

ZOLTÁN KODÁLY

TE DEUM

Vocal Score  
Klavierauszug

UE 10849

**UNIVERSAL EDITION**

# BUDAVÁRI TE DEUM

Zoltán Kodály

**Allegro risoluto** ♩ = 116 *ff*

Soprano  
Alto  
Tenore  
Basso

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

Piano

**Allegro risoluto** ♩ = 116 *ff*

Tr.

5

Te Do-mi-num con-fi - te - - - mur. Te ae-ter-num

Te Do-mi-num con-fi - te - - - mur. Te ae-ter-num

5

Str.

Tr.

10

Pa-trem o - mnis ter - ra ve - ne - ra - tur, o - mnis

Pa-trem o - mnis ter - ra ve - ne - ra - tur, o - mnis

Two vocal staves with lyrics. The top staff is for a higher voice and the bottom for a lower voice. The lyrics are: Pa-trem o-mnis ter-ra ve-ne-ra-tur, o-mnis. The music is in common time and features a 3/4 time signature change at the end of the phrase.

10

Piano accompaniment for the first system, featuring arpeggiated chords and melodic lines in both hands.

15

ter - ra ve - ne - ra - tur. Ti - bi

ter - ra ve - ne - ra - tur. Ti - bi

Vocal staves for the second system. The lyrics are: ter-ra ve-ne-ra-tur. Ti-bi. The music is in common time and includes dynamic markings like *p* (piano).

15

Fl. Ob. Cl. Str.

Piano accompaniment for the second system, including woodwind and string parts. The woodwind part is labeled 'Fl. Ob. Cl.' and the string part is labeled 'Str.'. The music is in common time and includes dynamic markings like *p* (piano).

20

o - mnes An - ge - li, ti - bi coe - li et u - ni - cresc.  
o - mnes An - ge - li, ti - bi coe - li et u - ni - cresc.

Fl. *p*  
Cl. *pp*  
Cor.

20

ver - sae po - te - sta - tes: Ti - bi  
ver - sae po - te - sta - tes: Ti - bi

Fl. *mf*  
Str. *f*  
Tr. Cor. *p*  
Pos. 3

25

*cresc.*

Che - ru - bim et Se - - - ra - phim in - ces -

*cresc.*

Che - ru - bim, ti - bi Che - ru - bim et Se - - - ra - phim in - ces -

25

*pp*

*cresc.*

Fl.

Ob.

Cl.

Fg.

30

*f*

sa - bi - li vo - ce pro - cla - mant, pro - cla -

*f*

sa - bi - li vo - ce pro - cla - mant, pro - cla -

30

*f*

Str.

Cor.

Poco moderato

*ff*

mant: San - ctus,

mant: San - ctus,

pro - cla - mant:

Poco moderato

*ff*

Timp.

Tr.

35

San - ctus,

San - ctus,

San - ctus,

San - ctus,

35

Tr.

Bassi

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

40

- ba - oth!  
- ba - oth!

40

Tr. Pos.

Più allegro ♩ = 152

45

*sempre ff*  
Ple - ni sunt coe - li et ter - ra ma - je - sta - tis glo - ri - ae tu - ae, coe -

*sempre ff*  
Ple - ni sunt coe - li et

Più allegro ♩ = 152

45

*sempre ff*  
Vla. Vic. Cor.

VI. I.

*tr*

Cl.

Fg.

50

*sempre ff*

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

50

Fl. Ob.

VI. II.

Fl. Ob.



55

sta - tis glo - ri - ae tu - ae, ma - je -  
ma - je - sta - tis glo - ri - ae tu - ae, ma - je -  
ter - ra ma - je - sta - tis glo - ri - ae, Ple - ni sunt  
Ple - ni sunt coe - li et  
*sempre ff*

55

Cor.

60

sta - tis glo - ri - ae tu -  
sta - tis glo - ri - ae tu -  
coe - li et ter - ra ma - je - sta - tis glo - ri - ae tu -  
ter - ra ma - je - sta - tis glo - ri - ae tu -

60

ae, coe - li, ter -

ae, coe li, ter -

ae.  
ae.  
Ple - ni sunt coe - li et ter - ra ma - je -

*sempre ff* Ple - ni sunt coe - li et ter - ra ma - je - sta - tis glo - ri - ae lu - ae.

*dim.*

*dim.*

*ff dim.*

*dim.*

65

VI. I.

*dim.*

Cor.

Cb. Pos.

65

ra, ma - je - sta - tis, ma - je - sta -

ra, ma - je - sta - tis, ma - je -

sta - tis glo - ri - ae lu - ae. Ma - je - sta -

*p*

*p*

*p*

70

*p*

(2) (b2)

Bassi Tuba

70

75

*f cresc.*

- - - tis, ma-je sta tis.  
 sta-tis, ma-je sta tis.  
 tis, ma-je sta tis.  
 ma-je sta tis.

75

VI. II. Cl. VI. J. Fl. Vla. Cor.  
*p* *cresc.* *f*  
 Fig.

80

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

80

ff  
 VI. II. Cl. VI. J. Fl. Vla. Cor.

85 Poco calmato ♩ = 132 90

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

85 Poco calmato ♩ = 132 90

str. *p* Cor.

95

po - sto - lo - rum cho - rus: Te Pro - phe - ta - rum lau - da - bi - lis nu - me - rus:

95

Cl. *pizz.* *pizz.*

100

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

100

105

lau - dat ex - er - ci - tus, lau - dat ex - er - ci - tus.  
lau - dat ex - er - ci - tus.  
lau - dat ex - er - ci - tus, lau - dat ex - er - ci - tus.  
lau - dat ex - er - ci - tus.

105

110

Maestoso ♩ = 104

pp

Musical score for measures 110-114, featuring a piano introduction with a *pp* dynamic marking. The score is written for four staves (two treble and two bass clefs).

110

Maestoso ♩ = 104

pp sff ff

Fl. Ob.

Tr. Pos.

Bassi *molto marc.*

Musical score for measures 110-114, featuring piano introduction with dynamics *pp*, *sff*, and *ff*. It includes woodwind entries for Fl. Ob. and Tr. Pos. The bass line is marked *Bassi molto marc.*

115

ff

Te per or-bem ter-ra-rum

ff

Te per or-bem ter-ra-rum

ff

ff

Vocal score for measures 115-118, featuring the lyrics "Te per or-bem ter-ra-rum" with a *ff* dynamic marking. The score is written for four staves (two treble and two bass clefs).

115

Tr.

3

Piano accompaniment for measures 115-118, featuring a Tr. (Tritone) figure and a triplet of eighth notes. The score is written for two staves (treble and bass clefs).

120

San - cta con-fi - te - tur Ec - cle - si - a: Pa - trem im -  
San - cta con-fi - te - tur Ec - cle - si - a: Pa - trem im -

120

125

men - sae ma - je - sta - tis: Ve - ne -  
men - sae ma - je - sta - tis: Ve - ne -

125

Tr. 3  
Pos. R.H.  
Timp.

130

ran-dum tu-um ve - rum et u - ni-cum Fi - li - um:

ran-dum tu-um ve - rum et u - ni-cum Fi - li - um:

130

V.I. *pp* *3*

V.II. *3*

Vla. *3*

Vic. *3*

135

S. *pp* San - ctum

A. *pp*

135

Fl. *3*

Cl. *3*

Vla. *3*

Cl. *3*

140

S. *3* quo - que Pa - ra - cli - tum Spi - ri - tum.

A. *3*

140

Ob. *sf* *3*

Fg. *sf* *3*

*cresc.*

Ob. *sf* *3*



145

*sf* *Fg.* *3*

Adagio ♩ = 63

SOLO ad lib. *f espr.*

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

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

Tu Rex glo - ri - ae,

Adagio ♩ = 63

*f* *Str.*

*simile* *Cor.* *Fg.*

150

SOLO *f espr.*

Tu Rex glo - ri - ae, Chri - ste.

Tu Rex glo - ri - ae, Chri - ste.

Chri - ste.

Tu Rex glo - ri - ae,

150

*Fl. Cl.*

155

Musical score for measures 155-156, vocal parts. The system includes a vocal line and a bass line. The vocal line lyrics are: "Tu Rex glo - ri - ae, Chri - ste." and "Chri - ste. Tu Rex glo - ri - ae,". The bass line lyrics are: "Chri - ste." and "Tu Rex glo - ri - ae,".

155

Piano accompaniment for measures 155-156. The score shows the right and left hand parts with various chords and melodic lines.

160

Musical score for measures 160-161. The system includes vocal parts and piano accompaniment. The vocal line lyrics are: "SOLO ad lib. Tu Pa-tris sem - pi - ter - nus es Fi - li - us." and "Tu Pa-tris sem - pi - ter - nus es Fi - li - us." The piano part includes dynamics like *p* and *SOLO ad lib.* and lyrics: "Chri - ste." and "Tu Pa-tris sem - pi - ter - nus es".

160

Orchestral accompaniment for measures 160-161. The score includes parts for Violin I (VI.I.), Viola (Via. Cor.), Violin II (VI.II.), and Violoncello (Vcl.). Dynamics include *p* and *SOLO ad lib.*

\*) B. 159 - 172 the orchestral accompaniment can be reduced or omitted altogether.  
 U. E. 10849

165

Tu Pa-tris sem - pi - ter - - nus es Fi - -  
 ter - nus es Fi - li - us. Tu Pa - tris sem - pi - ter - -  
 Tu Pa-tris sem - pi - ter - nus es Fi - li - us. Tu Pa-tris sem - pi -  
 Fi - li - us. Tu Pa - tris sem - pi - ter - - nus es Fi - -

165

Ob.  
 Piano accompaniment for measures 165-168.

170

**CORO**  
 - li - us. Tu Pa-tris sem - pi - ter - nus es Fi - li - us.  
**CORO**  
 - nus Fi - li - us.  
**CORO**  
 ter - nus. Tu Pa-tris sem - pi - ter - nus Fi - li - us. **SOLO ad lib.**  
 li - us. Tu ad li - be -

170

Str.  
 piano accompaniment for measures 170-173, including a *simile* section.  
*p*  
*simile*

175 SOLO ad lib.

A. Tu ad li - be - ran - dum sus - cep - tu - rus ho - mi - nem,

T. ran - dum sus - cep - tu - rus ho - mi - nem.

B. Tu ad li - be -

SOLO ad lib  
cresc.

175

180

A. non hor - ru -

B. ran - dum sus - cep - tu - rus ho - mi - nem, non hor - ru -

f CORO  
CORO

180

f Fl. Ob. Cl.

185

A. i - sti Vir - gi - nis u - te - rum. Tu de - vi - cto

B. i - sti Vir - gi - nis u - te - rum. Tu de - vi - cto

pp

185

Cor. Str. Pos.

pp

190

*pp*

Tu de - vi - cto mor - tis a - cu - le -  
 mor - tis a - cu - le - o,  
 Tu de - vi - cto mor - tis a - cu - le -  
 mor - tis a - cu - le - o,

190

*pp*

Tr.

*simile*

195

*cresc.*

*f*

o, Tu de - vi - cto mor - tis a - cu - le - o, a - pe - ru - i - sti cre -  
*cresc.* a - pe - ru - i -  
 o, Tu de - vi - cto mor - tis a - cu - le - o, a - pe - ru - i - sti cre -  
*cresc.* a - pe - ru - i -

195

*cresc.*

*f*

200

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

200

205

re - gna coe - lo - - rum. acceler. - - -  
 re - gna coe - lo - - rum.  
 re - gna coe - lo - - rum.  
 re - gna coe - lo - - rum.

205

8 *acceler.* *Tr.*  
 Str. *V.* *V.* *V.* *V.*

Allegro moderato ♩ = 112

210

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

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

Two vocal staves with lyrics. The music features a 4/4 time signature, a key signature of one sharp (F#), and a tempo of Allegro moderato (♩ = 112). The lyrics are "Tu ad dex - - - te - ram De - i". The vocal lines are accompanied by piano accompaniment with triplets and slurs.

210

Allegro moderato ♩ = 112

*ff*

Holzbl.

Str. 3

Timp. Fg.

Piano accompaniment for measures 210-212. It includes parts for Violins (V.), Violas (Vl.), Cellos (Vcl.), Double Basses (Cb.), Horns (Horn), Woodwinds (Horn, Flute, Clarinet, Bassoon), and Percussion (Timp.). The music features a 4/4 time signature, a key signature of one sharp (F#), and a tempo of Allegro moderato (♩ = 112). The piano part includes triplets and slurs. Dynamics include *ff* and *Fg.*

215

se - des in glo - - - ri - a

se - des in glo - - - ri - a

Two vocal staves with lyrics. The music features a 4/4 time signature, a key signature of one sharp (F#), and a tempo of Allegro moderato (♩ = 112). The lyrics are "se - des in glo - - - ri - a". The vocal lines are accompanied by piano accompaniment with triplets and slurs.

215

Tr.

Holzbl.

Str. 3

Perc.

Piano accompaniment for measures 215-217. It includes parts for Violins (V.), Violas (Vl.), Cellos (Vcl.), Double Basses (Cb.), Horns (Horn), Woodwinds (Horn, Flute, Clarinet, Bassoon), and Percussion (Timp.). The music features a 4/4 time signature, a key signature of one sharp (F#), and a tempo of Allegro moderato (♩ = 112). The piano part includes triplets and slurs. Dynamics include *ff* and *Fg.*

Pa - tris. Ju - dex, ju - dex,

Pa - tris. Ju - dex, ju - dex,

This system contains the vocal lines and piano accompaniment for the first part of the piece. The vocal parts are in two staves, and the piano accompaniment is in two staves. The lyrics are "Pa - tris. Ju - dex, ju - dex,".

Tr. 3 3 Viol. 3 3 5 3

This system shows the piano accompaniment for the second part of the piece. It includes a trill (Tr.) and various triplet and quintuplet figures. The tempo is marked "Adagio" and the time signature is 3/4.

220 ju - dex cre - de - ris es - se ven - tu - rus.

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

G.P. Adagio ♩ = 63

This system contains the vocal lines and piano accompaniment for the third part of the piece. The lyrics are "ju - dex cre - de - ris es - se ven - tu - rus.".

220 Adagio ♩ = 63

Vla. G.P. Vlc. pp Timp.

This system shows the piano accompaniment for the fourth part of the piece. It includes a forte (fff) dynamic marking and various triplet and quintuplet figures. The tempo is marked "Adagio" and the time signature is 3/4.



225 230

*pp* Te er-go quae-su-mus tu-is fa-mu-lis sub-ve-ni, quae-su-mus, sub-ve-ni,  
*pp* er-go quae-su-mus, sub-ve-ni,

225 230

Pos. Cor.  
 Timp.

235

*pp* Te er-go quae-su-mus, tu-is fa-mu-lis  
*poco cresc.* tu-is fa-mu-lis sub-ve-ni quae-su-mus, sub-ve-ni, quae-su-mus,  
*poco cresc.* quae-su-mus, sub-ve-ni quae-su-mus sub-ve-ni, quae-su-mus,  
*poco cresc.*

235

Ob. solo *espr.*  
 V.I. *poco cresc.*  
 Timp.

**Soprano Solo** *espr.* 240

quos pre-ti-o-so san - gui-ne re - de - mi - sti,

**Tenore Solo** *espr.*

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

**Basso Solo**

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

*dim.* *pp*

sub - ve - ni. Te er - go quae - su - mus, tu - is fa - mu - lis

*dim.* *pp*

sub - ve - ni.

*dim.* *pp*

sub - ve - ni. Te er - go quae - su - mus, tu - is fa - mu - lis sub - ve - ni,

*dim.* *pp*

*dim.* *pp* *f*

*Vla.*

240

245

Alto Solo

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

quos pre-ti - o - so san - gui-ne re - de - mi - sti.

mi - sti, quos pre-ti - o - so san - gui-ne

re - de - mi - sti, quos san - gui-ne re - de - mi - sti.

sub - ve - ni,	quae - su - mus,	sub - ve - ni,	quae - su - mus,	sub - ve - ni,
sub - ve - ni,	quae - su - mus,	sub - ve - ni,	quae - su - mus,	sub - ve - ni,

245

Allegro moderato ♩ = 132

250

Ten. Solo

re - de - mi - sti.

quae-su-mus, sub-ve-ni. Ae - ter - na fac

Ae - ter - na fac cum san - ctis tu -

quae-su-mus, sub-ve-ni. Ae - ter - na fac cum san - ctis

Ae - ter - na fac

Allegro moderato ♩ = 132

250

Str.

pp

255

in glo - ri - a, in glo - ri - a nu-me - ra - ri sal - vum fac

is

tu - is in glo - ri - a, in glo - ri - a nu-me - ra - ri sal - vum fac

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

255

Tr.

Tr.

p

260 *poco cresc.*

po-pu-lum tu - um Do - mi - ne, et be - ne - dic hae - re - di - ta - ti  
*poco cresc.*

po-pu-lum tu - um Do - mi - ne, et be - ne - dic hae - re - di - ta - ti  
*poco cresc.*

po-pu-lum tu - um Do - mi - ne, et be - ne - dic hae - re - di - ta - ti  
*poco cresc.*

po-pu-lum tu - um Do - mi - ne, et be - ne - dic hae - re - di - ta - ti

260

Via. Vle.

Cb.

Ob.

265 *dim.*

tu - ae, hae - re - di - ta - ti tu - ae.  
*dim.*

tu - ae, hae - re - di - ta - ti tu - ae.  
*dim.*

re - di - ta - ti tu - ae.  
*dim.*

re - di - ta - ti tu - ae.

265

*mf*

*dim.*

Cb.

Ob.

270

Maestoso ♩ = 104

Musical score for measures 270-274. It consists of three staves. The top two staves are vocal parts, and the bottom staff is the piano accompaniment. The tempo is Maestoso with a quarter note equal to 104 beats per minute. The dynamic marking is *pp* (pianissimo).

270

Maestoso ♩ = 104

Musical score for measures 270-274, piano accompaniment. It consists of two staves (treble and bass clef). The tempo is Maestoso with a quarter note equal to 104 beats per minute. The dynamic markings are *pp* (pianissimo) and *ff* (fortissimo). Performance instructions include *molto marcato* and *Bläs.* (Wind instruments).

275

Vocal score for measures 275-279. It consists of four staves (Soprano, Alto, Tenor, Bass). The lyrics are: "Et re-ge e-os, Et ex-tol-le". The dynamic marking is *ff* (fortissimo).

275

Musical score for measures 275-279, piano accompaniment. It consists of two staves (treble and bass clef). The dynamic marking is *ff* (fortissimo). Performance instructions include *Tr. 3* (Trill).

280

il - los in ae - ter - num, et ex - tol - le il - los us - que in ae -

il - los in ae - ter - num, et ex - tol - le il - los us - que in ae -

280

ff

285

Tempo I

ter - - - - - num. Per sin - gu - los di - - -

ter - - - - - num. Per sin - gu - los di - - -

285

Tempo I

R.H.

Tr. fff

Str. Holz.

Pos.

290

es be-ne - di - ci-mus te. Et lau -

es be-ne - di - ci-mus te. Et lau -

Detailed description: This block contains two systems of vocal staves. The first system has two staves, and the second system also has two staves. The lyrics are 'es be-ne - di - ci-mus te. Et lau -' for both parts. The music is in a 4/4 time signature with a key signature of one sharp (F#). The vocal lines are simple, with notes on a single pitch for most of the phrase.

290

Tr. Pos. Str. Holzbl. Tr. Str. Fg.

Detailed description: This block shows the piano accompaniment for measures 290-292. It features a grand staff with treble and bass clefs. The right hand has a complex rhythmic pattern with many sixteenth notes and triplets. The left hand has a simpler accompaniment. There are various performance markings: 'Tr.' (Trombone), 'Pos.' (Posaune), 'Str.' (Streicher), 'Holzbl.' (Holzbläser), and 'Str. Fg.' (Streicher). A '3' indicates a triplet in the right hand.

295

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

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

Detailed description: This block contains two systems of vocal staves. The first system has two staves, and the second system also has two staves. The lyrics are 'da - mus no - men tu - um, no - men tu - um in' for both parts. The music is in a 4/4 time signature with a key signature of one sharp (F#). The vocal lines are simple, with notes on a single pitch for most of the phrase.

295

Detailed description: This block shows the piano accompaniment for measures 295-297. It features a grand staff with treble and bass clefs. The right hand has a complex rhythmic pattern with many sixteenth notes and triplets. The left hand has a simpler accompaniment. There are various performance markings: 'Tr.' (Trombone), 'Pos.' (Posaune), 'Str.' (Streicher), 'Holzbl.' (Holzbläser), and 'Str. Fg.' (Streicher). A '3' indicates a triplet in the right hand.



300

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

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

300

Soprano Solo 305

Di - gna - re Do - mi - ne di - e i - sto,

Tenore Solo

Di - gna - re Do - mi - ne,

*p* Di - gna - re Do - mi - ne di - e i - sto si - ne pec - *cresc.*  
*p* *cresc.*

*p* Di - gna - re Do - mi - ne di - e i - sto si - ne pec - *cresc.*  
*p* *cresc.*

305

Cl.

*pp*

Cor.

Sopr. Solo *cresc.*  
Di - gna - re Do - mi - ne di - e i - sto,

Ten. Solo *cresc.*  
Di - gna - re Do - mi - ne di - e i - sto,

*p sempre cresc.*  
ca - to nos cu - sto - di - re. Di - gna - re *p sempre cresc.*

ca - to nos cu - sto - di - re. *p sempre cresc.* Di - gna - re *p sempre cresc.*

Str. *p cresc.*

Holz. *p cresc.*

Cor. *mf*

Cb. *mf*

**310**

Sopr. Solo  
Di - gna - re Do - mi - ne nos cu - sto di - re,

Ten. Solo  
Di - gna - re Do - mi - ne,

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

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

**310**

Ob. *pp*

*pizz.* *f cresc.*

Fl. *f cresc.*

Str. *f cresc.*

Fg. *pp*

315 appassionato

Sopr. Solo  
Tén. Solo

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

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

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

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

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

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

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

6 6

315 appassionato

ff Cor.Tr. Pos.

re, mi-se-re re re no-stri Do-mi-ne,\*)

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

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

re, mi-se-re re re re no-stri Do-mi-ne,\*)

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

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

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

320

\*) Soli col Coro sin' al 325

325

S. mi - se - re - re no - stri, mi - se - re - re, mi - se - re - re, mi - se - re - re,

A. mi - se - re - re, mi - se - re - re no - stri, mi - se - re - re,

T. Solo *col Coro* - mi - se - re - re no - stri, mi - se - re - re, mi - se - re - re, mi - se - re - re,

B. mi - se - re - re, mi - se - re - re no - stri, mi - se - re - re, mi - se - re - re, mi - se - re - re,

no - stri, mi - se - re - re

325

Cor.

Pos.

330

re, Fi-at mi-se-ri-cor-di-a tu-a Do-mi-ne su-per nos, mi-se-re-re, mi-se-re-re, mi-se-re-re, mi-se-re-re,

re, Fi-at mi-se-ri-cor-di-a tu-a Do-mi-ne su-per nos, mi-se-re-re, mi-se-re-re, mi-se-re-re,

re, Fi-at mi-se-ri-cor-di-a tu-a Do-mi-ne su-per nos, mi-se-re-re, mi-se-re-re, mi-se-re-re,

re - re, mi - se - re - re, mi - se - re - re su - per nos, mi - se - re

330

*rinf.*

335

*p* Fi-at mi-se-ri-cor-di-a tu-a Do-mi-ne su-per nos, *rinf.*  
*p* mi-se-re-re, *rinf.*  
*p* Fi-at mi-se-ri-cor-di-a tu-a Do-mi-ne su-per nos, *rinf.*  
*p* mi-se-re-re, *rinf.* mi-se-re-re,  
*p* mi-se-re-re, *rinf.* mi-se-re-re,  
*p* Fi-at mi-se-ri-cor-di-a tu-a Do-mi-ne su-per nos, *rinf.* mi-se-re-re,  
*p* re-re, mi-se-re-re, *rinf.* mi-se-re-re, mi-se-re-re, mi-se-re-re, mi-se-re-re,

335

*p* *rinf.*

340

*p* *espr.* *poco sost.* quem-ad-mo-dum spe-ra-vi-mus in te, *a tempo* *rinf.* quem-  
*p* mi-se-re-re, *f* mi-se-re-re,  
*p* mi-se-re-re, *f* re, *p* mi-se-  
*p* mi-se-re-re, *f* mi-se-re-re, *f* mi-se-re-re,  
*p* mi-se-re-re, *f* mi-se-re-re, *p* mi-se-  
*p* re-re, *p* mi-se-re-re, *rinf.* re, *f* mi-se-re-re, *p* mi-se-  
*p* *rinf.*

340

*p* *poco sost.* *a tempo* *rinf.* Cor.

poco sost.

a tempo

345

ad - mo - dum spe - ra - vi - mus in te, spe - ra - vi - mus in  
 mi - se - re - re, mi - se - re - re, mi - se - re - re no - stri.  
 re - re, mi - se - re - re, mi - se - re - re no - stri.  
 re - re, mi - se - re - re, mi - se - re - re no - stri.  
 re - re, mi - se - re - re, mi - se - re - re no - stri.  
 re - re, mi - se - re - re no - stri.

poco sost.

a tempo

345

Fl. Vi.  
 Ob.  
 Pos.  
 Cor.

poco string.

rall. al Tempo sostenuto

350

S. te.  
 B. In - te Do - mi - ne spe - ra -

poco string.

rall. al Tempo sostenuto

350

dim.

Allegro mosso ♩ = 152

355

T. *f* In - te Do - mi - ne spe - ra -

B. *f*

Allegro mosso ♩ = 152

355

V.I. *f*

Vic. *f*

A. *f* In - te Do - mi - ne spe - ra -

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

Vic. Vla. *f* V.II. Fl.

360

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

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

B. in - te Do - mi - ne spe - ra -

360

Cl. VI. *f*

Ob. *f*

Cb. *f*

365

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

365

Cl.VI.II.  
 Cor.  
 Vlc. Fg.

*dim.*  
 vi, spe - ra - - -  
*dim.*  
 vi, spe - ra - - -  
*dim.*  
 - - vi, spe - ra - - -  
 vi:

Fl.VI.II.  
 Vlc. Fg.  
*dim.*



370

*p*

vi:

*p*

vi:

*p*

vi:

*p*

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

Do - mi - ne spe - ra -

*cresc.*

370

VI. I. FL.

Cl.

*p*

*f*

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

vi:

*f*

No: con - fun - dar in ae - ter - num, in ae -

num. In - te

Fl. Ob.

*f*

Cl.

375

ter - - - - -  
in ae - ter - - - - -  
ter - - - - -  
Do - mi - ne spe - ra - - - - -

*dim.*  
*dim.*  
*dim.*  
*dim.*

Detailed description: This system contains four vocal staves. The first staff has the word 'ter' and a melodic line. The second staff has 'in ae - ter' with a dynamic marking of *f*. The third staff has 'ter'. The fourth staff has 'Do - mi - ne spe - ra'. All staves end with a *dim.* marking.

375

*dim.*

Detailed description: This system shows the piano accompaniment for measures 375-377. It consists of two staves. The right hand has a complex, rhythmic melody with many sixteenth notes. The left hand has a simpler accompaniment. A *dim.* marking is placed between the staves.

380

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

Detailed description: This system contains three vocal staves. The first staff has the lyrics 'num. Non con - fun - dar in ae - ter - - num,' with a dynamic marking of *f*. The second staff has 'num. Non con - fun - dar in ae - ter - - num,' with a dynamic marking of *f*. The third staff has 'vi. Non con - fun - dar in ae -' with a dynamic marking of *f*.

380

Cl. Ob. Cl.  
*f* *f* *f*  
Fg.

Detailed description: This system shows instrumental parts for measures 380-382. It includes staves for Clarinet (Cl.), Oboe (Ob.), and Clarinet (Cl.). The first two staves have a dynamic marking of *f*. The third staff has a dynamic marking of *f*. The bass line is marked 'Fg.'.



395

Str.

Cor.

Pos.

Fg.

cresc. e rall.

cresc. poco a poco

Tuba

Ob. Tr.

R.H.

L.H.

Fl.

400

Largamente

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

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

400

Largamente

fff

Tr. Pos.

405

siste

405

veiss

L.H.

L.H.

410

Con moto

num.

num.

410

Con moto

Tr

Str. Holzbl.

Blech

415

Sostenuto

Soprano Solo

Lento  $\text{♩} = 80$

*p*  
In ae - ter - - - num, in ae - ter - -

*fff*  
Non con - fun - dar in ae - ter - num,

*p*  
in ae - ter - num,

in ae - ter -

*fff*  
Non con - fun - dar in ae - ter - num,

*p*  
in ae - ter - num,

in ae -

in ae - ter -

Sostenuto

415

Lento  $\text{♩} = 80$

*fff*

*pp*

cb.

420

Sopr.  
Solo

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

num,

in ae - ter - num,

in ae - ter - num,

ter - num,

in ae - ter - num,

in ae - ter - num,

num,

420

425

Sopr. Solo

num, in ae-ter - - -

in ae-ter - - - num.

in ae-ter - - - num.

in ae-ter - - - num. Non confundar in ae-ter - - - num.

Non con-fundar in ae

425

Ob.

Cor.

Cl.

430

Sopr. Solo

num.

pp dim.

ter - - - num.

pp dim.

430

Vl. I.

Vl. solo

8 Flag.

pp e

dim.

pizz.