ter - ra, ple - ni sunt coe - li et ter - ra,

186

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

189

cœ - li et ter - ra, sunt cœ - li et
ter - ra, ma - jes - ta - tis, ma - jes - ta - tis, ma - jes - ta - tis,
ple - ni sunt cœ - li et ter - ra, ma - jes - ta - tis, ma - jes -
ter - ra, sunt cœ - li et ter - ra, et

192

ter - ra, ma - jes - ta - tis glo - ri - ae tu - ae,
ma - jes - ta - tis glo - ri - ae tu - ae,
- ta - tis, ma - jes - ta - tis glo - ri - ae tu - ae,
ter - ra, ma - jes - ta - tis glo - ri - ae tu - ae,

ri-ae... tu-ae, ple-ni sunt coe-li et

ri-ae tu-ae, ple-ni sunt coe-li

glo-ri-ae tu-ae, ple-ni sunt coe-li

ri-ae tu-ae, ple-ni sunt coe-li et

195

ter-ra, sunt coe-li et ter-ra, ma-jes-ta-tis

et ter-ra, coe-li et ter-ra, ma-jes-ta-tis

et ter-ra, coe-li et ter-ra, ma-jes-ta-tis

ter-ra, sunt coe-li et ter-ra, ma-jes-ta-tis

199

a tempo.

glo - - ri - ae tu - ae, glo - ri - ae . .

a tempo.

glo - - ri - ae . . tu - ae, glo - ri - ae . .

a tempo.

glo - - ri - ae tu - ae, glo - ri - ae . .

a tempo.

glo - - ri - ae tu - ae, glo - ri - ae . .

203

tu . . . ae.

tu . . . ae.

tu . . . ae.

tu . . . ae.

mf

209

214 *Largamente.* $\text{♩} = \text{♩}$
mf

216 *cres.*

218 *f*

SOPRANO SOLO.
f
 Te glo - ri - o - sus A - po - sto - lo - rum

221

cho - rus, lau -

225

det.

f Te glo - ri - o - sus A - po - sto - lo - rum cho - rus, lau - - -

f Te glo - ri - o - sus A - po - sto - lo - rum cho - rus, lau - - -

f Te glo - ri - o - sus A - po - sto - lo - rum cho - rus, lau - - -

Te glo - ri - o - sus A - po - sto - lo - rum cho - rus, lau - - -

Musical score for page 229. It includes five vocal staves and a piano accompaniment. The vocal parts are marked with a forte (*f*) dynamic. The lyrics are: "det. Te glo - ri - o - sus A - po - sto - lo - rum cho - rus, lau - - -". The piano accompaniment consists of a right-hand melody and a left-hand accompaniment.

229

f Te Pro - phe - ta - rum lau -

det.

det.

det.

det.

det.

f Te Pro - phe - ta - rum lau -

Musical score for page 234. It includes five vocal staves and a piano accompaniment. The vocal parts are marked with a forte (*f*) dynamic. The lyrics are: "Te Pro - phe - ta - rum lau -". The piano accompaniment consists of a right-hand melody and a left-hand accompaniment.

234

- da - bi - lis nu - merus, lau -

239

- det.

Te Pro - phe - ta - rum lau - da - bi - lis nu - merus, lau -

Te Pro - phe - ta - rum lau - da - bi - lis nu - merus, lau - det,

Te Pro - phe - ta - rum lau - da - bi - lis nu - merus, lau - det,

Te Pro - phe - ta - rum lau - da - bi - lis nu - merus, lau - det,

244

Te mar - ty - rum can - di - da - tus ex -

det.

lau - det.

lau - det.

lau - det.

249

This system contains the first five staves of the musical score. The top staff is a vocal line starting with a fermata and the lyrics 'Te mar - ty - rum can - di - da - tus ex -'. Below it are four staves, likely for different vocal parts or instruments, each with the word 'det.' below them. The bottom two staves are a piano accompaniment, with the first measure marked 'mf'.

er - ci - tus, lau - det.

mf

Te

mf

Te

mf

Te

mf

Te

cres.

254

This system contains the next five staves. The top staff continues the vocal line with the lyrics 'er - ci - tus, lau - det.'. Below it are four staves, each with the word 'Te' below them. The bottom two staves are a piano accompaniment, with the first measure marked 'cres.'.

259

Mar - ty - rum can - di - da - tus ex - er - ci - tus, lau - det,
 Mar - ty - rum can - di - da - tus ex - er - ci - tus, lau - det,
 Mar - ty - rum can - di - da - tus ex - er - ci - tus, lau - det,
 Mar - ty - rum can - di - da - tus ex - er - ci - tus, lau - det,

264

Te per or - bem ter - ra - rum,
 det.
 lau - det.
 det.
 det.

sanc - ta con - fi - te - tur ec - cle - si - a . . .

mf Te per or - bem ter - ra - - -

mf Te per or - bem ter - ra - - -

mf Te per or - bem ter - ra - - -

mf Te per or - bem ter - ra - - -

mf

269

. . . rum, sanc - ta con - fi - te - tur ec - cle - si - a . . .

. . . rum, sanc - ta con - fi - te - tur ec - cle - si - a . . .

. . . rum, sanc - ta con - fi - te - tur ec - cle - si - a . . .

. . . rum, sanc - ta con - fi - te - tur ec - cle - si - a . . .

cres.

274

M

Pa - trem im - men - sae ma - jes - ta - tis, im - men -

cres.

Pa - trem im - men - sae ma - jes - ta - tis,

cres.

Pa - trem im - men - sae ma - jes - ta - tis,

f *cres.*

Pa - trem im - men - sae . . . ma - jes -

Pa - - - trem im - men - sae

279

. . . sae, im - men - - sae, Pa - trem im - men - sae ma - jes - ta - - -

im - men - - sae, im - men - sae, Pa - trem im -

im - men - - sae, im - men - sae, Pa - trem im -

- ta - tis, . . . Pa - trem im - men - - sae, im - men -

ma - jes - ta - - - tis, im - men - sae ma - jes - ta - - -

284

- tis, im - men - - sae ma-jes - ta - tis. *mf* Ve:- ne -

- men-sae ma-jes - ta - - - - - tis.

- men-sae ma-jes - ta - - - - - tis.

- - sae ma - - - - - jes - ta - tis.

- - - - - tis.

290

- ran-dum tu - um ve - rum, *cres.* et u - ni-cum Fi - li -

Ve - ne - ran-dum tu - um ve - rum, *cres.* et

Ve - ne - ran - dum tu - um ve - rum, *cres.* et

Ve - ne - ran - dum tu - um ve - rum, *cres.* et

Ve - ne - ran - dum tu - um ve - rum, *cres.* et

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

296

um, et u - ni-cum, ve - - rum,
 u - ni-cum Fi - li-um, ve - ne - ran - dum ve -
 u - ni-cum Fi - li-um, ve - ne - ran - dum ve -
 u - ni-cum Fi - li-um, ve - ne - ran - dum ve -
 u - ni-cum Fi - li-um, ve - ne - ran - dum ve -

302

et u - ni-cum Fi - li - um. Sanc -
 - rum, et u - - ni-cum Fi - li - um.
 - rum, et u - - ni-cum Fi - li - um.
 - rum, et u - ni - cum Fi - li - um. . . .
 - - rum, et u - - ni - cum Fi - li -

307

312

- - [tum quo - que Pa - ra - [cli - tum Spi - ri -
cres. molto.
 Sanc - tum quo - - que Pa - ra - cli-tum,
cres. molto.
 Sanc - tum quo - - que Pa - ra - cli-tum,
mf cres. molto.
 ... Sanc - tum quo - que Pa - ra - cli-tum,
mf cres. molto.
 - um. Sanc - tum quo - - que Pa - ra - cli -

318

- tum, Sanc - tum .. quo - que Pa -
ff
 Sanc - tum quo - que Pa - ra -
ff
 Sanc - tum quo - que Pa - ra - cli - tum
ff
 Sanc - tum quo - que Pa - ra - cli - tum
ff
 - tum, Sanc - tum quo - que Pa - ra -

rit. *a tempo.*
- ra - cli-tum Spi - - ri - tum.
rit. *a tempo.*
- cli-tum Spi - - ri - tum.
rit. *a tempo.*
Spi - - ri - tum.
rit. *a tempo.*
Spi - - ri - tum.
rit. *a tempo.*
- cli-tum Spi - ri - tum.

324

rit. *f a tempo.*

330

336

342

dim.

351

Largo. Bass Solo. Tu, .

355

tu Rex glo - ri - ae Chri - ste, tu Rex

mf

359

glo - - - ri - ae Chri - - - ste, Chri -

p

363

ste, tu Rex glo - ri - ae Chri - ste, tu Rex

368

apretto. *rit.*

glo - ri - ae Chri - - ste, Chri - - -

rit.

372

a tempo. *p*

ste. Tu Pa - tris

p *a tempo.*

376

sem - - pi - ter - nus es Fi - li - us.

p

380

Tu ad li - be-ran - dum su - sce - ptu - rus

p

384

ho - mi - nem, non hor - ru - i - sti vir - gi - nis u -

388

- - te - rum. Tu de -

392

- vic - to mor - tis a - cu - le - o, tu de - vic - to mor - tis a -

396

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

400

lo rum.

Tu ad dex - te - ram De - i, tu ad dex - te - ram De - i,

mf

p

404

mf

p

allargando.

409

Piu lento.

f

p

mf

413

dim.

417

p

dim.

dim.

R
1st SOPRANO.

2nd SOPRANO.

ALTO.

TENOR. *p*

Ju - - - dex cre - de - ris, . . .

BASS.

R

dim.

421

mf cres.

Ju - dex

cres.

p

Ju - dex cre - de - ris,

Ju - dex

p

Ju - dex cre - de - ris, Ju - dex,

p

425

428

f *cres.*

Ju - dex cre - de - ris, Ju - dex cre - de - ris,

cre - de - ris, Ju - dex cre - de - ris, cre - de - ris,

Ju - dex cre - de - ris, Ju - dex cre - de - ris,

cre - de - ris, Ju - dex cre - de - ris, cre - de - ris,

cres.

Ju - dex cre - de - ris, Ju - dex, Ju - dex cre - de - ris,

431

1st & 2nd SOPRANOS. S *mf* *cres.* *Agitato.*

Ju - dex cre - de - ris, Ju - dex cre - de - ris,

cres.

mf Ju - dex cre - de - ris, Ju - dex cre -

mf *cres.*

Ju - dex cre - de - ris, Ju - dex cre - de - ris,

mf *cres.*

Ju - dex, Ju - dex, Ju - dex, Ju - dex,

mf *cres.*

cres. 3 3 *ff*
 Ju - dex cre - de - ris es - se ven - tu - - - - - rus,
cres. 3 3 *ff*
 - - de - ris, cre - de - ris es - se ven - tu - - - - - rus,
cres. 3 3
 Ju - dex cre - de - ris es - se ven - tu - - - - - rus,
cres. 3 3 *ff*
 Ju - dex cre - de - ris es - se ven - tu - - - - - rus, Ju - dex

434

Ju - dex cre - de - ris, Ju - dex
 Ju - dex cre - de - ris es - se ven - tu - rus, Ju - dex cre - de - ris
 cre - de - ris es - se ven - tu - rus, Ju - dex cre - de - ris es - se ven -

437

1st SOPRANO.

2nd SOPRANO.

ff Ju - dex

cre - de - ris, Ju - dex cre - de - ris, Ju - dex

es - se ven - tu - rus, Ju - dex cre - de - ris es - se ven - tu - rus,

- tu - rus, Ju - dex cre - de - ris es - se ven - tu - rus, Ju - dex

440

cre - de - ris es - se ven - tu - rus, Ju - dex

cre - de - ris es - se ven - tu - rus, Ju - dex

cre - de - ris es - se ven - tu - rus, Ju - dex

ere - de - ris es - se ven - tu - rus, Ju - dex

cre - de - ris es - se ven - tu - rus, Ju - dex

443

1st & 2nd SOPRANOS.

cre - de - ris es - se ven - tu - rus.

cre - de - ris es - se ven - tu - rus.

cre - de - ris es - se ven - tu - rus.

cre - de - ris es - se ven - tu - rus.

447

SOPRANO SOLO. *p dolce.*

Te er - go quae - su - mus . . tu - is

pp Te er - go

pp Te er - go

pp espressivo. Te er - go

pp dolce.

452

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

quae - su - mus tu - is fa - mu - lis sub - ve - ni, quos . . . pre - ti - o - so

quae - su - mus tu - is fa - mu - lis sub - ve - ni, quos . . . pre - ti - o - so

quae - su - mus tu - is fa - mu - lis sub - ve - ni, . . . quos . . . pre - ti - o - so

456

. . . pre - ti - o - so san - gui - ne re - de - mis - ti, quos . . .

san - gui - ne, quos re - de - mis - ti, . . .

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

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

quos pre - ti -

460

463

pre-ti-o-so san-gui-ne, pre-ti-o-so san-gui-ne re-de-

quos . . pre-ti-o-so san-gui-ne, re-de-mis-ti,

pre-ti-o-so san-gui-ne, re-de-mis-ti,

o-so san-gui-ne, re-de-mis-ti,

o-so san-gui-ne, re-de-mis-ti,

The musical score for page 463 consists of six staves. The top five staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "pre-ti-o-so san-gui-ne, pre-ti-o-so san-gui-ne re-de- quos . . pre-ti-o-so san-gui-ne, re-de-mis-ti, pre-ti-o-so san-gui-ne, re-de-mis-ti, o-so san-gui-ne, re-de-mis-ti, o-so san-gui-ne, re-de-mis-ti,". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include *pp* (pianissimo) throughout.

467

mis ti.

re de-mis-ti.

re . . de-mis ti.

re . de-mis ti.

re . . de-mis ti.

re . . de-mis ti.

re . . de-mis ti.

re . . de-mis ti.

re . . de-mis ti.

The musical score for page 467 consists of six staves. The top five staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "mis ti. re de-mis-ti. re . . de-mis ti. re . de-mis ti. re . . de-mis ti. re . . de-mis ti. re . . de-mis ti. re . . de-mis ti." The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include *pp* (pianissimo) throughout. There are markings for *cres.* (crescendo), *f* (forte), and *dim.* (diminuendo) in the piano part.

471

pp

dim.

1st & 2nd SOPRANOS.

476

mf

Ae - ter - na fac . . . cum sanc - tis tu - is, . . .

mf

Ae - ter - na fac . . . cum sanc - tis tu - is, . . .

mf

Ae - ter - na fac . . . cum sanc - tis tu - is, . . .

mf

Ae - ter - na fac . . . cum sanc - tis tu - is, . . .

cres.

Allegro con brio.

ff Ae - ter - na fac cum sanc - tis tu - is, in

ff Ae - ter - na fac cum sanc - tis tu - is, in

ff Ae - ter - na fac cum sanc - tis tu - is, in

ff Ae - ter - na fac cum sanc - tis tu - is, in

Allegro con brio. $\text{♩} = \text{♩}$

f *sf*

481

Vivace.

glo - ri - a, . . .

con spirito. *f* glo - ri - a, . . . in glo - ri - a, . . .

glo - ri - a, . . .

glo - ri - a, . . .

Vivace.

sf *sf* *mf*

486

490

ri - a nu - me - ra - ri, ae - ter - - na,
in glo - -

494

in glo - - ri - a nu - me - ra - - ri,
glo - - ri - a,
- - ri - a, nu - me - ra - - ri, ae - ter - - na,
ae - ter - - na, ae - ter - -

498

ae - ter - - na fac cum
ae - ter - - na,
glo - ri - a, ae - ter - - na, ae - ter - - na,
na, ae - ter - - na

502

sanc - tis tu - - is, ae - ter - na
ae - ter - na fac cum
ae - ter - na fac cum sanc - tis tu - - is,
fac cum sanc - tis tu - - is,

506

fac cum sanc - tis, ae - ter - na
sanc - tis tu - - is, in glo - - ri - a,
ae - ter - na fac cum
ae - ter - na fac cum sanc - tis tu - is,

510

fac cum sanc - tis tu - is, in glo - -
ae - ter - na fac cum
sanc - tis tu - - is, ae - ter - -
ae - ter - na fac cum sanc - tis tu - - is, in

514

ri - a, in glo - ri - a nu - me - ra - ri,
 sanc - tis tu - is, in glo - ri - a nu - me - ra - ri,
 na in glo - ri - a nu - me - ra - ri,
 glo - ri - a, in glo - ri - a nu - me - ra - ri,

519

ae - ter - na fac cum sanc - tis tu - is, in glo - ri - a
 ae - ter - na fac cum sanc - tis tu - is, in glo - ri - a
 ae - ter - na fac cum sanc - tis tu - is, in glo - ri - a
 ae - ter - na fac cum sanc - tis tu - is, in glo - ri - a

524

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

cres. Animando.

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

sanc - tis, cum sanc - tis tu - is, in glo - ri - a nu - me - ra - ri,

ri - a nu - me - ra - ri, cum sanc - tis

Animando.

528

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

ri - a nu - me - ra - ri,

cum sanc - tis tu - is in glo - ri - a,

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

sf

532

ff

in glo - ri - a, nu - me -

in glo - ri - a, nu - me -

in glo - ri - a, nu - me -

ff

in glo - ri - a,

ff

536

ra - ri.
ra - ri.
ra - ri.
nu - me - ra - ri.

541

dim. rit. p

Segue.

547

Allegretto. *mf*
Sal - vum fac, ..

Allegretto. *p*

554

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

559

564

ne,
CHORUS.
TENOR.

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

1st Bass.

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

2nd Bass.

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

570

mf

sal - - - vum fac, . . . Do-mi - ne, . . . Do - mi -

mi - ne,

mi - ne,

Do - mi - ne,

575

Y

ne, Et

sal - - - vum fac, . . . Do-mi - ne, . . . Do - mi - ne,

sal - - - vum, sal - vum fac, Do - mi - ne,

sal - - - vum, sal - vum fac, Do - mi - ne,

Y

580

be-ne-dic he-re-di-ta-ti tu-ae, be-ne-dic, be-ne-dic

et be-ne-dic he-re-di-ta-ti

et be-ne-dic he-re-di-ta-ti

et be-ne-dic he-re-di-ta-ti

585

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

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

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

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

590

Z Animato. *p*

Et

f Et re-ge, re-ge,

f Et re-ge, re-ge,

f Et re-ge, re-ge,

Et re-ge, re-ge,

Animato. *sf* *p*

re - - - ge e - os, *mf* et ex -

et re - - ge, et ex - tol - le in ae - ter-num, *f*

et re - - ge, et ex - tol - le in ae - ter-num, *f*

et re - - ge, et ex - tol - le in ae - ter-num, *f*

595

tol - - - le, *cres.* et ex - tol - - - le, ex -

et ex - tol - - - le, *mf* et ex -

et ex - tol - - - le, *mf* et ex -

et ex - tol - - - le, *mf* et ex -

et ex - tol - - - le, *mf* et ex -

601

tol - - - le, ex - tol - - - le, ex -

tol - - - le, *cres. molto.* ex -

tol - le, ex - tol - - - le

tol - le, ex - tol - - - le

607

AA

tol - le . . il - los in ae - ter - - num,

tol - le il - los in ae - ter - - num,

il - los in ae - ter - num, in ae - ter - - num, et ex -

il - los in ae - ter - num, in ae - ter - - num, et ex - tol -

612

ex - tol

et ex - tol - le . . in ae - ter - num, ex - tol - le, ex -

tol - le il - los . . in ae - ter - num, ex - tol - le, ex -

le, ex - tol - le . . in ae - ter - num, ex - tol - le, ex -

617

le in ae - ter - - num.

tol - le in ae - ter - - num.

tol - le in ae - ter - - num.

tol - le in ae - ter - - num.

623

628

sf *dim.*

633

sf *sempre dim.*

638

sf *dim.*

644

sf *pp* *sempre dim.*

610

Andante grazioso.

SOLI OR SEMI-CHORUS.
1st SOPRANO. *p* *mf*

Per sin - gulos di - es be - ne - di - cimus te. Et lau -

2nd SOPRANO. *p* *mf*

Per sin - gulos di - es be - ne - di - cimus te. Et lau -

CONTRALTO. *p* *mf*

Per sin - gulos di - es be - ne - di - cimus te. Et lau -

Andante grazioso.

p dolce.

614

cres. *f*
 da - mus no - men tu - um, lau - da - mus, lau -
cres. *f*
 da - mus no - men tu - um, lau - da -
cres.
 da - mus no - men tu - um, lau -

617

p *cres.*
 da - mus in sae - culum, et in
p *cres.*
 mus, lau - da - mus, in sae - culum, et in
p *cres.*
 da - mus, in sae - cu - lum,

620

f CC
 sae - cu - lum . . . sae - cu - li.
f
 sae - cu - lum sae - cu - li.
f
 et in sae - cu - lum sae - cu - li. CC

623

Dig-na-re Do-mi-ne . . di-e is-to, si-ne pec-ca-to nos cu-sto-di-re,
 Dig-na-re Do-mi-ne . . di-e is-to, si-ne pec-ca-to nos cu-sto-di-re,
 Dig-na-re Do-mi-ne . . di-e is-to, si-ne pec-ca-to nos cu-sto-di-re,

pp

627

si-ne pec-ca-to nos cu-sto-di-re.
 si-ne pec-ca-to nos cu-sto-di-re.
 si-ne pec-ca-to nos cu-sto-di-re.

pp
pp
pp
p

631

Do-mi-ne, . . Do-mi-ne,
 Do-mi-ne, . . Do-mi-ne, . .
 Do-mi-ne, . . Do-mi-ne, . . Do-

p
p
p
mf

634

DD *p* Per sin - gu - los di - es be - ne - di - ci - mus te. Et lau -

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

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

637

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

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

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

640

cres. *f* *dim.* da - mus in sae - cu - lum, et in sae - cu - lum sae - cu -

cres. *f* *dim.* mus, lau - da - mus in sae - cu - lum, . . et in sae - cu - lum sae - cu -

cres. *f* *dim.* da - mus in sae - cu - lum, - et in sae - cu - lum sae - cu -

cres. *f* *dim.*

643

EE

li. Dig-na-re Do-mi-ne . . di-e is-to,

li. Dig-na-re Do-mi-ne . . di-e is-to,

li. Dig-na-re Do-mi-ne . . di-e is-to,

EE

pp

647

si-ne pec-ca-to nos cu-sto-di-re, si-ne pec-ca-to nos cu-sto-di-

si-ne pec-ca-to nos cu-sto-di-re, si-ne pec-ca-to nos cu-sto-di-

si-ne pec-ca-to nos cu-sto-di-re, si-ne pec-ca-to nos cu-sto-di-

651

pp re, nos cu-sto-di-re.

pp re, nos cu-sto-di-re.

pp re, nos cu-sto-di-re.

pp

656

Lento.

661

CHORUS.
1st SOPRANO.

2nd SOPRANO. *mf cres.*

1st ALTO. *cres.* Mi-se -

2nd ALTO. Mi-se - re - re no - stri, *cres.*

TENOR. *p* Mi-se - re - re no - stri, *cres.* mi-se -

BASS. *p* Mi-se - re - re no - stri, mi-se - re - re, *cres.*

665

mf Mi-se - re - re no - stri, *ff* mi-se - re - re no - stri,

- re - re no - stri, mi-se - re - re, mi-se - re - re,

mi-se - re - re no - stri, mi-se - re - re,

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

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

- re - re, mi-se - re - re no - stri, mi-se - re - re,

670

Do - mi-ne, Do - mi-ne, mi - se - re - re, mi - se - re - re.

Do - mi-ne, Do - mi-ne, mi - se - re - re, mi - se - re - re.

Do - mi-ne, Do - mi-ne, mi - se - re - re, mi - se - re - re.

Do - mi-ne, Do - mi-ne, mi - se - re - re, mi - se - re - re.

Do - mi-ne, Do - mi-ne, mi - se - re - re, mi - se - re - re.

Do - mi-ne, Do - mi-ne, mi - se - re - re, mi - se - re - re.

Do - mi-ne, Do - mi-ne, mi - se - re - re, mi - se - re - re.

675

Andantino. **SOPRANO SOLO.**

Fi - at . . . mi - se - ri -

Andantino.

p

679

- cor - di - a, fi - at . . . mi - se - ri - cor - di - a, fi - at . . . mi - se - ri -

BASS SOLO.

Fi - at . . . mi - se - ri - cor - di - a, fi - at . . . mi - se - ri - cor - di - a tu - a

poco cres. *dolce.*

683

cor - - di - a Do - mi - ne su - per nos, *mf* GG

Do - - - mi - ne su - per nos, GG mi - se - ri -

poco cres.

687

mi - se - ri - cor - - di - a, Do - - -

- cor - - di - a tu - - a Do - mi - ne su - per nos, Do -

691

mi - ne su - per nos, Do - - - mi - ne, Do - - -

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

cres. *dim.*

695

mi - ne, *p* quem - ad - modum spe - ra - vi - mus in

Do - - - mi - ne, *p* quem - ad - modum spe -

698

cres.
te, quem - ad - modum spe - ra - vimus in te, spe - ra - vi - mus . .

cres.
ra - vimus in te, . . . spe - ra

702

poco dim. *cres.*
in . . te, . . spe - ra - vi - mus . . in te, spe - ra - vi - mus . . in te, spe -

poco dim. *cres.*
vimus in te, spe - ra - vimus in te, spe - ra - vimus in

705

cres. molto. *rit.*
ra - vi - mus . . in te, . . spe - ra - vimus, spe - ra - vi - mus in

cres. molto. *rit.*
te, spe - ra - vimus, spe - ra - vi - mus in

709

f *rit.* HH *tempo, Animato.*
te, quem - ad - modum spe - ra - vi - mus . . in te.

f *rit.* HH *tempo, Animato.*
te, quem - ad - modum spe - ra - vi - mus . . in te.

715

cres.

CHORUS.
Allegro.

719

f

Allegro.

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

722

f

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

726

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

730

II *f* In te Do - mi - ne spe - ra - vi, non con -
 - fun - dar in ae - ter - num, non con - fun - dar, in te Do - mi - ne, in
 te spe - ra - vi, in te spe - ra - vi, in
 te Do - mi - ne spe - ra - vi, in te spe - ra - vi, in

734

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

737

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

740

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

743

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

746

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

749

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

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

752

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

755

SOPRANO SOLO. *mf* In te Do - mi - ne, in te spe - ra - - - *cres.*

BASS SOLO. *f* In te Do - mi - ne, in te spe - ra - - -

num,

ter - num,

num,

dar,

759

p *cres.*

vi, . . . in te spe - ra - - -

vi, in te . . . spe - ra - - -

763

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

767

mf
p
cres.

in te Do - mi - ne, in te spe - ra -
in te Do - mi - ne, in te spe - ra -
ter - num,
- num,
ter - num,
- num,

770

f
mf

vi, in te . . . spe-ra

vi, . . . in te spe-ra

774

vi,

vi,

non con-fun-dar in ae-cres.

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

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

non con-fun-dar,

non con-fun-dar,

mf

778

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

cres.
mf cres.

781

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

LL agitato.
f
cres.

784

f agitato.
 - - - vi, in te Do - - mi-ne spe - ra
f agitato.
 - - - ra - vi, in te Do - - mi-ne spe - ra
f cres.
 non con - fun - dar in ae - ter - num,
f cres.
 non con - fun - dar in ae - ter - num,
f cres.
 non con - fun - dar in ae - ter - num,
f cres.
 non con - fun - dar in ae - ter - num,
mf

787

- - - vi, in te Do - mi-ne spe - ra - vi,
 - - - vi, in te Do - mi-ne spe - ra - vi,
f cres.
 non con - fun - dar in ae - ter - num, *ff cres.*
f cres.
 non con - fun - dar in ae - ter - num, *ff cres.*
f cres.
 non con - fun - dar in ae - ter - num, *ff cres.*
f cres.
 non con - fun - dar in ae - ter - num, *ff cres.*
ff

790

ff in te spe - ra

in te . . spe - ra vi,

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

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

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

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

793

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

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

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

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

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

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

797

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

801

mf cres. non con - fun - dar, non con - fun - dar,
mf cres. non con - fun - dar, non con - fun - dar,
 - fun - dar, non con - fun - dar, non con -
 - fun - dar, non con - fun - dar, non con -
 - fun - dar, non con - fun - dar, non con -
 - fun - dar, non con - fun - dar, non con -

805

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

809

NN *Tempo 1mo.*

ter - num,
 ter - num,
 - ter - num, in ae - ter - num,
 - ter - num, in te Do - mi - ne spe -
 - fun - dar in ae - ter - num, in te Do - mi - ne spe - ra - vi,
 NN *Tempo 1mo.*

813

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

817

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

821

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

825

Meno mosso.

te, in *f*
 te, in *f*
 te, in te . . . Do - mi - ne spe - ra - vi, *f*
 te, in te . . . Do - mi - ne spe - ra - vi, *f*
 te, in te . . . Do - mi - ne spe - ra - vi, *f*
 te, in te . . . Do - mi - ne spe - ra - vi, *f*
 te, in te . . . Do - mi - ne spe - ra - vi, *f*

829

te spe - ra - - vi, non con - fun - dar

te spe - ra - - vi, non con - fun - dar

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

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

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

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

in ae - ter - num.

in ae - ter - num.

ter - num.

ter - num.

ter - num.

ter - num.

ter - num.

833

838

THE END.



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