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Hymnus

André, Johann Anton

Offenbachii ad Moenum, [1829]

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A. André
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Op. 60.
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Bücherei
der
staatl. Hochschule für Musik
Köln



Hymnus

TE DEUM LAUDAMUS,

Musicam

quatuor vocibus humanis

comitante

Orchestra

exercendam

concepit

ANTONIUS ANDRÉ,

R. A. M. D. Hass. magister musicis, Seren. Princip. Joenburg. a consiliis aulicis.

Opus 60.

Nº 5248.

Editio secundum manuscriptum originale.

Prelio / 2, 45 R

OFFENBACHII ad Moenum,

sumptibus et typis Joannis André.

1829.



~~G 496/A~~

R 1431/1

Bücherei
der
städtl. Hochschule für Musik
Köln



om - nis terra vene - ra = tur, ti - bi om - nes an - ge - li, ti - bi coeli et u - ni - versae potes =

Bücherei
 städt. Hochschule für Musik
 Köln
 5248
 16 496/4

Handwritten musical score for a choir and orchestra. The score consists of 14 staves. The top two staves are for the vocal parts (Soprano and Alto). The next four staves are for the string ensemble (Violins I, Violins II, Violas, and Cellos/Double Basses). The bottom four staves are for the woodwinds and brass (Flutes, Oboes, Clarinets, and Bassoons). The lyrics are written in the fifth staff from the bottom. The music is in a key with two flats and a common time signature. The lyrics are: 'ta - tes, ti - bi Che - rubim et Se - raphim inces - sa - bili vo - ce pro - cla - - - mant. Sanc - - - tus!'

Handwritten musical score for a choir and orchestra. The score is written on multiple staves. The vocal parts include the following lyrics:

Sanc - - tus! Sanc - - tus do - mi - mus De - us Sa - - ba - oth ple - ni sunt
 pleni sunt coe - li et

The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *ff* and *f*. There are also some markings that look like *gr^a* and *ff* in the upper staves.

The musical score is written for a choir and instruments. It consists of 14 staves. The top two staves are for the vocal parts, with lyrics written below them. The remaining staves are for instruments, including a keyboard instrument (likely organ or harpsichord) and a string ensemble. The score is in a minor key, indicated by three flats in the key signature. The lyrics are in Latin and describe the glory of the apostles.

The lyrics are:

coe - li et ter - rae, sunt coe - li et ter - rae, majes - ta - tis glo - ri - ae tu - ae, te glori - osus apos - to -
 ter - rae, sunt coe - li, sunt coe - li et ter - rae,
 ple - ni sunt coe - li et ter - rae,
 ple - ni sunt coe - li, sunt coe - li et ter - rae

Additional markings in the score include *col. Vno pmo* and *uolenti*.

lorum cho-rus, te prophe-ta-rum lau-da-bi-lis nume-rus, te mar-ty-rum candida-tus

unisoni

Vln

Bassi

Tempo 1mo

ritard.

f

p

unisoni.

ritard.

f

Tempo 1mo

p

ritard.

f

Tempo 1mo

sancta confi- tetur ec- cle- si- a, patrem im- mensae majes- ta- tis, vene- randum tuum verum et u- nicum fi- lium,

C

The musical score consists of several systems of staves. The top system includes a piano accompaniment with markings for *fmo*, *pp*, and *p*. The middle system features a vocal line with *animato* and *pp* markings. The bottom system contains the vocal text with lyrics: *sanctum quoque pa-ra-clitum spi-ri-tum tu pa-tris sempi-ter-nus es Tu rex glo-ri-ae Chri-ste*. Performance markings include *pp*, *animato*, *ritard.*, and *unisoni*.

fi - li - us, non hor - ru - is - ti virginis u - te - rum,
 tu ad li - be - randum suscep - turus ho - mi - nem, tu de - =

Handwritten musical score on aged paper. The score is arranged in 12 staves. The top two staves are empty. The third staff contains a melodic line with a 'gr' marking above it. The fourth and fifth staves contain accompaniment. The sixth and seventh staves are empty. The eighth and ninth staves contain vocal lines with lyrics: 'tu de - vic - to mortis a - cu - le - o, a - peru - is - ti cre - den - ti - vic - to mortis a - cu - le - o, a - pe - ru - is - ti cre - den - ti -'. The tenth and eleventh staves are empty. The twelfth staff is empty.

D

Handwritten musical score for a choir and orchestra. The score includes vocal parts with Latin lyrics and an orchestra part for strings. The lyrics are: "bus reg = na coe-lo = - rum, tu ad dexteram De - i se - - des in glo - - - - ri-a". The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The vocal parts are in soprano, alto, tenor, and bass staves. The orchestra part is for strings, marked with *vll.* and *Bassi*. The score is on a single page, numbered 15 in the top right corner.

pa = = tris, ju = dex crede = ris . es = = se ven = tu = = rus.
pa = = tris, ju = = dex cre = de = ris es = = se ven = tu = = rus.
pa = = tris, ju = = dex cre = de = ris es = = se ven = tu = = rus.
pa = = tris, ju = = dex cre = de = ris es = = se ven = tu = = rus.

me
gra
rit.
pp
arco
pp
rit.

E. *Andante moderato* (♩=66-69)

The musical score is written for a string quartet and two vocal soloists. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked *Andante moderato* with a metronome marking of ♩=66-69. The time signature is 3/4. The score consists of 11 staves. The first six staves are for the string quartet (Violin I, Violin II, Viola, and Violoncello). The last two staves are for the vocal soloists. The music is marked with *pp* (pianissimo) and *p* (piano) dynamics. There are several *Solo* markings for the vocal parts. The lyrics are: "Te er-go quaesumus, tu-is famulis sub-ve-ni,". The score ends with a double bar line and a final *E* marking.

Solo gna
p
2da p
gna
dot.
dot.
pp
string

ser = vis tu = is, ae = ter = na fac cum ser = vis tu = is, nos glo = ri = a mu = ne = ra = = ri, nos glo = ri = a mu = ne =
 mu = ne =
 mu = ne =
 mu = ne =
 mu = ne =
 nos mu = ne =

F

ra - ri Salvum fac populum tuum domi - ne Salvum fac po - pulum tuum domi - ne et benedic haere - di - ta - ti tu - - ae et a Tempo.
 un poco cres: molto ritard. Solo et a Tempo.
 un poco cres: molto ritard.

F

G Più moto.

pp

p

Più moto.

f

sf

Più moto (♩ = 84-92)

p

f

in ae - ter - = num, per singulos di - es be - ne - di - ci - mus te, bene - di - = = = = = ci - mus be - =
 per singulos di - es be - ne - di - ci - mus te, bene - di - =

G Più moto.

ne = = di-cimus, be = ne = di = - cimus be = ne = di = cimus te per singu = los dies, bene =

= = = = cimus, be = ne = dicimus, be = = = ne = di = ci = mus te, per sin = gu = los dies, per

per singulos dies bene = di = ci = mus te, be = ne = di = cimus te, be = ne = di = = = ci = mus

Vll per singulos dies bene = di = ci = mus te, per singulos dies bene =

Bassi

Handwritten musical score for a choir and orchestra. The score consists of 14 staves. The top two staves are for the vocal parts (Soprano and Alto/Tenors/Bass). The bottom two staves are for the basso continuo. The middle staves are for the instruments, including strings and woodwinds. The lyrics are written below the vocal staves: "di-cimus te et lau-da-mus no-men tu-um, in sae-mus no-men tu-um, in sae-". The music is in a minor key and features dynamic markings such as "ff" and "vllc".

Handwritten musical score for a choir and orchestra. The score consists of 12 staves. The top five staves are for the vocal parts (Soprano, Alto, Tenor, Bass, and Basses). The bottom seven staves are for the piano accompaniment. The music is in a minor key and 4/4 time. It features various dynamics such as *ff*, *f*, *p*, *pp*, and *pp-p*, and tempo markings including *Moderato Tempo 1mo*, *molto ritard.*, and *Moderato Tempo 1mo cantabile*. The lyrics are in Latin: "tu-um, in sae-culum, et in sae-culum sae-cu-li, cu-lum, cu-lum, cu-lum, et lau-da-mus no-men tuum, in sae-culum,". There are also performance instructions like "colla parte" and "Solo p."

The image shows a page of a musical score, numbered 26. It features a choir and an orchestra. The choir parts are in Latin, and the orchestral parts include strings and woodwinds. The score is written in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are: "di-gna-re do-mi-ne di-e is-to, si-ne pec-ca-to." The score includes various musical markings such as dynamics (pp, p, fmo, gva), articulation (dol.), and performance instructions (Tutti, Solo, Bassi, Vlli).

pp *gva* *dol.* *fmo* *p* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Tutti *Tutti* *Tutti* *Solo* *Tutti* *Tutti* *Tutti* *Tutti* *Tutti*

di - gna - re do - mi - ne di - e is - to, si - ne pec - ca - to.

Bassi *Vlli* *Bassi*

Musical score for a choir and orchestra, page 27. The score includes vocal parts with lyrics and instrumental parts for strings and woodwinds. Dynamics range from *pp* to *f*. The lyrics are:

nos cus-to di-re *Solo.* mi-se-re-re mi-se-re-re mi-se-re-re nos-tri do-mine,

The score features various musical notations including dynamics (*pp*, *f*, *ppmo*), articulation (*acc.*), and performance instructions (*Solo.*, *vll.*). The vocal parts are written in a key with two flats and a common time signature. The instrumental parts include strings and woodwinds, with some parts marked *vll.* (violin).

Handwritten musical score for a choir and orchestra. The score includes vocal parts with lyrics and instrumental parts for strings and basses. Dynamics include *fmo*, *p*, *pp*, and *ppva*. Performance instructions include *Tutti* and *Solo*.

Lyrics: *nos = tri do = mine, mi = se = re = re nos = tri, mi = se = re = re, mi = se = re = re*

Instrumental parts: *Bassi*, *vlli*

Moderato assai

The musical score is arranged in ten staves. The top five staves are for the vocal parts (Soprano, Alto, Tenor, Bass, and Bassoon/Baritone). The bottom five staves are for the instrumental parts (Violin I, Violin II, Viola, Cello, and Bass). The score is in common time (C) and the key signature has two flats (B-flat and E-flat). The tempo is marked *Moderato assai*. The lyrics are in Latin: "nos = tri, mi = se = re = re nos = tri. Fi-at miseri = cordi-a tu-a domine, fiat super nos, quem admodum speravimus in". The score includes dynamic markings such as *pp* (pianissimo) and *p* (piano), and performance instructions like *Tutti*, *ten.* (tenuto), and *ten. ritard.* (tenuto ritardando). A rehearsal mark is present at measure 76-80. The page number 5248 is located at the bottom right.

All^o come prima. (♩ = 72-80)

ten: Solo
te, spe-ra-vimus in te.
ten: Solo
ten: Solo
ten: Solo

All^o come prima. (♩ = 72-80)
Tutti
Tutti
Tutti

In te do-mine spe-ra-vi non confun-dar in ae-ter-num

In te do-mine spe-ra-vi

col Basso.

non con-fun = = dar in ae-ter = num
In te do = mine spe = ra = vi, non confun = = dar in ae-ter = num

In te

men In te do-mi-ne spe-ra-vi, non confun-dar in ae-ter-num men In te do-mi-ne spe-ran

do-mi-ne spe-ra - vi, non confun - dar in ae - ter - = num, in ae - ternum. In te do-mine spe-ra - = = - vi,
 ra - vi non confun - = dar in ae - ter - num, in ae - ternum. In te do-mine spe-ra - = = = - vi,
 In te do-mine spe-ra - vi non con - fun - dar in ae - ternum. In te do-mine spe-ra - = = = - vi,
 In te domine spe-ra - vi non confun - dar in ae - ternum. In te domine spe-ra - vi non confun - dar in ae - ternum.

stringendo (♩ = 84) *püü string.* *poco a poco püü vivace.*
 (♩ = 84-100)

coi Clarini

in 3^{ta} coi Violini.

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

stringendo *püü string.* *poco a poco püü vivace.*
 (♩ = 84-100)

This page of musical notation is a page from a symphony score, likely for a string quartet or a similar ensemble. It features 14 staves of music. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings include *p* (piano), *f* (forte), and *sf* (sforzando). The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation is arranged in a standard symphonic format, with the first staff being the first violin, the second the second violin, the third the viola, the fourth the first violoncello, the fifth the second violoncello, the sixth the first double bass, the seventh the second double bass, the eighth the first flute, the ninth the second flute, the tenth the first oboe, the eleventh the second oboe, the twelfth the first clarinet, and the thirteenth the second clarinet. The fourteenth staff is the bassoon. The music is written in a style characteristic of the late 18th or early 19th century. The paper is aged and shows some wear and tear, particularly at the bottom edge.

