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Te deum laudamus

Wolf, Joseph Franz

Breslau, [um 1838]

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Siona, Hoff 5.

Te docum laudamus.



für Herrsinnigen Spex mit Orgelpoxbegleitung

von

Joseph Franz Wolf.

~~_____~~

R 1156



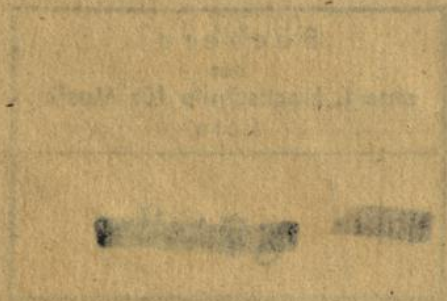
Bücherei
der
staatl. Hochschule für Musik
Köln

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D. Leipziger allgemeine musikal. Zeitung 1838. P. 533.

Leipziger 1840. P. 165.

Wiener Anzeiger 1840. P. 182.





Eine Sammlung
leicht ausführbarer Cantaten u. Kirchenstücke
für den sonn- und festtäglichen Gottesdienst,
von verschiedenen Componisten
der ältern und neuern Zeit.

in Partitur.

5^{tes} Heft.

Breslau bei Carl Weinhold.



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THE DEPARTMENT OF THE ARMY
WASHINGTON, D. C.

General Sherman

General Sherman

General Sherman



TE DEUM LAUDAMUS

Der Ambrosianische Lobgesang

für die am 27. October 1835,

in der Cathedrale zu Breslau gefeierten Tage der Wahl u. Weihe

und am 28. September 1836

DES HOCHWÜRDIGSTEN UND ERNÄHDIGSTEN HERZOGS

Leopold Grafen



von Sedlnitzky

FÜRST-BISCHOF VON BRESLAU

Doctor der Theologie Ritter des rothen Adlerordens, etc. etc.

in Musik gesetzt
und
SEINER FÜRST-BISCHÖFLICHEN GNADEN

in tiefster Ehrfurcht gewidmet

von

Joseph Franz Wolf.

Eigenthum des Verlegers.

Breslau, bei C. Weinhold.

1838

No. 590.



VERKENIUS

Dr. J. R. H. B. G. M.erei
der
staatl. Hochschule für Musik
Köln

1. Die beigefügte Orgelbegleitung kann bei der Ausführung des vorliegenden Werkes wegbleiben, wiewohl eine angemessene Ausführung derselben die Wirkung des Ganzen fördern wird. Hinsichtlich der Ausführung dieser Orgelbegleitung wird bemerkt, dass beim Registriren der Orgel darauf Rücksicht genommen werden sollte, dass der Gesang von der Orgel begleitet aber nicht gedrückt werden dürfe. Obwohl nun die Anzahl des Gesangchores als maassgebend zu betrachten ist, so werden bei mässiger Sängerszahl
- die mit *ff* bezeichneten Stellen mit vier achtfüssigen Labialstimmen f: etwa einer offenen und einer gedeckten Flöte, einem Prinzipal- und einer Salizetstimme; f:
 - die mit *f* bezeichneten Stellen mit drei achtfüssigen Labialstimmen f: etwa eine offene u: eine gedeckte Flöte nebst Salizet; f:
 - die mit *mf* bezeichneten Stellen mit zwei achtfüssigen Labialstimmen f: eine Flöte und Salizet; f:
 - die mit *p*. bezeichneten Stellen mit einer achtfüssigen Flöte
- auf dem Manual, das Pedal aber mit einer verhältnissmässigen Anzahl von acht u. sechsachtfüssigen Labialstimmen zu spielen sein. Die mit dem Worte manualiter bezeichneten Stellen sind ohne, die mit Pedale bezeichneten aber mit Pedal zu spielen.
2. Die beigefügte Orgelbegleitungsstimme wird beim Einüben des Gesanges fast durchaus als vollständiger Klavierauszug benutzt werden können.

Machzels Metronom ♩ = 76.
Andante maestoso.

Violino 1^{mo}.

Violino 2^{do}.

Viola.

Oboe 1. et 2.

Clarinetto 1. et 2. in C.

Fagotto 1. et 2.

Corno 1. et 2. in C.

Tromba 1. et 2. in C.

Timpani in C.

Trombone Alto.

Tromb. Tenore et Basso.

Soprano.

Alto.

Tenore.

Basso.

Violoncello et Violone.

Organo.

The musical score is arranged in a standard orchestral format. The vocal parts (Soprano, Alto, Tenore, Basso) are written in a four-part setting. The lyrics are in Latin and German. The instrumental parts include Violino 1^{mo}, Violino 2^{do}, Viola, Oboe 1. et 2., Clarinetto 1. et 2. in C., Fagotto 1. et 2., Corno 1. et 2. in C., Tromba 1. et 2. in C., Timpani in C., Trombone Alto, Tromb. Tenore et Basso, Violoncello et Violone, and Organo. The organ part is marked with 'manualiter' and 'Pedale'. The tempo is 'Andante maestoso' with a metronome marking of ♩ = 76. The key signature is one flat (B-flat major or D minor).

Bücherei
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Musical score for instruments, including strings and woodwinds, with various rhythmic patterns and dynamics.

mus. heit; te ae-ter-num pa-trem om-nis ter-ra ve-ne-ra-tur ti-bi om-nes omnes
 Dich Du ew'-ger Va-ter Dich ver-eh-ren al-le Lan-de, Dir nur, Dir nur singt der

mus. heit; te ae-ter-num pa-trem om-nis ter-ra ve-ne-ra-tur ti-bi omnes
 Dich Du ew'-ger Va-ter Dich ver-eh-ren al-le Lan-de, Dir nur singt der

mus. heit; te ae-ter-num pa-trem om-nis ter-ra ve-ne-ra-tur ti-
 Dich Du ew'-ger Va-ter Dich ver-eh-ren al-le Lan-de, Dir

mus. heit; te ae-ter-num pa-trem om-nis ter-ra ve-ne-ra-tur ti-bi omnes
 Dich Du ew'-ger Va-ter Dich ver-eh-ren al-le Lan-de, Dir nur singt der

Musical score for voices and piano accompaniment, including lyrics in Latin and German.

Musical score for instruments, including strings and woodwinds. The score consists of 12 staves. The upper staves (1-4) are for woodwinds and upper strings, while the lower staves (5-12) are for lower strings and bass. Dynamic markings include *pp.* (pianissimo) and *crescendo*.

Vocal score for a choir with German and Latin lyrics. The score consists of 6 staves. The upper staves (1-3) are for Soprano, Alto, and Tenor parts, while the lower staves (4-6) are for Bass and Piano accompaniment. The lyrics are in German and Latin. Dynamic markings include *mf* (mezzo-forte). The text includes: *an-geli ti-bi coe-li et uni-versae po-tes-ta-tes ti-bi Cherubim et Sera-aphim in-ra-pha-im mit-*

The first system of the musical score consists of eight staves. The top four staves contain intricate rhythmic patterns, likely for a keyboard instrument, with dynamic markings such as *ff* and *f*. The bottom four staves are mostly empty, indicating that the vocal parts have not yet entered.

The second system of the musical score includes vocal lines and piano accompaniment. The vocal parts enter with the lyrics: *ces fa-bi-li-vo-ce procla-mant un-end-ti-chen Chö-ren auffjauch-xen*. The piano accompaniment features a prominent bass line with dynamic markings like *ff* and *f*. The system concludes with the instruction *for.* (forte).

Pedale. *manualiter.*

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle six staves contain various musical notations, including notes, rests, and dynamic markings. The music is written in a historical style with a complex rhythmic structure.

The second system of the musical score includes vocal lines and a piano accompaniment. The lyrics are in Latin and are written below the vocal staves. The piano part is at the bottom of the system.

Do minus De - us Sa - ba - oth!
bist du o Herr Gott Sa - ba - oth!

Do minus De - us Sa - ba - oth!
bist du o Herr Gott Sa - ba - oth!

Dominus De - us Sa - ba - oth!
bist du o Herr Gott Sa - ba - oth!

Do minus De - us Sa - ba - oth!
bist du o Herr Gott Sa - ba - oth!

ple - ni sunt coe - li et terra coe - li et ter - ra ple - ni
voll sind die Him - mel und Wel - len voll sind die Wel - ten

ple - ni sunt coe - li et terra coe - li et ter - ra ple - ni
voll sind die Him - mel voll sind die Him - mel voll sind die Him - mel

ple - ni sunt coe - li et terra coe - li et ter - ra coe - li et
voll sind die Him - mel und Wel - ten coe - li et
die Him - mel

Pedale.

The musical score consists of several systems of staves. The upper systems are instrumental, while the lower systems include vocal lines with German lyrics. The lyrics are: "ni ple ni ma strahle vom Glan tis glo ri ae tu ae ple ni der und der Erd kreis mf strahlt jes ta vom Glan ze gött ti cher Schön heit und der ter ra ple ni ma strahle jes ta vom Glan tis glo ri ae tu ae ple ni der und der Erd kreis mf strahlt jes ta vom Glan ze gött ti cher Schön heit und der ter ra ple ni ma strahle jes ta vom Glan tis glo ri ae tu ae ple ni der und der Erd kreis mf strahlt".

Dynamic markings include *mf*, *cresc.*, *cresc.*, *ff*, and *ff*. The score is marked *manualliter.* at the bottom right.

mf: *cres- cen- do.*

mf: *crescen- do.*

mf: *crescendo*

mf: *crescendo.*

mf:

mf:

mf:

mf:

mf *cres- cen- do*

majesta- tis ma- jes- ta- tis glo- ri- ae tu- ae-
ganze Erdkreis strahlt vom Glan- ze gött- ti- cher Schön- heit.

majesta- tis ma- jes- ta- tis glo- ri- ae tu- ae-
ganze Erdkreis strahlt vom Glan- ze gött- ti- cher Schön- heit.

majes- tatis ma- jes- ta- tis glo- ri- ae tu- ae-
ganze Erdkreis strahlt vom Glan- ze gött- ti- cher Schön- heit.

majes- tatis ma- jes- ta- tis glo- ri- ae tu- ae-
ganze Erdkreis strahlt vom Glan- ze gött- ti- cher Schön- heit.

cres- cen- do

Pedale.

This page of a handwritten musical score features a multi-voice choir and a keyboard instrument. The score is organized into systems of staves. The top system consists of five staves, likely representing Soprano, Alto, Tenor, Bass, and a fifth voice part. The second system contains five empty staves, possibly for a second set of voices or instruments. The third system includes three staves with vocal parts and a keyboard part. The vocal parts are marked with *p.* (piano) and the lyrics "Te glori- Dich preisen". The keyboard part is marked with *pp.* (pianissimo) and the instruction "manualiter". The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.

Musical score for the upper part of the page, featuring multiple staves with various musical notations including clefs, notes, rests, and dynamic markings like 'p.' and 'mf.'

ostus. A. posto. lo. rum. chorus
hoch der. A. po. stel. Lob. ge. sän. ge.
ostus. A. posto. lo. rum. chorus
hoch der. A. po. stel. Lob. ge. sän. ge.
ostus. A. posto. lo. rum. cho. rus.
hoch der. A. po. stel. Lob. ge. sän. ge.
ostus. A. po. stolo. rum. cho. rus.
hoch der. A. po. stel. lob. ge. sän. ge.

Te propheta rum laudabi lis nu merus
Dich rühmet auch der Prophe ten hochwürdig ge Zahl.
Te pro pheta rum laudabilis nu me rus
Dich rüh met auch der Prophe ten hochwürdig ge Zahl.
Te prophetarum lauda bilis nu me rus.
Dich rühmet auch der Prophe ten hochwürdig ge Zahl.
Te propheta rum lau dabi lis nu me rus.
Dich rühmet auch der Pro pheten hochwürdig ge Zahl.

Te Marti rum
Dir jubelt im
Te Marti rum
Dir jubelt im
Te Marti rum
Dir ju belt im
Te Marti rum
Dir ju belt im

Vicello.
Vicello.
Vicello et Cont rabass.
manualliter.
Pedale.

f *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

candi- da- tus lau- dat ex- er- ci- tus *lau- dat laudat ex- er- citus* *Te per*
Sie- ges- glanz der Mär- ty- rer Hel- den- schaar *Dir Dir jubelt die Hel- denschaar* *Dich be-*

candi- da- tus laudat ex- er- ci- tus *lau- dat laudat ex- er- citus* *Te per or-*
Sie- ges- glanz der Mär- ty- rer Hel- denschaar. *Dir Dir jubelt die Hel- denschaar* *Dich be- ken-*

can- dida- tus laudat ex- er- ci- tus *laudat lau- dat ex- er- ci- tus* *Te per or-*
Sie- gesglanz der Märty- rer Hel- den- schaar *Dir Dir ju- belt die Hel- den- schaar* *Dich be- ken-*

can- di- datus laudat ex- er- citus *lau- dat laudat ex- er- ci- tus* *Te per or- bem ter-*
Sie- gesglanz der Märty- rer Hel- denschaar *Dir Dir ju- belt die Hel- denschaar* *Dich be- ken- net die*

cres- cendo.

manuatten. Pedale.

The first system of the musical score consists of ten staves. The top two staves are vocal parts, likely soprano and alto, with lyrics written below them. The remaining eight staves are for piano accompaniment, including two grand staves (treble and bass clef) and four individual staves for various instruments.

The second system continues the musical score with vocal parts and piano accompaniment. The lyrics are written below the vocal staves. The piano accompaniment includes grand staves and individual instrument staves.

Lyrics (German):
 or kennt in al-ten Völ- kern des Erd- balls sancta con- fi- te- tur eccl- e- si- a
 bem ter ra- rum per or- bem ter ra- rum sancta con- fi- te- tur eccl- e- si- a
 net die heil- ge Kirch be- ken- net in al- ten al- ten Völ- kern des Erd- balls Dich be- ken- net
 bem te per or- bem ter ra- rum san- cta con- fi- te- tur
 net Dich be- ken- net die heil- ge Kirch in al- ten Völ- kern
 ra- rum/ sancta con- fi- te- tur ec- cle- si- a sanc-
 heil- ge Kirch/ Dich be- kennt die hei- ti- ge Kirch die Kirch die

manualiter

Pedale.

Instrumental score for strings and woodwinds. The score consists of multiple staves. Dynamics include *p.* (piano) and *p. dol.* (piano dolente). The music features melodic lines with slurs and rests.

Vocal and piano accompaniment score. The vocal parts include German and Latin lyrics. Dynamics include *mf.* (mezzo-forte), *p.* (piano), and *p. dol.* (piano dolente). The piano part includes the instruction *manqualiter.*

a sie sanc die ta ecclē si a. heil ge kir che. *mf.* *cres cen do* *Patrem immensae majes tis* *Ve ne randum*
 Va ter in un ge ahn tem Glan ze Dei nen wah ren
 sanc die heil ge kir che. *mf.* *Patrem immensae majes tis* *Ve ne*
 Va ter in un ge ahn tem Glan ze Dei nen
 sanc die heil ge kir che. *mf.* *Patrem immensae majes ta tis* *Ve ne randum*
 Va ter in un ge ahn tem Glan ze Dei nen wah ren
 ta ecclē si a. heil ge kir che. *mf.* *Patrem immensae majes ta tis* *Ve ne randum*
 Va ter in un ge ahn tem Glan ze Dei nen wah ren

Instrumental musical score for strings and woodwinds. The score consists of 11 staves. The top two staves are for Violins I and II, the next two for Violins III and IV, and the bottom three for Celli and Double Basses. The woodwind section includes Flutes, Oboes, Clarinets, Bassoons, and Basses. The music is written in a common time signature and features a variety of rhythmic patterns, including sixteenth and thirty-second notes. Dynamics markings such as *f* (forte) and *mf* (mezzo-forte) are present throughout the score.

Vocal and piano accompaniment with Latin lyrics. The vocal parts are arranged in four staves (Soprano, Alto, Tenor, Bass). The piano accompaniment is on the bottom two staves. The lyrics are in Latin and German. The vocal lines are marked with dynamics such as *f* and *mf*. The piano part includes a *Pedale* marking at the bottom.

tu-um/verum/et u-nicum/fi-li-um/
 Dei/nen/ein-xi-gen an-be-tungswürdigen Sohn.

san-ctum/ quo-que para-clitum/ Spi-ri-
 Glei-cher/ wei-se den trö-stenden/ heil- gen

randum tuum/ verum/ fili-um/
 wahren/ Deinen/ wahren/ ein-xigen Sohn.

san-ctum/ quo-que para-clitum/ Spi-ri-
 Glei-cher/ wei-se den trö-stenden/ heil- gen

tu-um/ve-rum/ fi-li-um/
 Dei/nen/ wahren/ ein-xi-gen/ Sohn.

san-ctum/ quo-que para-clitum/ Spi-ri-
 Glei-cher/ wei-se den trö-stenden/ heil- gen

tu-um/ve-rum/ fi-li-um/
 i-nen/ wahren/ ein-xi-gen/ Sohn.

san-ctum/ quo-que para-clitum/ Spi-ri-
 Glei-cher/ wei-se den trö-stenden/ heil- gen

Pedale.

This page of a handwritten musical score contains several systems of staves. The top system consists of five staves with dense musical notation, including many sixteenth and thirty-second notes. Below this, there are four systems of staves, each starting with the instruction *a due.* in the first staff of the system. The second and third staves in these systems contain rests, while the first and fourth staves have musical notation. The bottom system features a grand staff (treble and bass clefs) with musical notation, and above it, four staves with the instruction *tum. Geist.* and rests. The paper is aged and shows some staining.

The musical score is written in 3/4 time and consists of several staves. The top section features a vocal line with lyrics: "Tu Du", "Rex Herr", and "Tu Rex tu Rex glo Herr du o Herr Hö". The piano accompaniment includes a section for 3 Tromboni and a section for the organ with markings for "manualiter" and "Pedale manualiter". The score is marked with dynamics such as *ff*, *f*, and *mf*.

The first system of the score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle six staves are for the piano accompaniment, featuring complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include 'f' (forte) and 'V' (crescendo). The music is in a key with one sharp (F#) and a 3/4 time signature.

The second system of the score contains five vocal staves with lyrics in German and Latin. The lyrics are:

German: *riae Chris nig Ge salb te! Du! Patris Du Herr tu Pa tris sem pi ter nus es du des Va ters ew ger Sohn*

Latin: *riae Chris nig Ge salb te! Du! Patris Du Herr tu Pa tris sem pi ter nus es du des Va ters ew ger Sohn*

The vocal lines are in various clefs (soprano, alto, tenor, and bass). The lyrics are written below the notes. The system concludes with the instruction *Ped. manualiter.*

The first system of the score consists of ten staves of piano accompaniment. The top two staves are in treble clef, and the bottom two are in bass clef. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings include *p*, *pp*, and *ppp*. A *tr* (trill) is indicated in the fifth staff.

diminuendo.

fi-ew-ger li-us Sohn *Tu ad li-be-ran-dam suscep-tu-rus homi-nem* *non horru-is-ti virgi-nis*
 Als, zur Menschheit Hei-le, du als Mensch her-nieder kamst, war dir nicht zu ge-rin-ge der

diminuendo

fi-ew-ger li-us Sohn *Tu ad li-be-ran-dam suscep-tu-rus homi-nem* *non horru-is-ti virgi-nis*
 Als, zur Menschheit Hei-le, du als Mensch her-nieder kamst, war dir nicht zu ge-rin-ge der

diminuendo.

fi-ew-ger li-us Sohn *Tu ad li-be-ran-dam suscep-tu-rus homi-nem* *non horru-is-ti vir-gi-nis*
 Als, zur Menschheit Hei-le, du als Mensch her-nieder kamst, war dir nicht zu ge-rin-ge der

mi-nuendo

do-

p manualiter. pp

The second system of the score contains vocal parts and piano accompaniment. It features five vocal staves (Soprano, Alto, Tenor, Bass, and another Soprano) and two piano staves. The vocal lines include Latin lyrics and German translations. The piano accompaniment continues with dynamic markings of *p* and *pp*, and includes the instruction *manualiter.*

pp. ppp. poco a poco cres- cen-
poco a poco cres- cen-
poco a poco

u- te - rum / Tu de victo mor- tis ac- u- le- o a pe- ru- is- ti a pe- ru- is- ti cre-
Jungfrau Leib. Du xer- brachest sieg- reich' des To- des Macht und schlossest auf und schlos- sest auf allen/

u- te - rum / Tu de vic- to mor- tis ac- u- le- o a pe- ru- is- ti a pe- ru- is- ti cre-
Jungfrau Leib. Du xer- brachest sieg- reich' des To- des Macht. und schlossest auf und schlos- sest auf allen/

u- te - rum / Tu de vic- to mor- tis ac- u- le- o a pe- ru- is- ti a pe- ru- is- ti cre-
Jung- frau Leib. Du xerbrachest sieg- reich' des To- des Macht und schlossest auf allen Gläubigen auf allen/

u- te - rum / Tu de vic- to mor- tis ac- u- le- o a pe- ru- is- ti a pe- ru- is- ti cre-
Jung- frau Leib. Du xer- brachest sieg- reich' des To- des Macht. und schlossest auf allen Gläubigen auf allen/

pp. ppp. p Bassi tutti pp. cres.

do. mf. *eres cen do. mf.*

mf.

p. ppp.

pp. ppp.

pp. ppp.

pp. ppp.

pp. ppp.

cen do.

den ti bus reg na reg na coe lo rum/regna coe lo rum.
Gläubigen die Rei che die Rei che der Him mel die Rei che der Him mel,

mf.

den ti bus reg na reg na coe lo rum/regna coe lo rum.
Gläubigen die Rei che die Rei che der Him mel die Rei che der Him mel.

mf.

den ti bus reg na reg na coe lo rum/reg na coe lo rum.
Gläubigen die Rei che die Rei che der Him mel die Rei che der Him mel.

mf.

den ti bus reg na reg na coe lo rum/reg na coe lo rum.
Gläubigen die Rei che die Rei che der Him mel die Rei che der Him mel.

mf.

*Tu ad
Du du*

mf.

*Tu ad
Du du*

cen do.

p. ppp.

pp. ppp.

pp. ppp. Pedal.

The first system of the musical score consists of ten staves. The top staff is a treble clef with a melodic line. The second staff is a bass clef with a supporting line. The third and fourth staves are grand staves (treble and bass clefs) with chords. The fifth and sixth staves are grand staves with chords and some melodic fragments. The seventh and eighth staves are grand staves with chords. The ninth and tenth staves are grand staves with chords. Dynamic markings include *mf* and *ppp*. There are also some trill markings (*tr*) in the lower staves.

The vocal staves contain the following lyrics:

Tu se-des in glo-ri-a Pa-tris.
Du thronest im Glanze des Va-ters!

dexte-ram De-i se-des in glo-ri-a Pa-tris.
thronest zur Rech-ten Got-tes im Glanze des Va-ters!

dexte-ram De-i thronest zur Rech-ten.

Tu dex-cre-de-ris
Rich-ten wirst du, wir

Tu dex-cre-de-ris
Rich-ten wirst du, wir

Tu dex-cre-de-ris
Rich-ten wirst du, wir

The second system of the musical score continues the instrumental accompaniment. It consists of ten staves, similar in structure to the first system, with various notes, rests, and dynamic markings like *mf*.

Handwritten musical score for a choir and orchestra. The score includes vocal parts with lyrics in Latin and German, and instrumental parts for strings and piano. Dynamics like *p*, *mf*, *f*, and *pp* are used throughout.

cen do.

cres cen do.

esse ven tu / glaubens, einst kom / rus. men.

esse ventu / glaubens, einst kom / rus. men.

esse ven tu / glaubens, einst kom / rus. men.

esse ven tu / glaubens, einst kom / rus. men.

Je Dich

Je Dich

Je Dich

Je Dich

Mello.

p. manualiter

Instrumental score for strings and woodwinds. The score consists of nine staves. The top four staves (Violins I, Violins II, Violas, and Cellos/Double Basses) are marked with *mf* and feature melodic lines with eighth and sixteenth notes. The bottom five staves (Flutes, Oboes, Clarinets, Bassoons, and Contrabasses) are mostly silent, with some notes appearing in the lower staves.

Vocal score for four voices (Soprano, Alto, Tenor, Bass) and Basses tutti. The lyrics are in Latin and German. The score includes dynamic markings such as *crescendo*, *mf*, *f*, *pp*, and *rit*.

crescendo mf *crescendo* *cres- cen- do.* *pp*

er-go quaesumus tu-is fa-mulis subve-ni quos preli-o-so san-gui-ne re-de-mi
 da-rum bitten wir dei-nen Dienern sei hilfreich nah, die du zum Heil mit dei-nem Blut hin-ge-führt
crescendo mf *crescendo* *cres- cen- do.* *pp*

er-go quaesumus tu-is fa-mulis subve--ni quos preli-o-so san-gui-ne re-de-mi
 da-rum bitten wir dei-nen Dienern sei hilfreich nah, die du zum Heil mit dei-nem Blut hin-ge-führt
crescendo mf *crescendo* *cres- cen- do.* *pp*

er-go quaesumus tu-is fa-mulis sub-ve-ni quos preli-o-so san-gui-ne re-de-mi
 da-rum bitten wir dei-nen Dienern sei hilfreich nah, die du zum Heil mit dei-nem Blut hin-ge-führt
crescendo mf *crescendo* *cres- cen- do.* *pp*

rit *rit* *rit* *rit* *pp*

mf Bassi tutti. *f* Bassi tutti. *pp*

The musical score consists of 15 staves. The top 12 staves are for the piano accompaniment, with various dynamics such as *pp*, *mf*, *p*, and *ppp*. The 13th staff is a vocal line with lyrics in German. The 14th and 15th staves are for the basso continuo, with the instruction *Bassi tutti* and dynamics *pp*. The score includes performance markings such as *molto*, *crescendo*, *rit.*, and *hast.*.

* Die kleinen Noten in der Oberstimme werden nicht auf der Orgel gespielt; sie sind hier nur da

The musical score consists of several staves. The top staff is a vocal line with lyrics: *cen - do. do. p. pp. cres - cen - do. crescendo. deo res - -*. The second staff is a piano accompaniment with lyrics: *cen - do. p. pp. pp. cres - cen - do.*. The third staff is a vocal line with lyrics: *sanctus tu - is, in glo - ri - a nu - me - ra*. The fourth staff is a piano accompaniment with lyrics: *dei - nen Hei - ti - gen in in - wig - keit uns sa - freu*. The bottom staff is a piano accompaniment with lyrics: *crescendo. p Orgel. pp. crescendo. de - cres - cen - do.*

rum der Orgelstimme beigelegt, damit dieselbe auch als Clavierauszug benutzt werden kann.

cendo.

The first system of the musical score consists of ten staves. The top staff is a vocal line starting with the word "cendo." and a melodic line. The second staff is a piano accompaniment with a bass line. The third and fourth staves are for other instruments, possibly strings or woodwinds. The fifth and sixth staves are for a second vocal part. The seventh and eighth staves are for a third vocal part. The ninth and tenth staves are for a fourth vocal part. Dynamic markings include *p* (piano) and *pp* (pianissimo).

The second system of the musical score features vocal lines with German lyrics and piano accompaniment. The lyrics are: "Sal- Ach vom sal- vom fac er- bar- me dich/ popu- lum tu- um Domi- reb- te die Völ- ker dir o". The dynamic markings include *pp* (pianissimo), *mf* (mezzo-forte), and *Rassi tutti*. The piano accompaniment includes markings for "mit Orgel." and "senx. Ped:". The system consists of ten staves, with the top four staves being vocal lines and the bottom six staves being piano accompaniment.

Instrumental accompaniment for the first system, consisting of multiple staves with musical notation and dynamic markings such as *p.* and *pp.*

Vocal and piano accompaniment for the second system. The vocal parts include lyrics in German and Latin. Performance instructions include *poco a poco crescen-do*, *p.*, *pp.*, and *Bassi tutti*.

ne/ be-ne-dic be-ne-dic he-re-di-ta-ti tu ae-et re-ge-os et ex-tol-le il-los
 Herr! seg-ne sie seg-ne sie dass sie dein Er-be-blei ben. Er-he-be sie und xie-he sie dir nach ins

ne/ be-ne-dic be-ne-dic he-re-di-ta-ti tu ae-et re-ge-os et ex-tol-le il-los
 Herr! seg-ne sie seg-ne sie dass sie dein Er-be-blei ben. Er-he-be sie und xie-he sie dir nach ins

ne/ be-ne-dic be-ne-dic he-re-di-ta-ti tu ae-et re-ge-os et ex-tol-le il-los
 Herr! seg-ne sie seg-ne sie dass sie dein Er-be-blei ben. Er-he-be sie und xie-he sie dir nach ins

ne/ be-ne-dic be-ne-dic he-re-di-ta-ti tu ae-et re-ge-os et ex-tol-le il-los
 Herr! seg-ne sie seg-ne sie dass sie dein Er-be-blei ben. Er-he-be sie und xie-he sie dir nach ins

Handwritten musical score for choir and orchestra. The top section shows instrumental parts with dynamics like *p*, *cres*, and *f*. The bottom section shows vocal parts with lyrics in German and Latin, and a *Bassi tutti* section for the bass line.

cen- do
us que in ae ter num us que in ae ter num
Him mel reich ins Him mel reich zum ew gen le ben
us que in ae ter num us que in ae ter num
Him mel reich ins Him mel reich zum ew gen le ben
us que in ae ter num us que in ae ter num
Him mel reich ins Him mel reich zum ew gen le ben
us que in ae ter num us que in ae ter num
Him mel reich ins Him mel reich zum ew gen le ben
Bassi tutti

Andante maestoso. Maekel's Metronom = 76.

The instrumental introduction consists of 16 measures. It features a complex texture with multiple voices. The right hand (treble clef) plays a melodic line with frequent sixteenth-note passages, while the left hand (bass clef) provides a steady accompaniment with eighth-note patterns. Dynamics range from *f* (forte) to *ff* (fortissimo). The tempo is marked 'Andante maestoso' with a metronome setting of 76.

a due

Vocal.
B. Pupp

The vocal and piano accompaniment section contains 16 measures. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are in Latin and German. The piano accompaniment continues with a similar texture to the introduction, with the right hand playing a melodic line and the left hand providing accompaniment. Dynamics include *f* and *ff*. The word 'Pedale.' is written at the bottom of the piano part.

Per sin-gulos di-es be-ne-di-ci-mus te, et lau-da-mus no-men tu-um/ lauda-
 Wir to-ben wir preisen dich von Ta-ge zu Tag, Dei-nes Na-mens Ruhm deines Namens Ruhm bleibt stets

Per sin-gulos dies be-ne-di-ci-mus te, et lau-damus no-men tu-um/ et lau-damus
 Wir to-ben wir preisen dich von Ta-ge zu Tag, Dei-nes Na-mens dei-nes Na-mens Ruhm bleibt stets bleibt

Per sin-gulos di-es be-ne-di-ci-mus te, et lau-da-mus no-men tu-um/ lauda-mus
 Wir to-ben wir preisen dich von Ta-ge zu Tag, Dei-nes Na-mens Ruhm bleibt stets bleibt stets un-ser

Per sin-gulos di-es be-ne-di-ci-mus te, et lau-da-mus no-men tu-um/ et lau-da-mus
 Wir to-ben wir preisen dich von Ta-ge zu Tag, Dei-nes Na-mens dei-nes Na-mens Ruhm bleibt un-ser

Pedale.

The first part of the musical score consists of approximately 12 staves. It features a complex rhythmic texture with many sixteenth and thirty-second notes. Dynamic markings include *pp* (pianissimo) and *p* (piano). The notation includes various clefs and accidentals.

mus nomen tu- um lau- damus no- men tu- um/ et in/ sae- culum/ saecu- li. Digna- re do- mine di- e/
 stets unser Tag- werk bleibt stets bleibt un- ser Tagwerk, bleibts in/ Zeit und in E- wigkeit. Sei gnä- dig- lich o Herr und be-
 no- men tu- um/ in/ sae- culum/ in/ sae- cu- lum/ in/ sae- culum/ saecu- li. Digna- re do- mine di- e/
 un- ser Tagwerk bleibt stets bleibt unser Tag- werke, bleibts in/ Zeit und in E- wigkeit. Sei gnä- dig- lich o Herr und be-
 no- men tu- um/ lau- da- mus in/ sae- culum/ et/ in/ sae- culum/ saeculi. Digna- re do- mine di- e/
 Tagwerk bleibt stets bleibt stets un- ser Tagwerk bleibt es bleibts in/ Zeit und in E- wigkeit. Sei gnä- dig- lich o Herr und be-

no- men tu- um/ et lau- da- mus no- men tu- um/ et in/ sae- culum/ saecu- li. Digna- re do- mine di- e/
 Tag- werke dei- nes Na- mens Ruhm bleibt un- ser Tagwerk, bleibts in/ Zeit und in E- wigkeit. Sei gnä- dig- lich o Herr und be-

pp
ppp manualiter
 Bassi tutti.

crescen - do

p *pp*

pp

p

pp

p

pp

p

pp

cres - cen - do

i - sto sine pecca - to si - ne pecca - to nos custo - di - re. Mi - se - re - re Do - mine. mi - se - re - re no -
wahr' uns heut ohne Sünde heut oh - ne Sünde un - ser Be - hü - ter. Sei barmherzig gros - ser Gott und er barm dich un -

i - sto si - ne pecca - to nos custo - di - re. Mi - se - re - re Do - mi - ne mi - se - re - re no -
wahr' uns heut oh - ne Sün - de un - ser Be - hü - ter. Sei barm - herzig grosser Gott und er barm dich un -

i - sto si - ne pecca - to nos custo - di - re. Mi - se - re - re Do - mi - ne mi - se - re - re no -
wahr' uns heut oh - ne Sün - de un - ser Be - hü - ter. Sei barmher - zig grosser Gott und er barm dich un -

i - sto si - ne pecca - to nos custo - di - re. Mi - se - re - re Do - mi - ne mi - se - re - re no -
wahr' uns heut oh - ne Sün - de un - ser Behü - ter. Sei barmher - zig grosser Gott und er barm dich un -

vicella

pp *ppp* *Bassi tutti* *pp*

Upper musical score section featuring vocal lines and piano accompaniment. Dynamics include *p*, *pp.*, and *p*.

Lower musical score section with lyrics and piano accompaniment. Dynamics include *poco a poco crescendo*, *pp*, *ppp*, and *Bassi tutti*.

stri. Fiat fi - at mise - ri - cor - dia tu - a Do - mine su - per nos quem ad modum spera -
ser. Schütze uns schütze uns mit Barm - her - zigkeit. Dein Er - bar - men komm' ü - ber uns! denn also haben wir ge -

stri. Fiat fi - at mise - ri - cor - dia tu - a Do - mine su - per nos quem ad modum spera -
ser. Schütze uns schütze uns mit Barm - her - zigkeit. Dein Er - bar - men komm' ü - ber uns! denn also haben wir ge -

stri. Fiat fi - at mise - ri - cor - dia tu - a Do - mi - ne su - per nos quem ad modum spera -
ser. Schütze uns schütze uns mit Barm - herzigkeit. Dein Er - bar - men komm' ü - ber uns denn al - so haben wir ge -

pp *cres - cen - do.* *ppp* *Bassi tutti*

poco a poco crescendo *f* diminuendo.
 ge-hofft vi-mus spe-ra vi-mus spe-ra vi-mus in-
 ge-hofft ge-hofft denn al so ha-ben wir ge-hofft auf
 hofft al so al so ha-ben wir spe-ra vimus spe-ra vi-mus in-
 poco a poco crescendo *f* diminuendo ge-hofft auf
 hofft vi-mus spe-ra vi-mus spe-ra vi-mus spe-ra vi-mus in-
 denn al so ha-ben wir ge-hofft denn al so ha-ben wir ge-hofft auf
 hofft denn al so ha-ben wir ge-hofft denn al so ha-ben wir ge-hofft auf
 poco a poco crescendo diminuendo.

te. dich. In Du te Herr do mi ne spe ra vi. fen.
 bist al lein mein Hof fen.

te. dich. In Du te Herr do mi ne spe ra vi. fen.
 bist al lein mein Hof fen.

te. dich. In Du te Herr do mi ne spe ra vi. fen.
 bist al lein mein Hof fen.

te. dich. In Du te Herr do mi ne spe ra vi. fen.
 bist al lein mein Hof fen.

x Bearbeitung des Anfangsthemas (= Hauptthema)

in te do-mi-ne spe-ra-ra vi non con-fun-dar non con-
 Du Herr bist al-lein mein Hof-fen, nim-mer werd' ich un-ter-

in te do-mi-ne spe-ra-ra vi non con-fun-dar non con-
 Du Herr bist al-lein mein Hof-fen, nim-mer werd' ich un-ter-

in te do-mi-ne spe-ra-ra vi non con-fun-dar non con-
 Du Herr bist al-lein mein Hof-fen, nim-mer werd' ich un-ter-

in te do-mi-ne spe-ra-ra vi non con-fun-dar non con-
 Du Herr bist al-lein mein Hof-fen, nim-mer werd' ich un-ter-

in te do-mi-ne spe-ra-ra vi non con-fun-dar non con-
 Du Herr bist al-lein mein Hof-fen, nim-mer werd' ich un-ter-

in te do-mi-ne spe-ra-ra vi non con-fun-dar non con-
 Du Herr bist al-lein mein Hof-fen, nim-mer werd' ich un-ter-

in te do-mi-ne spe-ra-ra vi non con-fun-dar non con-
 Du Herr bist al-lein mein Hof-fen, nim-mer werd' ich un-ter-

in te do-mi-ne spe-ra-ra vi non con-fun-dar non con-
 Du Herr bist al-lein mein Hof-fen, nim-mer werd' ich un-ter-

in te do-mi-ne spe-ra-ra vi non con-fun-dar non con-
 Du Herr bist al-lein mein Hof-fen, nim-mer werd' ich un-ter-

in te do-mi-ne spe-ra-ra vi non con-fun-dar non con-
 Du Herr bist al-lein mein Hof-fen, nim-mer werd' ich un-ter-

in te do-mi-ne spe-ra-ra vi non con-fun-dar non con-
 Du Herr bist al-lein mein Hof-fen, nim-mer werd' ich un-ter-

Handwritten musical score for a choir and orchestra. The score is written on ten staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the vocal parts (Tenor and Bass). The middle four staves are for the instrumental accompaniment (Violins, Violas, Cellos, and Double Basses). The lyrics are in German and are written below the vocal staves. The score includes dynamic markings such as *ff* (fortissimo) and *ff* (fortissimo), and articulation markings like *a due* and *a due*. The music is in a major key and 4/4 time.

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

a due *a due*

cen- do.

fun- dar non con- fun- dar in ae- ter- num non con- fun- dar
 ge- hen nim- mer werd' ich un- ter ge- hen nim- mer werd' dar
 ge- hen nim- mer werd' ich un- ter ge- hen nim- mer werd' dar
 ich

fun- dar non con- fun- dar in ae- ter- num non con- fun- dar
 ge- hen nim- mer werd' ich un- ter ge- hen nim- mer werd' dar
 ich

non con- fun- dar in ae- ter- num non con- fun- dar
 nim- mer werd' ich un- ter ge- hen nim- mer werd' dar
 ich

fun- ward dar in ae- ter- num non con- fun- ward dar
 werd' ich un- ter ge- hen nim- mer werd' dar
 ich

a due!

tr

in un-ae-ter-ge-num./ hen.

in un-ae-ter-ge-num./ hen.

in un-ae-ter-ge-num./ hen.

in un-ae-ter-ge-num./ hen.

