

Jan Dismas

ZELENKA

Te Deum in D a due cori · ZWV 146

per Soli SSATB, Coro SATB/SATB
2 Flauti, 2 Oboi, 4 Trombe, Timpani
2 Violini, Viola e Basso continuo

Erstausgabe / First edition
herausgegeben von / edited by
Thomas Kohlhase

Urtext

Klavierauszug / Vocal score
Paul Horn



Carus 27.197/03

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Zu diesem Werk ist folgendes Aufführungsmaterial erhältlich:

Partitur (Carus 27.197), Klavierauszug (Carus 27.197/03),

Chorpartitur (Carus 27.197/05),

komplettes Orchestermaterial (Carus 27.197/19).

Das Werk wurde auf CD vom Dresdner Kammerchor und dem Dresdner Barockorchester unter der Leitung von Hans-Christoph Rademann eingespielt (Carus 83.148).

The following performance material is available:

full score (Carus 27.197), vocal score (Carus 27.197/03),

choral score (Carus 27.197/05),

complete orchestral material (Carus 27.197/19).

The *Te Deum* a due cori is available on CD, performed by the Dresdner Kammerchor and the Dresdner Barockorchester under the direction of Hans-Christoph Rademann (Carus 83.148).

Vorwort

Der Böhme Jan Dismas Zelenka (1679–1745), Absolvent des Prager Jesuitenkollegs „Clementinum“, wirkte seit 1710/11 als Kontrabassist und Kirchenkomponist am kursächsischen Hof Augusts des Starken (gest. 1733) und seines Sohnes Friedrich August II. in Dresden. Neben den ihm vorgesetzten Hofkapellmeistern Johann David Heinichen (gest. 1729) und Johann Adolf Hasse komponierte er für die höfische „Kammer“ (bedeutend sind seine sechs Triosonaten ZWV 181) und, vor allem, für die katholische Hofkirche.

Von Zelenka sind zwei Te-Deum-Vertonungen erhalten: das undatierte *Te Deum* D-Dur ZWV 145¹, das nach Schrift und Stil etwa 1724 entstanden sein dürfte, sowie das hier vorgelegte doppelchörige *Te Deum* D-Dur ZWV 146, das am Ende der autographen Partitur mit „1731“ datiert ist. War das erste *Te Deum* ZWV 145 mit fünf Singstimmen („soli e tutti“) und Orchester mit dreistimmigem Trompetenchor (zwei Trompeten und Pauken) besetzt, so ist die Vertonung ZWV 146 mit fünf Solisten und je zwei vierstimmigen Chören sowie einem fünfstimmigen Trompetenchor (vier Trompeten und Pauken) und solistischen Traversflöten entschieden prächtiger ausgeführt. Den Grundstock des Tuttiorchesters machen in beiden Werken, wie zu jener Zeit üblich, Streicher, Oboen und Generalbass aus.

Die große, solenne Besetzung von ZWV 146 könnte mit einem besonderen Entstehungsanlass zu tun haben. Zu diesem gibt es eine naheliegende Vermutung. Im *Hof- und Staats-Calender*² 1733 heißt es im Zusammenhang mit der Geburt von Prinzessin Maria Josepha Carolina Eleonora Francisca Xaveria am 4. November 1731:

In der Schloß-Kirche ward in denen Vormittags-Predigten [des 4. oder wohl eher 5. November 1731] öffentlich gedancket und das Te Deum laudamus unter Paucken- und Trompeten-Schall angestimmt, das solenne Danck-Fest ward erst 8. Tage darauf, als den 11. Nov. im gantzen Lande durch Abkündigung einer besonderen Dancksagung und Anstimmung des Ambrosianischen Lobgesanges [= des Te Deum laudamus] gehalten.³

Zelenka könnte sein *Te Deum* ZWV 146 anlässlich der bevorstehenden Geburt der Kurprinzessin Maria Josepha geschrieben und bei einem der Dankgottesdienste nach der Geburt in der Dresdner Hofkirche aufgeführt haben. Für den im *Hof- und Staats-Calender* genannten 11. November 1731 als landesweites „Danck-Fest“ gibt das *Diarium Missionis Societatis Jesu Dresdae*, in dem alle wichtigen Ereignisse und Gottesdienste der Hofkirche – zum Teil mit Angaben zu den Komponisten und Ausführenden der jeweiligen Figuralmusik – keine Hinweise musikalischer Art.⁴ Und für Montag, den 5. November 1731, den Tag nach der Geburt, wird dort lediglich festgehalten, dass nach der Messe das „Te Deum laudamus“ angestimmt worden sei, und zwar „cum assistentia“; von Figuralmusik ist keine Rede, das *Te Deum* wird also lediglich in der einstimmig liturgischen Weise rezitiert worden sein. Kurz, ein konkretes Aufführungsdatum lässt sich für Zelenkas *Te Deum* ZWV 146 zwar nicht nachweisen; sein Zusammenhang mit ei-

nem Dankgottesdienst aus Anlass der Geburt von Prinzessin Maria Josepha bleibt aber dennoch wahrscheinlich.

Das *Te Deum* hat zwar zunächst einen festen liturgischen Ort (und zwar in der Matutin des römischen und monastischen Stundengebets). Daneben aber erklingt dieser feierliche Lob-, Dank- und Bittgesang der römischen Kirche von alters her „zur feierlichen Danksagung nach der Messe, Bischofs- oder Abtweihe, bei der Fronleichnams-, Dank- und Reliquienprozession und anderen festlichen Gelegenheiten“.⁵ Am Dresdner Hof ist das *Te Deum* im übrigen zu politischen Anlässen (Siegesfeiern u. ä.) oder besonderen Festen des kurfürstlichen Hauses (wie zum Beispiel Hochzeiten und Taufen von dessen Mitgliedern) gesungen worden, sei es einstimmig gregorianisch oder in solennen Vertonungen der Hofkapellmeister Heinichen und Hasse sowie des Hofkirchenkomponisten Zelenka.

Besonders hingewiesen sei auf die Zweiteilung der Vertonung ZWV 146 durch die einstimmige gregorianische Intonatio „Salvum fac“ (Nr. 7), ausgeführt von Tutti-Tenören und -Bässen sowie Streichbässen und Orgel (tasto solo). Die Unterbrechung der Komposition und die anschließende Intonatio haben mit dem eucharistischen Segen zu tun, der vor dem oder zum „Salvum fac“ erteilt wurde.

Für weitere Informationen siehe das Vorwort zur Partitur (Carus 27.197).

Tübingen, im Oktober 2014

Thomas Kohlhasse

¹ Stuttgart 1986 (Carus 40.471).

² *Kgl. Polnischer und Churfürstlich Sächsischer Hof- und Staats-Calender*, jährlich erschienen ab Geltungsjahr 1728, Leipzig [1727ff.].

³ *Hof- und Staats-Calender* 1733, Bogen C 1, fol. 9.

⁴ Vgl. dazu die Auszüge aus dem *Diarium* in den *Zelenka-Studien* II (= Deutsche Musik im Osten, Band 13, St. Augustin 1997).

⁵ Artikel „Te Deum“ im Sachteil des *Riemann-Musiklexikons*, Mainz 1967, S. 942.

Foreword

The Bohemian composer Jan Dismas Zelenka (1679–1745), a graduate of the “Clementinum” Jesuit College in Prague, was employed as double bass player and church composer from 1710/11 onwards at the court of the Saxon Elector Augustus the Strong (d. 1733) and of his son Frederick Augustus II in Dresden. Along with his superiors, the court Kapellmeisters Johann David Heinichen (d. 1729) and Johann Adolf Hasse, Zelenka composed for the court “chamber” (his six Trio Sonatas ZWV 181 are significant) and, particularly, for the Catholic Court Church.

Two *Te Deum* settings by Zelenka have survived: the undated *Te Deum* in D major ZWV 145¹ which (judging by the style and the handwriting) was probably composed around 1724, and the present *Te Deum* in D major ZWV 146 for double choir, which is dated “1731” at the end of the autograph score. Whereas the first *Te Deum* ZWV 145 was scored for five voices (“*soli e tutti*”) and an orchestra including a three-part trumpet choir (i. e., two trumpets and timpani), the setting of ZWV 146 – with five soloists and two four-part choruses as well as a five-part trumpet choir (four trumpets and timpani) and a soloistic transverse flute – is a decidedly more magnificent realization. The foundation of the tutti orchestra in both works, customary at the time, was comprised of strings, oboes and basso continuo.

The elaborate and festive scoring of ZWV 146 may be connected to a special occasion – for which there is an obvious hypothesis. The *Hof- und Staats-Calender*² (Court and State Calendar) of 1733 reports in connection with the birth of Princess Maria Josepha Carolina Eleonora Francisca Xaveria on 4 November 1731:

In the Court Church public thanks was given during the morningsermons [of 4 November or, more likely, 5 November 1731] and the *Te Deum laudamus* was sounded with timpani and trumpets; the solemn feast of thanksgiving was only held 8 days later, on 11 November, by announcement of a special thanksgiving for the entire country and by the singing of the Ambrosian Hymn [= the *Te Deum laudamus*].³

Zelenka may have composed his *Te Deum* ZWV 146 for the impending occasion of the Electoral Princess Maria Josepha's birth and performed it during one of the thanksgiving services held in the Dresden Court Church. For the date of 11 November 1731 entered in the *Hof- und Staats-Calender* as the “Feast of Thanksgiving,” the *Diarium Missionis Societatis Jesu Dresdae* gives no information of a musical nature, though usually it recorded all important events and services, sometimes even including information about the composers and performers of the respective figural music.⁴ And for Monday 5 November 1731, the day after the birth, it is merely recorded that the “*Te Deum laudamus*” was sung “*cum assistentia*” after the mass; no mention is made of figural music, so the *Te Deum* will simply have been recited in the monodic, liturgical manner. In short, there is no concrete evidence of the date of the first performance of Zelenka's *Te Deum* ZWV 146, but a connection with the thanksgiving

service on the occasion of the birth of Princess Maria Josepha remains very likely.

Basically, the *Te Deum* has a fixed liturgical position (namely, in the office of Matins in the Roman Catholic and monastic Liturgy of the Hours). In addition, however, this festive hymn of praise, thanksgiving and supplication was sung throughout the ages in the Roman Catholic Church “in solemn thanksgiving after the mass, the consecration of bishops or abbots, during processions for Corpus Christi, thanksgiving or reliquary processions, and other festive occasions.”⁵ Furthermore, the *Te Deum* was also sung at the Dresden court on political occasions (victory celebrations, etc.) or for special festivities in the Electoral family (for example, marriages or baptisms of family members) – be it in monodic Gregorian chant or in solemn settings by the court Kapellmeisters Heinichen and Hasse as well as the Court Church composer Zelenka.

Particular attention is drawn to the dividing of ZWV 146 into two parts by means of the monodic Gregorian intonation “*Salvum fac*” (no. 7), which is performed by the tenors and basses of the chorus accompanied by string bass instruments and organ (*tasto solo*). The interruption of the composition and the following intonation are associated with the Eucharistic blessing which is given before or during the “*Salvum fac*.”

For further information see the Foreword to the full score (Carus 27.197).

Tübingen, October 2002
Translation: David Kosviner

Thomas Kohlhasse

¹ Stuttgart, 1986 (Carus 40.471).

² *Kgl. Polnischer und Churfürstlich Sächsischer Hof- und Staats-Calender*, issued annually from 1728 onwards, Leipzig, [1727ff.].

³ *Hof- und Staats-Calender* 1733, sheet C 1, fol. 9.

⁴ Cf. in this connection the excerpts from the *Diarium* in the *Zelenka-Studien* II (= *Deutsche Musik im Osten*, volume 13, St. Augustin, 1997).

⁵ Article “*Te Deum*” in the subject volume of the *Riemann-Musiklexikon*, Mainz, 1967, p. 942.

Avant-propos

Le Bohémien Jan Dismas Zelenka (1679–1745), diplômé du « Clementinum », collègue de Jésuites pragois, fut à partir de 1710/11 contrebassiste et compositeur d'église à la cour électrice de Saxe d'Auguste le Fort (mort en 1733) et de son fils Frédéric Auguste II à Dresde. Aux côtés de ses supérieurs hiérarchiques, les maîtres de chapelle de cour Johann David Heinichen (mort en 1729) et Johann Adolf Hasse, il composa pour la « chambre » de la cour (citons notamment les six sonates en trio ZWV 181) et surtout pour l'église catholique de la cour.

Deux compositions de *Te Deum* ont été conservées de Zelenka : le *Te Deum* en ré majeur ZWV 145¹ non daté qui devrait avoir été écrit vers 1724 à en croire l'écriture et le style, ainsi que le *Te Deum* en ré majeur ZWV 146 à double chœur ici présent qui comporte la date « 1731 » à la fin de la partition autographe. Tandis que le premier *Te Deum* ZWV 145 était distribué à cinq voix (« soli et tutti ») et orchestre avec chœur de trompettes à trois voix (deux trompettes et timbales), la composition de ZWV 146 avec cinq solistes et respectivement deux chœurs à quatre voix ainsi qu'un chœur de trompettes à cinq voix (quatre trompettes et timbales) et flûtes traversières solistes est bien plus somptueuse. La base de l'orchestre tutti est constituée dans les deux œuvres de cordes, hautbois et basse générale comme cela était courant à l'époque.

La grande distribution solennelle de ZWV 146 pourrait reposer sur une circonstance particulière qui semble très vraisemblable. Le *Hof- und Staatskalender*² (Calendrier de la cour et de l'État) de 1733 mentionne en relation avec la naissance de la princesse Maria Josepha Carolina Eleonora Francisca Xaveria le 4 novembre 1731 :

En l'église du château a été rendue une action de grâce au cours des prêches du matin [du 4 ou plutôt du 5 novembre 1731] et le *Te Deum laudamus* a été chanté avec timbales et trompettes, la célébration d'action de grâce solennelle n'a eu lieu que 8 jours plus tard, le 11 nov. dans tout le pays par annonce d'une action de grâce spéciale et intonation de la louange de Saint-Ambroise [= du *Te Deum laudamus*].³

Zelenka pourrait avoir écrit son *Te Deum* ZWV 146 à l'occasion de la naissance imminente de la princesse électrice Marie-Josèphe et l'avoir donné lors d'une des messes d'action de grâce après la naissance dans l'église de cour de Dresde. Le *Diarium Missionis Societatis Jesu Dresdae* où sont consignés tous les événements importants et offices religieux de l'église de cour – parfois avec renseignements sur les compositeurs et les exécutants de la musique figurée respective⁴ – ne contient aucun indice musical pour « la célébration d'action de grâce » nationale du 11 novembre 1731 stipulée dans le *Hof- und Staatskalender*. Et pour le lundi 5 novembre 1731, le lendemain de la naissance, il n'y est retenu qu'après la messe, le « *Te Deum laudamus* » a été chanté, et ce « cum assistentia » ; il n'y est pas question de musique figurée, le *Te Deum* n'a donc été récité que dans la manière liturgique à l'unisson. Bref, on ne peut certes pas attester avec certitude une date concrète de

représentation du *Te Deum* ZWV 146 de Zelenka mais son rapport à une messe d'action de grâce pour la naissance de la princesse Marie-Josèphe est cependant probable.

Certes, le *Te Deum* est tout d'abord bien ancré dans la liturgie (à savoir lors des matines des heures romaines et monastiques). Mais à côté de cela, ce chant solennel de louange, d'action de grâce et de prière de l'église romaine est proclamé depuis toujours « pour l'action de grâce solennelle après la messe, l'ordination d'un évêque ou d'un abbé, lors de processions de la Fête-Dieu, d'actions de grâce et de reliques et autres circonstances solennelles ». ⁵ À la cour de Dresde, le *Te Deum* était en outre chanté en des occasions politiques (célébrations de victoires et autre) ou fêtes spéciales de la maison électrice (par exemple mariages et baptêmes de ses membres), que ce soit dans le chant grégorien à l'unisson ou dans des compositions solennelles des maîtres de chapelle de la cour Heinichen et Hasse ainsi que du compositeur sacré de la cour Zelenka.

Mentionnons tout particulièrement la division de la composition ZWV 146 par l'intonation grégorienne à l'unisson « *Salvum fac* » (n° 7), exécutée par le tutti des ténors et des basses ainsi que cordes graves et orgue (tasto solo). L'interruption de la composition et l'intonation qui enchaînent ont à voir avec la bénédiction eucharistique qui était donnée avant ou pendant le « *Salvum fac* ».

Pour plus d'information, on est renvoyé à l'avant-propos dans la partition d'orchestre (Carus 27.197).

Tübingen, en octobre 2002
Traduction : Sylvie Coquillat

Thomas Kohlhasse

¹ Stuttgart, 1986 (Carus 40.471).

² Kgl. Polnischer und Churfürstlich Sächsischer Hof- und Staats-Calender, paru chaque année à partir de 1728, Leipzig, [1727 sqq.].

³ Hof- und Staats-Calender 1733, Feuille C 1, fol. 9.

⁴ Cf. à ce propos les extraits du *Diarium* dans les *Zelenka-Studien II* (= Deutsche Musik im Osten, Tome 13, St. Augustin, 1997).

⁵ Article « *Te Deum* », dans : « Sachteil » du *Riemann-Musiklexikon*, Mayence, 1967, p. 942.

Te Deum

a due cori
ZWV 146

Jan Dismas Zelenka
1679–1745

1. Te Deum laudamus

Klavierauszug: Paul Horn (*1922)

Allegro

Tutti

4 Trombe
Timpani
2 Oboi
Archi
Basso continuo

Musical score for measures 1-2, featuring a grand staff with treble and bass clefs. The music is in G major and common time. The upper staff contains a complex rhythmic pattern with many sixteenth notes, while the lower staff has a simpler accompaniment.

3

Musical score for measures 3-5. Measure 3 continues the previous pattern. Measure 4 has a dynamic marking 'Fg' (for Flute and Oboe). Measure 5 has a dynamic marking 'Ob' (for Oboe).

6

Musical score for measures 6-8. Measure 6 has a dynamic marking 'Archi' (for strings). Measure 7 has a dynamic marking 'Bassi' (for basses). Measure 8 has a dynamic marking 'Tutti'.

9

Musical score for measures 9-10. Measure 9 has a dynamic marking 'Tutti'. Measure 10 has a dynamic marking 'Tutti'.

11

Musical score for measures 11-13. Measure 11 has a dynamic marking 'Tutti'. Measure 12 has a dynamic marking 'Tutti'. Measure 13 has a dynamic marking 'Tutti'.

14

Musical score for measures 14-15. Measure 14 has a dynamic marking 'Tutti'. Measure 15 has a dynamic marking 'Tutti'.

Auffüh. / Duration: ca. 28 min.

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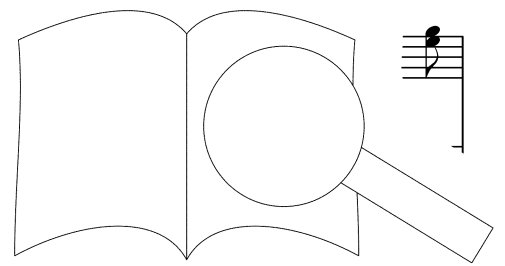
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1st edn.

edited by

Thomas Kohlhasse



17

19

Soprano

Alto

Tenore

Basso

Coro I

Te

Te

Te

22

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

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

De - um lau-da - mus, lau - da - r De - um lau - da - mus, lau -

De - um lau-da - - - te De - um lau - da - - -

Soprano

Alto

Tenore

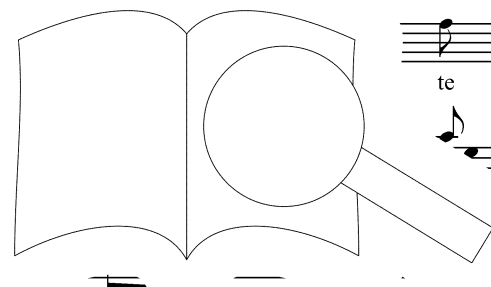
Coro II

lau - da - mus, lau - da - mus: te, te

- um lau - da - mus, lau - da - mus: te, te

De - um lau - da - mus te

Te De - um lau - da te



da - mus: te Do - mi-num con - fi - te - mur, te Do - mi-num con - fi -

da - mus: te Do - mi-num con - fi - te - mur, te Do - mi-num con - fi -

da - mus: te Do - mi-num con - fi - te - mur, te Do - mi-num con - fi -

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

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

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

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

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

te - mur. Te ae - ter - num, ae - ter - num Pa - trem omnis ter - ra

te - mur. Te ae - ter - num, ae - ter - num trem omnis ter - ra

te - mur. Te ae - ter - num omnis, omnis ter - ra

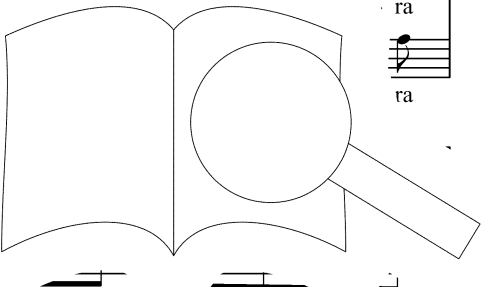
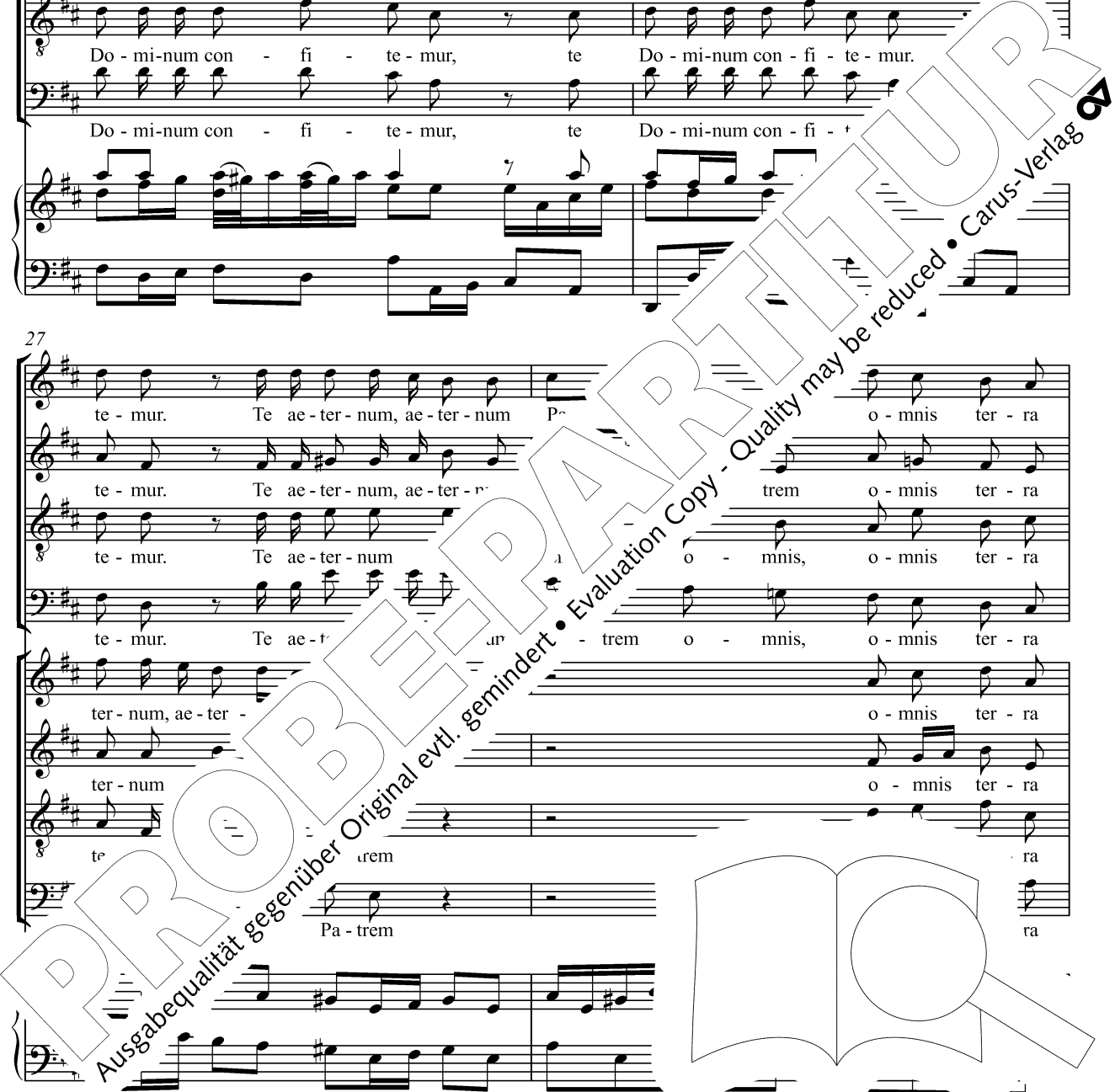
te - mur. Te ae - ter - num omnis, omnis ter - ra

ter - num, ae - ter - num omnis ter - ra

ter - num omnis ter - ra

te trem omnis ter - ra

Pa - trem omnis ter - ra



Adagio * Allegro

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

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

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

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

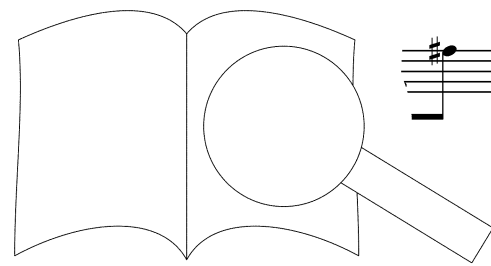
ve - ne - ra - - - - - tur.

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

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

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

tr



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haben innerhalb oder am Ende von Sätzen in der Regel im Sinne von
 A. Adagio indications within or at the end of movements are to be interpreted

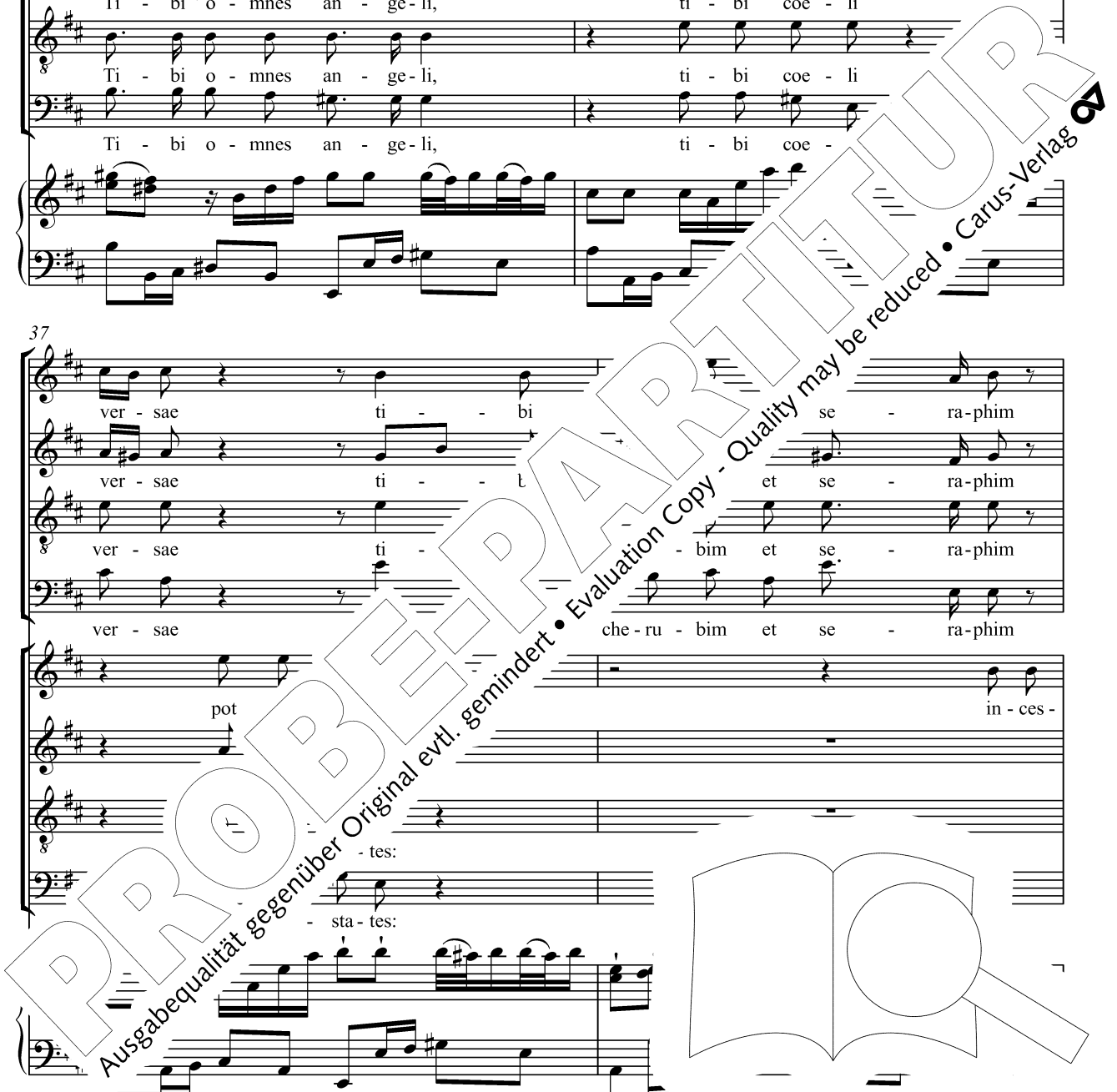
Ti - bi o - mnes an - ge - li et u - ni -
 Ti - bi o - mnes an - ge - li et u - ni -
 Ti - bi o - mnes an - ge - li et u - ni -
 Ti - bi o - mnes an - ge - li et u - ni -

Ti - bi o - mnes an - ge - li, ti - bi coe - li
 Ti - bi o - mnes an - ge - li, ti - bi coe - li
 Ti - bi o - mnes an - ge - li, ti - bi coe - li
 Ti - bi o - mnes an - ge - li, ti - bi coe -

ver - sae ti - bi se - ra - phim
 ver - sae ti - t et se - ra - phim
 ver - sae - bim et se - ra - phim
 ver - sae che - ru - bim et se - ra - phim

pot in - ces -
 - tes:
 - sta - tes:

musical accompaniment for the final section of the page.



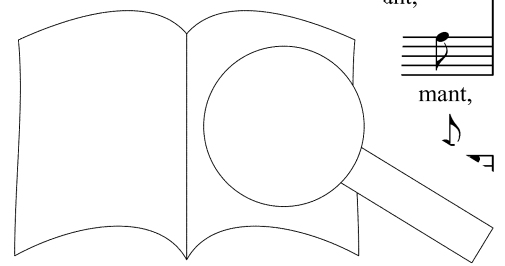
in-ces-sa - bi - li

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

vo - ce pro -
 pro-cla - mant, pro -
 pro-cla - mant, pro -
 pro-cla - mant, pro -

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

pro - cla - mant,



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cla - mant, pro-cla - mant, pro - cla - - mant,
 cla - mant, pro-cla - mant, pro - cla-mant, pro - cla - mant,
 cla - mant, pro-cla - mant, pro - cla-mant, pro-cla - mant,
 cla - - mant, pro - cla - - mant,

pro - cla - - - - mant, in - ces - sa - bi - li
 pro - cla - mant, pro-cla - mant, in - ces - sa - - bi - li
 pro - cla - mant, pro-cla - mant, in - ces - sa -
 pro - cla - - - mant, in - ce

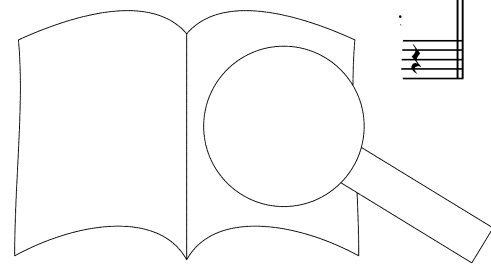
Piano accompaniment for measures 45-46.

pro - cla - mant, pro - cla - mant:
 pro - cla - mant, mant, pro - cla - mant:
 pro - cla - man. ja - mant, pro - cla - mant:
 pro - cla - mant, pro - cla - mant:
 pro - cla - mant, pro - cla - mant:

vo - ce vo -
 o - cla - mant, pro - cla - mant:
 o - cla - mant, pro - cla - mant:
 pro - cla - mant,
 pro - cla - mant,

Piano accompaniment for measures 47-48.

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50 Grave

San - ctus, San - - - - - ctus Do - mi-nus De - - - -

San - ctus, San - - - - - ctus Do - mi-nus

San - ctus, San - - - - - ctus Do - mi-nus

San - ctus, San - - - - - ctus Do - mi-nus

San - ctus, San - - - - - ctus Do - mi-nus De -

San - ctus, San - ctus Do mi-nus

San - ctus, San - ctus

Ob, Archi

54

- us Sa - - - - - ba - oth.

De - - - - - us ba - oth.

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

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

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

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

Do - mi-nus

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

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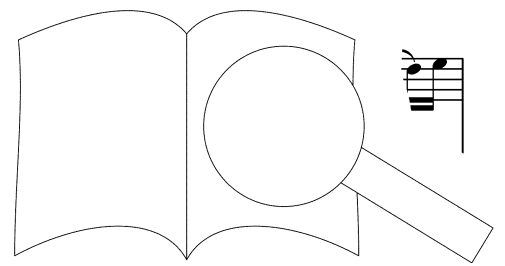
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Piano accompaniment for measures 58-60. The music is in G major and 2/4 time. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line.

Vocal and piano accompaniment for measures 61-65. The vocal parts (Soprano, Alto, Tenor, Bass) sing the Latin text: "Ple - ni sunt coe - li et ter - ra, ple - ni". The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *p.* (piano) is present in measure 65.

Vocal and piano accompaniment for measures 66-70. The vocal parts continue with: "sunt coe - li et ter - ni sunt coe - li et". The piano accompaniment provides harmonic support. A dynamic marking of *p.* is also present.

Piano accompaniment for measures 71-75. The music continues with the same rhythmic and harmonic structure as the previous sections.



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coe - li et ter - - ra, ple - ni sunt
 coe - li et ter - ra, ple - ni sunt
 coe - li et ter - ra, ple - ni sunt
 coe - li et ter - - ra, ple - ni sunt

- ra, ple - ni sunt coe - li et ter - - ra,
 ter - ra, ple - ni sunt coe - li et ter - ra,
 ra, ple - ni sunt coe - li et ter - - ra,
 - ra, ple - ni sunt coe - li et ter -

Tutti

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

ple - ni ter - - ra
 ple li et ter - ra
 coe - li et ter - ra
 sunt coe - li et ter - -

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ac, ma - je - sta - tis glo - ri - ae tu - ae, ma - je - sta - tis,
ae, ma - je - sta - tis
tu - ae, ma - je - sta - tis glo - ri - ae, ma - je - sta - tis,
tu - ae, ma - je - sta - tis glo - ri - ae, ma - je - sta - tis,
ma - je - sta - tis glo - ri - ae tu - ae, ma - je - sta - tis,
ma - je - sta - tis glo - ri - ae tu - ae, ma - je - sta - tis,
ma - je - sta - tis glo - ri - ae tu - ae, ma - je - sta - tis,
ma - je - sta - tis glo - ri - ae tu - ae, ma - je -

Tutti



ma - je - sta - tis glo - ri - ae tu - ae,
ma - je - sta - tis glo - ri - ae tu - ae,
ma - je - sta - tis glo - ri - ae tu - ae,
ma - je - sta - tis glo - ri - ae tu - ae,
ma - je - sta - tis glo - ri - ae tu - ae,
ma - je - sta - tis glo - ri - ae tu - ae,
ma - je - sta - tis glo - ri - ae tu - ae,
ma - je - sta - tis glo - ri - ae tu - ae,
ma - je - sta - tis glo - ri - ae tu - ae,



ae, ma-je-sta - tis glo-ri-ae tu - ae.

ae, ma-je-sta - tis glo-ri-ae tu - ae.

ae, ma-je-sta - tis glo-ri-ae tu - ae.

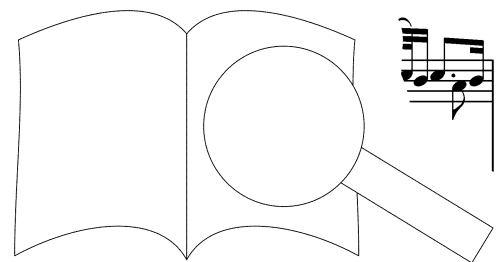
ae, ma-je-sta - tis glo-ri-ae tu - ae.

ma-je-sta - tis glo-ri-ae tu - ae.

ma-je-sta - tis glo-ri-ae tu - ae.

ma-je-sta - tis glo-ri-ae tu - ae.

ma-je-sta - tis glo-ri-ae tu - ae.



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Te glo - ri - o - - - sus, te glo - ri -
 Te glo - ri - o - - - sus, te glo - ri -
 Te glo - ri - o - - - sus, te glo - ri -
 Te glo - ri - o - - - sus, te glo - ri -

Te glo - ri - o - - -
 Te glo - ri - o - - -
 Te glo - ri - o - - -
 Te glo - ri - o - - -

o - sus A - po - sto - lo - rum cho -
 o - sus A - po - sto - lo - rum
 o - sus A - po - sto - lo - rum. ri
 o - sus A - po - sto - sus,

- sus te pro - phe - ta - rum lau - da -
 sus te pro - phe - ta - rum lau -
 te
 te n lau -

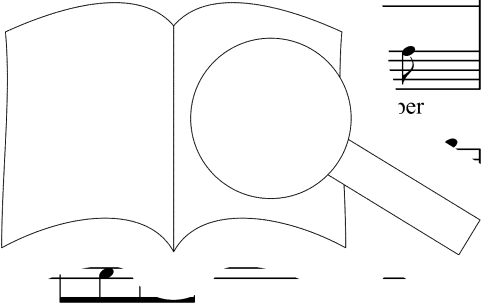
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te mar-ty-rum can-di-da - tus lau-dat, lau-dat ex-er-ci-tus.
 te mar-ty-rum can-di-da - tus lau-dat ex-er-ci-tus.
 te mar-ty-rum can-di-da - tus lau-dat, lau-dat ex-er-ci-tus.
 te mar-ty-rum can-di-da - tus lau-dat ex-er-ci-tus.

- bi-lis nu-me-rus, Te per or -
 da - bi-lis nu - me-rus, per
 da - bi-lis nu - me-rus,
 - bi-lis nu - me-rus,

Te per or - bem ter -
 Te per or - bem, per or - bem ter -
 Te per or - bem ter -
 Te per or - bem ter -

bem, per or-l per
 or per
 am,
 ra-rum, per



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ra-rum san-cta con-fi-te-tur Ec-cle-si-a,
 ra-rum san-cta con-fi-te-tur Ec-cle-si-a,
 ra-rum san-cta con-fi-te-tur Ec-cle-si-a,
 ra-rum san-cta con-fi-te-tur Ec-cle-si-a,

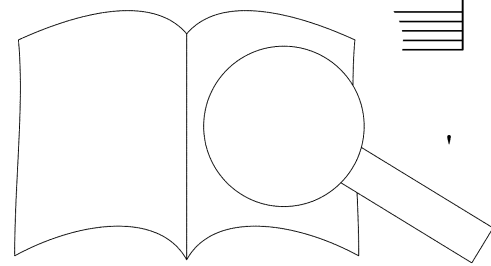
or-bem ter-ra-rum san-cta con-fi-te-tur Ec-cle-si-
 or-bem ter-ra-rum san-cta con-fi-te-tur Ec-cle-si-
 per or-bem ter-ra-rum san-cta con-fi-te-tur
 or-bem ter-ra-rum san-cta con-fi-

Pa-trem im-men-sae ma-je-sta-tis;
 Pa-trem im-men-sae ma-je-sta-tis;
 Pa-trem im-men-sae ma-je-
 Pa-trem im-men-sae ma-je-

a-je-sta-tis,
 a-je-sta-tis,
 cle-s
 -men-sae ma-je-sta-tis,
 -trem im-men-sae ma-je-sta-ti

musical accompaniment for the second system, including piano and bass staves.

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rum, Pa - trem im - men - sae ma - je - sta - tis;
 - rum, Pa - trem im - men - sae ma - je - sta - tis;
 - rum, Pa - trem im - men - sae ma - je - sta - tis;

rum, Pa - trem im - men - sae ma - je - sta - tis;
 Pa - trem im - men - sae ma - je - sta - tis; ve - ne - ran - dum tu - um ve - -
 Pa - trem im - men - sae ma - je - sta - tis; ve - ne - ran - dum tu - um ve
 Pa - trem im - men - sae ma - je - sta - tis; ve - ne - ran - dum tu - um
 Pa - trem im - men - sae ma - je - sta - tis; ve - ne - ran - dum

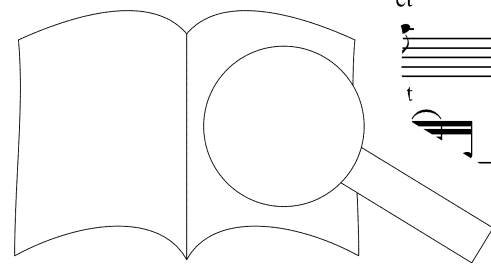
Pa - trem im - men - sae ma - je - sta - tis; ve - ne - ran - dum

ve - ne - ran - dum tu - um ve - - m
 ve - ne - ran - dum tu - um ve
 ve - ne - ran - dum tu - um
 ve - ne - ran - dum

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

ve - ne - ran - dum

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et u - ni - cum Fi - li -
 et u - ni - cum Fi - li -
 et u - ni - cum Fi - li -
 et u - ni - cum Fi - li -

u - ni-cum Fi - li - um, et u - ni-cum Fi - li - um; San -
 u - ni-cum Fi - li - um, et u - ni-cum Fi - li - um;
 u - ni-cum Fi - li - um, et u - ni-cum Fi - li - um;
 u - ni-cum Fi - li - um, et u - ni-cum Fi - li - um;

um; San - ctum quo - que, San-ctum quo-que,
 um; San-ctum quo - que, San-ctum quo-que,
 um; San-ctum qu San-ctum quo-que,
 um; San-ctum quo-que,
 - ctum quo - que Pa - ra - cli - tum, San-ctum
 Sar San-ctum quo - que Pa - ra - cli-tum, San-ctum
 San - ctum quo - ctum
 San-ctum quo - ctum
 Tutti

San - ctum quo-que Pa-ra - cli - tum, Pa - ra - cli - tum Spi - ri -
 San - ctum quo-que Pa-ra - cli - tum, Pa - ra - cli - tum Spi - ri -
 San - ctum quo-que Pa-ra - cli - tum, Pa - ra - cli - tum Spi - ri -
 San - ctum quo-que Pa - ra

quo - que,
 quo - que,
 quo - que,
 quo - que,



tum, Pa - ra - cli - tum Spi - ri - tum, ra - cli - tum, Pa -
 tum, Pa - ra - cli - tum Spi - ri - tum, Pa - ra - cli - tum, Pa -
 tum, Pa - ra - cli - tum Spi - ri - tum, Pa - ra - cli - tum, Pa -
 Pa - ra - cli - tum, Pa -

que Pa-ra - cli - tum,
 .um quo - que Pa - ra - cli - tum, Pa-ra - cli - tum,
 San - ctum quo - tum,
 San - ctum quo - tum,



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ra - cli - tum Spi - ri - tum, Pa - ra - cli - tum, Pa - ra - cli - tum Spi - ri -
 ra - cli - tum Spi - ri - tum, Pa - ra - cli - tum Spi - - - ri -
 ra - cli - tum Spi - ri - tum, Pa - ra - cli - tum, Pa - ra - cli - tum Spi - ri -
 ra - cli - tum Spi - ri - tum, Pa - ra - cli - tum, Pa - ra - cli - tum Spi - ri -
 San - ctum quo - que Pa - ra - cli - tum Spi - ri -
 San - ctum quo - que Pa - ra - cli - tum Spi - ri -
 San - ctum quo - que Pa - ra - cli - tum Spi -
 San - ctum quo - que Pa - ra - c'

tum, Pa - ra - cli - tum, Pa - ri - tum.
 tum, Pa - ra - spi - ri - tum.
 tum, Pa - ra - tum Spi - ri - tum.
 tum, Pa - ra - cli - tum Spi - ri - tum.
 tum, Pa - ra - Spi - ri - tum.
 tum, Pa - ra - cli - tum Spi - ri - tum.
 tum Pa - ra - cli
 tum Pa - ra - c

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2. Tu rex gloriae

Allegro

Soprano I solo

Soprano II solo

2 Oboi
Archi
Basso continuo

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

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

Bc

Tutti

p *f*

Vc, Org

6

Ob

Fg

11

VI

p *f*

Tutti

Vc, Org

16

Ob

Fg

20

24

Soprano I

u rex glo

VI

senza Fg

Adagio

Allegro

Adagio

Allegro

ri - ae, Chri - ste.

ri - ae, Chri - ste.

Tutti

Solo

Tu Pa - tris sem - pi

Pa - tris sem - pi - ter

es Fi - li - us.

us - es Fi - li - us.

Tutti

Tutti

Tu rex glo
 Tu rex glo - - - - ri - ae,
 Be

p *p*

Vc, Org

- ri - ae, Chri - ste, rex glo - - - - ri - ae, Chri - ste. Tu
 Chri - ste, rex glo - - - - ri - ae, glo - ri - ae, Chr

ter - - nus es Fi -
 Pa - tris sem - pi - ter - - nus

i
 em - pi - ter
 VI

Vc, Org

nus es Fi - li - us,
nus es Fi - li - us, **Tutti**

Bc *f* **Tutti**

sem - pi - ter
sem - pi - ter

Bc Vl *p* Vc, Org

Fi - li - us.
es Fi - li - us. **Allegro**

Bc *f* **Tutti**

Tutti *f* **Tutti**

Fg

3. Tu ad liberandum

Andante

2 Flauti traversi
Violini
Basso continuo

Musical score for measures 1-4. The top staff is for Flauti traversi (Fl I and Fl II), marked *sostenuto*. The bottom staff is for Violini and Basso continuo (VI). The key signature is one sharp (F#) and the time signature is 3/4. Trills (tr.) are indicated above notes in measures 2 and 3.

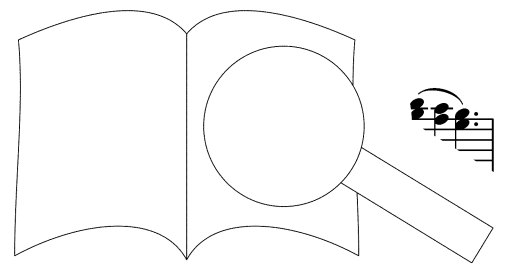
Musical score for measures 5-8. The top staff continues the flute part with trills (tr.) in measures 6 and 7. The bottom staff continues the string and basso continuo part.

Musical score for measures 9-14. The top staff features a more active flute line with sixteenth-note patterns. The bottom staff continues the accompaniment.

Musical score for measures 15-18. The top staff has a more rhythmic flute part with eighth-note patterns. The bottom staff continues the accompaniment.

Musical score for measures 19-22. The top staff features a melodic flute line with slurs. The bottom staff continues the accompaniment.

Musical score for measures 23-26. The top staff features a melodic flute line with slurs. The bottom staff continues the accompaniment.



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28 Alto solo

Tu ad li - be - ran

Bc

Vc

dum,

Fl

Vl

tu ad li - be - ran

Bc

Vc

dum su ce - ho - mi - nem,

Vl

ho - mi - nem, non

Vl

Fl

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53

Vir - gi-nis u - te - rum, non hor - ru - i - sti

tr

57

Vir - gi-nis u - te - rum.

62

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

Bc *Fl* *tr*

Vc

68

den - ti - bus, re - ru - i - sti cre - den - ti - bus

tr *Bc* *Vc*

73

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78

rum,

tr

Fl

VI

83

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

tr

tr

Bc

Fl

Vc

88

tu de - vi - cto mor -

3

tr

tr

Bc

Fl

Vc

VI

93

a - ne - ru

den

98

- bus, a - pe

Fl

VI

102

cre - den - ti - bus re - gna, re - gna coe - lo - - -

106

- - - rum, re - gna coe -

111

lo

VI solo

115

120

Adagio ad libi

Adagio

Fl

VI

4. Tu ad dexteram Dei sedes

Vivace

Tenore solo

Musical notation for Tenore solo, measures 1-3. The staff shows a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are: Tu ad dex - te - ram De - i se - - - - des,

Basso solo

Musical notation for Basso solo, measures 1-3. The staff shows a bass clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are: Tu ad dex - re - ram

Archi
Basso continuo

Musical notation for Archi and Basso continuo, measures 1-3. The top staff is for the strings (Archi) and the bottom staff is for the basso continuo (Vc). Both are in treble clef with a key signature of one sharp (F#) and a common time signature (C).

4

Musical notation for measures 4-6. The Tenore solo part continues with the lyrics: in glo - ri - a Pa - - - - des, in. The piano accompaniment continues with a rhythmic pattern.

7

Musical notation for measures 7-9. The Tenore solo part continues with the lyrics: Pa - - - - des, in. The piano accompaniment continues with a rhythmic pattern.

10

Musical notation for measures 10-12. The Tenore solo part continues with the lyrics: tris. The piano accompaniment continues with a rhythmic pattern.



12

Tu ad Bc

p

Vc

15

Tu ad dex - te-ram Dr

dex - te-ram De - i - se - vi - des

VI

18

se - des, - ri - a Pa

glo - ri - a Pa

Bc

21

8 tris, in glo-ri-a Pa - -

8 tris, in glo-ri-a Pa - -

Tutti VI

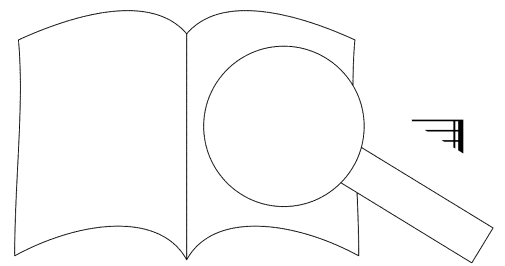
f *p*

8 tris.

8 tris.

Tutti

f



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5. Judex crederis esse venturus

Vivace

Soprano

Alto

Tenore

Basso

Coro I

Soprano

Alto

Tenore

Basso

Coro II

4 Trombe

Timpani

Archi

Basso continuo

Tutti

5

cre - de-ris es - se v tu, us,
 cre - de-ris es - se v tu, us,
 cre - de-ris es - se v tu, us,
 cre - de-ris es - se v tu, us,
 cre - de-ris es - se v tu, us,

ju - dex

ju - dex

de - x

de - x

ju - dex cre - de - ris, ju - dex cre - de - ris
 ju - dex cre - de - ris, ju - dex cre - de - ris
 ju - dex cre - de - ris, ju - dex cre - de - ris
 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,
 cre - de - ris, ju - dex cre - de - ris,
 cre - de - ris, ju - dex cre - de - ris,

es - - se ven - tu - r,
 es - - se ven - tu
 es - - se ven - tu
 es - - se v rus,

ju - dex cre - de - ris
 ju - dex cre - de - ris

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es - - se ven - tu - - rus.
 es - - se ven - tu - rus.
 es - - se ven - tu - - rus.
 es - - se ven - tu - - rus.

es - se ven - tu - - rus, es - se ven - tu - - rus.
 es - se ven - tu - - rus, es - se ven - tu - - rus.
 es - se ven - tu - - rus, es - se ven - tu - - rus.
 es - se ven - tu - - rus, es - se ven - tu - - rus.

Grave

Te er-go quae-su-mus, tu-is
 Te er-go quae-su-r tu-is
 Te er-go quae-s. a-mu-lis, tu-is
 Te er-go quae-s. tu-is fa-mu-lis, tu-is

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

uo

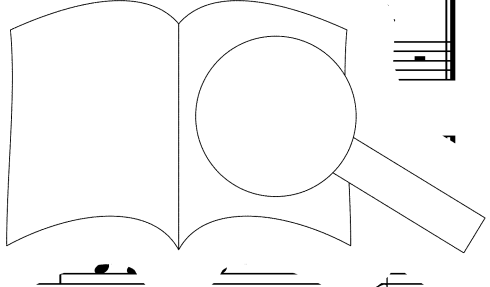
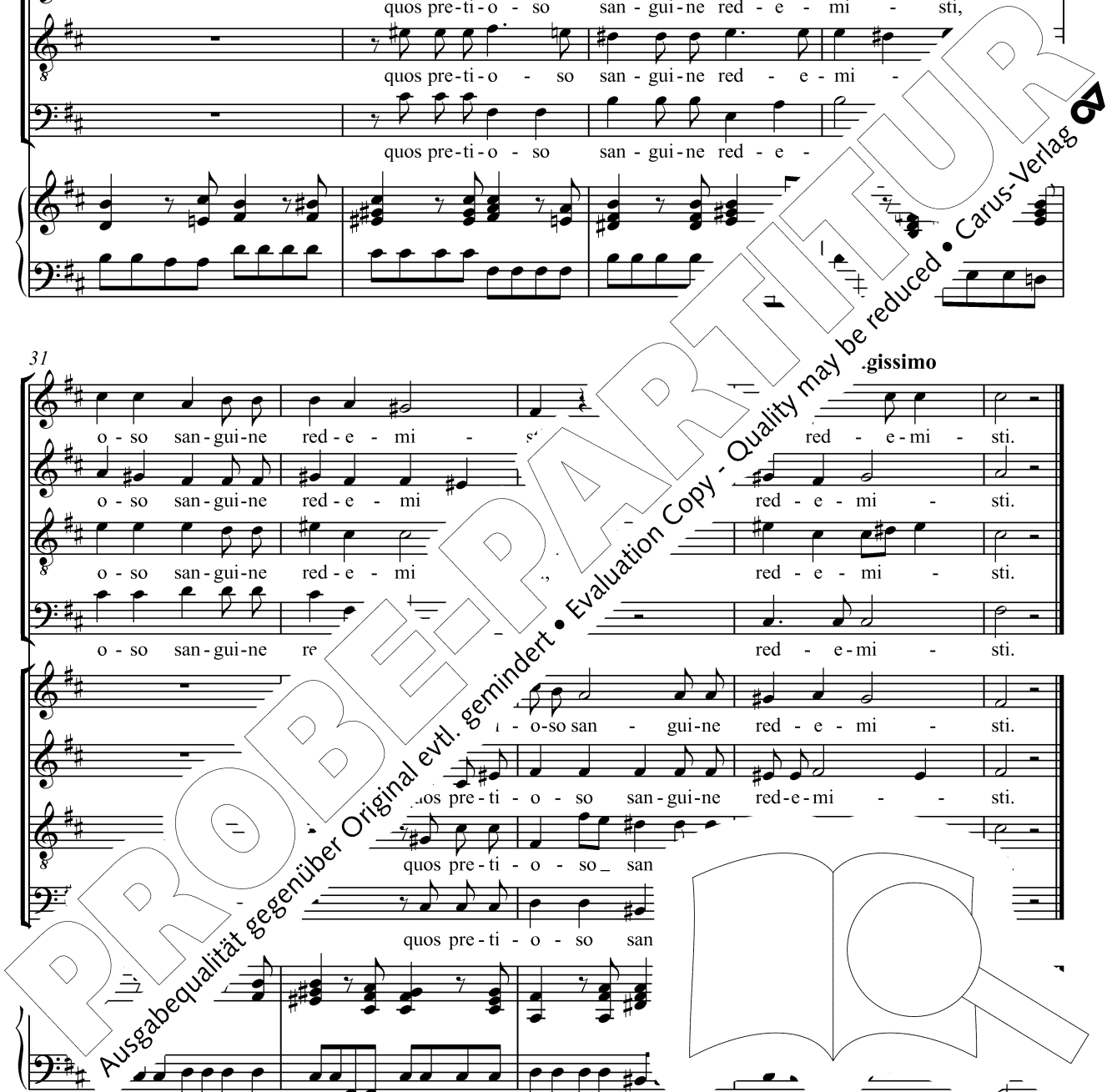
fa - mu - lis sub - ve - ni, quos pre - ti -
 fa - mu - lis sub - ve - ni, quos pre - ti -
 fa - mu - lis sub - ve - ni, quos pre - ti -
 fa - mu - lis sub - ve - ni, quos pre - ti -

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

o - so san - gui - ne red - e - mi - sti.
 o - so san - gui - ne red - e - mi - sti.
 o - so san - gui - ne red - e - mi - sti.
 o - so san - gui - ne re - red - e - mi - sti.

o - so san - gui - ne red - e - mi - sti.
 quos pre - ti - o - so san - gui - ne red - e - mi - sti.
 quos pre - ti - o - so san
 quos pre - ti - o - so san

gissimo



6. Aeterna fac cum sanctis tuis

Soprano I, II
 Alto I, II
 Tenore I, II
 Basso I, II
 4 Trombe
 Timpani
 2 Oboi
 Archi
 Basso continuo

Ae - ter - na fac cum san-ctis tu - is in glo-ri-a nu-me - ra
 Ae - ter -
 Va

Bassi, Org

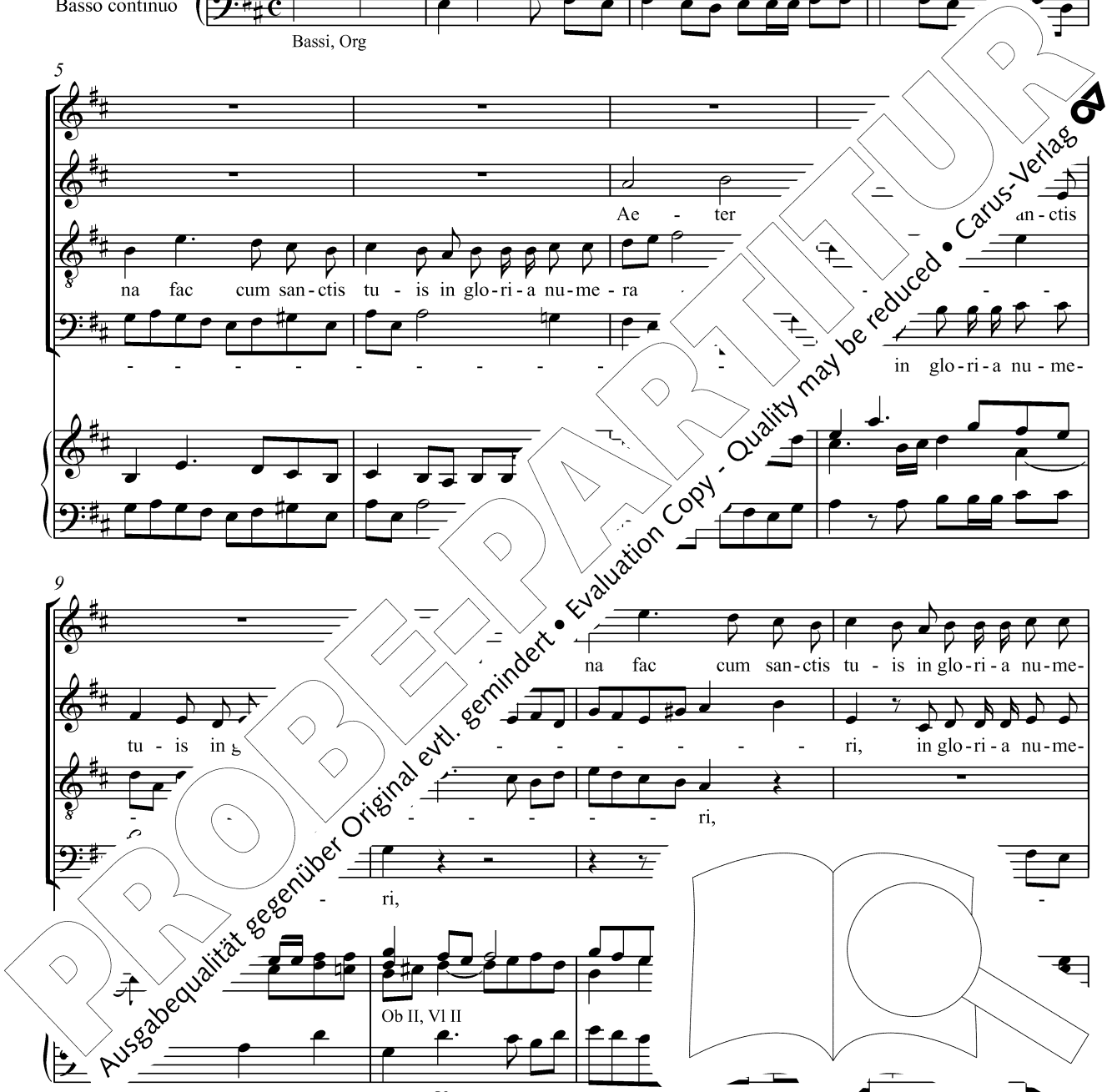
5

Ae - ter
 an - ctis
 na fac cum san-ctis tu - is in glo-ri-a nu-me - ra
 in glo-ri-a nu - me -

9

na fac cum san-ctis tu - is in glo-ri-a nu-me -
 tu - is in
 ri, in glo-ri-a nu-me -
 ri,
 ri,

Ob II, VI II
 Vc
 Bassi

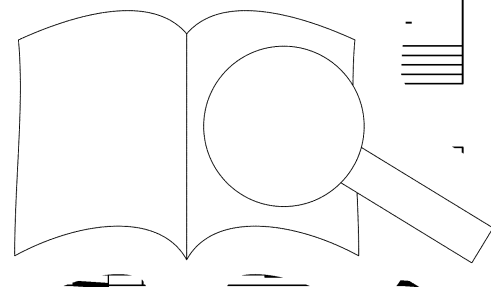


ra - - - ri, in glo-ri-a nu-me-
 ra - - - ri, in glo-ri-a nu-me-ra - - - ri,
 in glo-ri-a nu-me-ra - - - ri, in glo-ri-a nu-me - ra - - -
 ri. Ae - ter - na fac cum san-ctis tu - is in glo-ri-a nu-me-
 Vc Bassi

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

me - ra - - glo-ri-a nu-me-ra-ri, fac cum san-ctis tu - is, in
 ra - - - ri. Ae -
 na fac cum san-cti

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glo - ri - a nu - me - ra - - - - - ri.

ter - - na fac - - - - - cum san - ctis tu - is in glo - ri - a nu - me - ra - -

ri. fac - - - - -

fac - - - - - cum san - ctis tu - is in

Bassi

ri,

fac - - - - -

cum san - ctis tu - is in glo - ri - a nu - me - ra - - - - - an - ctis tu - is in

glo - ri - a nu - me - ra - ri, fac - - - - - cum - ct.

ri - a nu - me - ra - ri.

Vc

cur

glo - ri - a nu - me - ra

fac - - - - - cum san - ctis tu -

Bassi

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in glo-ri-a nu-me-ra-ri. Ae-ter-na fac cum san-ctis
 ri, in glo-ri-a nu-me-ra-ri,
 na fac cum san-ctis tu-is in glo-ri-a nu-me-ra-ri,

+ Tr Tutti

tu-is in glo-ri-a nu-me-ra-ri, in glo-ri-a nu-me-ra-ri
 fac cum san-ctis tu-is, fac cum
 fac cum san-ctis tu-is, fac is in glo-ri-a nu-me-

tu-is in gl
 ra-ri, fac
 ra-ri, fac cum san-ctis
 ra-ri, is in

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— cum san-ctis tu - is in glo-ri-a nu-me-ra - - - - - ri.
 tu - - is in glo-ri-a nu-me-ra - - - - - ri.
 glo-ri-a nu-me-ra - - - - - ri.
 me - - - - ra - - - - - ri.

7. Salvum fac populum tuum

Tenore
 Tutti Sal - vum — fac po - - - un. mi - ne, —
 Basso Sal - vum — fac , Do - mi - ne, —
 Organo e Violone

4
 et dic he - re - di - ta - ti tu - - - ae.
 ne - dic he - re - d

8. Et rege eos

Allegro

Ob, Archi

4 Trombe
Timpani
2 Oboi, Archi
col Basso
Basso continuo



5

Coro I



Bc

9

Coro I

re - ge e - os, et re - ge ex - tol - le il - los,

re - ge e - os, et re et ex - tol - le il - los,

re - ge e - os, et et ex - tol - le il - los,

re - ge e - os, et os, et ex - tol - le il - los,

et ex et ex - tol - le il - los, et ex -

Coro II

il - los, et ex - tol - le il - los, et ex -

il - le il - los, et ex

Bc Tr



et ex - tol - le il - los us - que in
 et ex - tol - le il - los us - que in
 et ex - tol - le il - los us - que in - ae -
 et ex - tol - le il - los us - que in - ae -

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

Bc Tr

ae - ter - num, us - que
 ae - ter - num, us - que
 ter - num, us - que
 ter - num, us - que

us - que in ae - ter - num,
 us - que in ae - ter - num,
 - num,
 num,

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

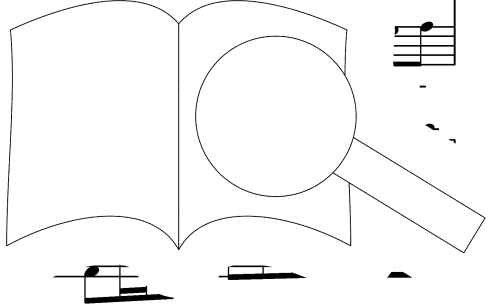
us - - que in
 us-que in ae - ter -
 us-que in ae - ter -
 us-que in ae - ter -

num,
 -ter - num,
 in ae-ter - num,
 us-que in ae-ter - num,

ae - - num, us - que in ae - ter -
 - num, us - que in ae - ter -
 - num,
 - num,

num,

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in ae-ter - - - num, us -
 in ae-ter - num, us - que in ae - ter - num,
 in ae-ter - num, us - que in ae - ter - num, us-que
 in ae-ter - num, us - que in - ae - ter - num, us-que

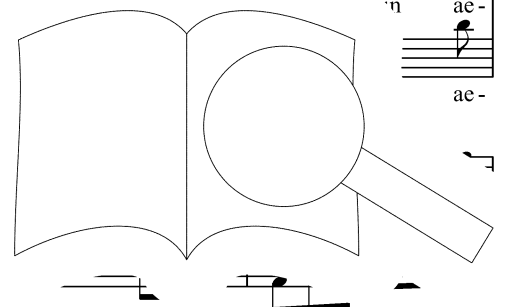
num, in ae-ter - num, in ae-ter - - num, in ae - ter - num,
 num, in ae-ter - num, in ae - ter - num, in ae - ter - num,
 num, in ae-ter - num, in ae - ter - num, in ae -
 num, in ae-ter - num, in ae - ter - num,

Bc

que in - - - num,
 us - que - - - ter - num, in ae - ter -
 in - ae - ter - - - num,
 in - ae - ter - - - num,

us-que in ae-
 in ae-ter -
 in ae-
 ae-

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us - que in ae - ter - num, us - que in ae - ter - num, in ae -

num, in ae -

us - que in ae - ter - num, us - que in ae - ter - num, in ae -

us - que in ae - ter - num, us - que in ae - ter - num, in ae -

ter - num, us - que in ae - ter - num, in ae - ter - num.

num. in ae - ter

ter - num, us - que in ae - ter - num, in

ter - num, us - que in ae - ter - num,

Tr Bc Tr

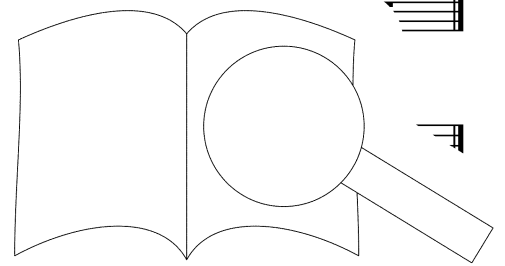
ter - num.

ter - num.

ter - ni

Coro I

ii



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9. Per singulos dies

Andante

Soprano I solo

Per sin - gu - los di - es,

Soprano II solo

Per sin - gu - los di - es,

Alto solo

Per sin - gu - los di - es,

2 Flauti traversi
Organo
Archi

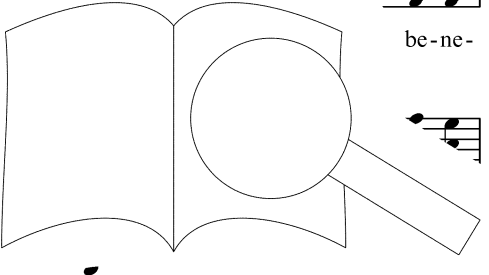
Org Fl II Fl I

5

9

14

per sin - gu - los di - es be - ne -
per sin - gu - los di - es be - ne -
be - ne -



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20

di - ci-mus, be - ne - di - ci-mus te;

di - ci-mus, be - ne - di - ci-mus te;

di - ci-mus, be - ne - di - ci-mus te;

25

et lau - da - mus, et lau - da - r

et lau - da - - - .tu. en,

et lau - da - - - .tu. en,

no - men,

30

no - men tu cu - lum, et in

no - rr - - cu - lum, et in sae - -

in sae - cu - lum, in

sae - cu - lum sae - cu - li.
 - cu - lum sae - cu - li.
 sae - cu - lum sae - cu - li.

Fl

7

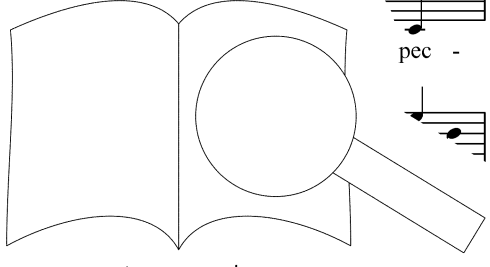
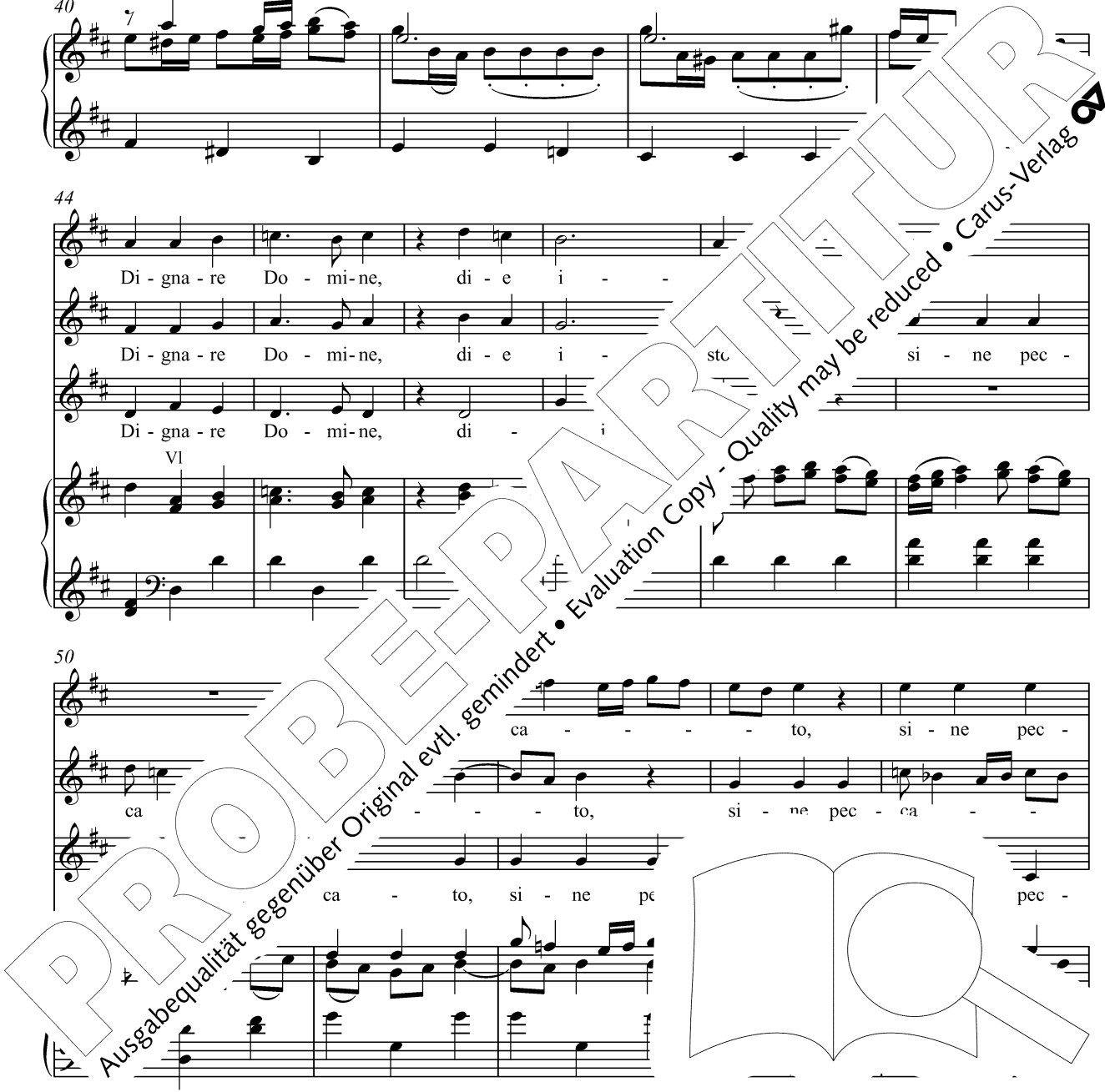
44

Di - gna - re Do - mi - ne, di - e i - -
 Di - gna - re Do - mi - ne, di - e i - - stc si - ne pec -
 Di - gna - re Do - mi - ne, di - i

VI

50

ca - - - to, si - ne pec -
 ca - - - to, si - ne pec - ca - -
 ca - to, si - ne pe
 pec -



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

- - - - - to - nos - - - - - cu - sto - di -

ca - - to nos cu - sto - di - re, nos cu - sto - di -

Fl VI

re. Mi - se - re - re -

re. re. re. Mi - se -

Fl VI

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

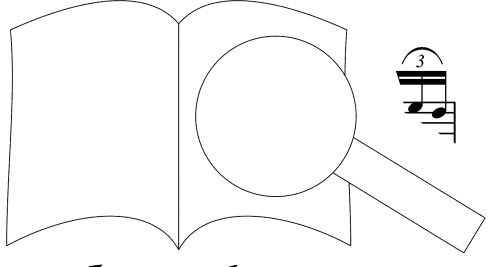
Mi - se -

stri, Do - mi - ne,

VI

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

Adagio **a tempo**
 Do - mi - ne, mi - se - re - - re no - stri.
 re, mi - se - re - - re no - -
 re - - re, mi - se - re - re no

Fi - at, Do - mi - ne, mi - se - ri -
 Fi - at, Do - mi - di - a,
 Fi - ri -

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cor - di - a, mi - se - ri - cor - di - a tu - a su - per nos,
 mi - se - ri - cor - di - a tu - - a su - per nos,
 cor - di - a, mi - se - ri - cor - di - a tu - a su - per nos,

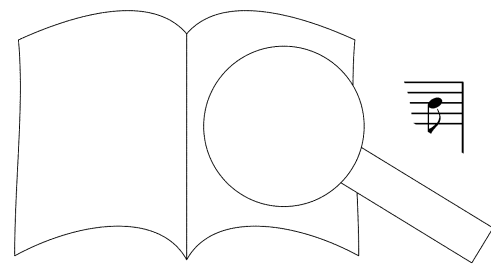
Fl VI Fl

quem - ad - mo - dum spe - ra -
 quem - ad - mo - dum spe - ra -
 quem - ad ra - vi -

VI

mi' mo - dum spe - ra - vi - mus in
 mi' mo - dum spe - ra - vi - mus in

f.



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te, quem - ad - mo - dum spe - ra - - -

te, quem - ad - mo - dum spe - ra - - - - - - - - -

te, quem - ad - mo - dum

vi - mus in - - - - - tr

vi - mus - - - - - tr

spe - ra - vi - mus, spe - ra - vi

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10. In te Domine speravi

Soprano I, II

Alto I, II

Tenore I, II

Basso I, II

4 Trombe
Timpani
Oboi, Archi col coro
Basso continuo

Musical score for Soprano, Alto, Tenor, Bass, and Orchestra. The score is in G major (one sharp) and common time (C). The vocal parts have lyrics: "In te Do-mi-ne spe-ra-vi: non con-fun-dar in ae-ter". The instrumental parts include 4 trumpets, timpani, oboes, arches with choir, and basso continuo.

Musical score for Soprano, Alto, Tenor, Bass, and Orchestra, measures 4-6. The vocal parts have lyrics: "num, non con-fun-dar in ae-ter". The instrumental parts continue with the same orchestration.

Musical score for Soprano, Alto, Tenor, Bass, and Orchestra, measures 7-9. The vocal parts have lyrics: "ter non con-fun-dar, num. In te Do-mi-ne in ae-ter". The instrumental parts continue with the same orchestration.

10

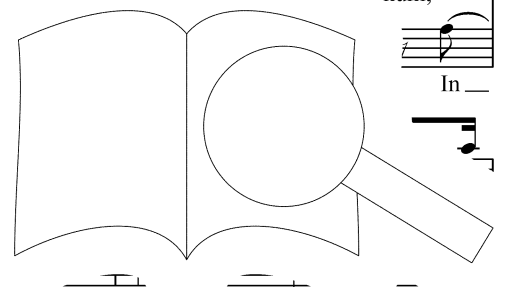
non con-fun-dar in ae - ter - - - - - num, non con -
 In te Do - mi - ne spe - ra - vi: non con -
 ter - - - - - num, non con - fun -
 ae - ter - - - - - num.

13

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

16

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



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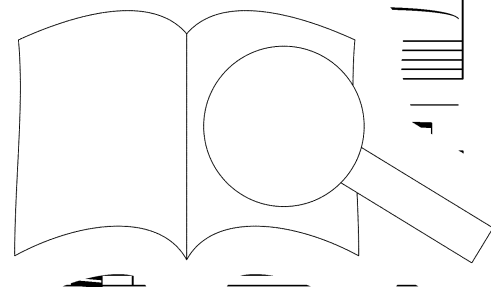
ra - vi: non con - fun - dar in ae - ter - - num, non con - fun - dar. In te Do - mi - ne spe -
 num, non con - fun - dar in ae - ter - num, non con - fun - dar in ae - ter - num, non con - fun - dar,
 non con - fun - dar in ae - ter - - num, non con - fun -
 te Do - mi - ne spe - ra - vi: con - fun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

Ob, Archi

ra - vi: non con - fun - dar in ae - ter - - - - - nu
 non con - fun - dar in ae - ter - - - - - an - dar
 - dar in ae - ter - - - - - dar in ae -
 te Do - mi - ne spe -

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

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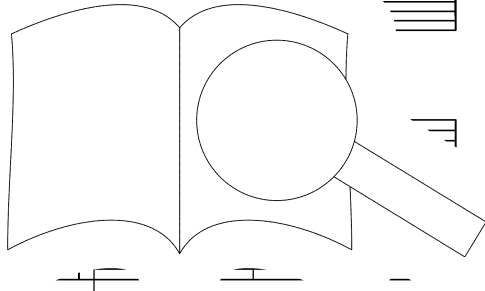


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te Do-mi-ne spe-ra-vi: non con-fun-dar in ae-ter - - - num.
 ra-vi: non con-fun-dar in ae-ter - - - - - num,
 fun-dar in ae-ter - - - - - num. In te
 In te

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

non con-fun-dar in - - - - - num,
 num,
 non-fun-dar in ae-ter - - - num,
 in ae-ter - - - num. In te Do-mi-
 a-fun-dar, non con-fun-dar in



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

Tr

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

Tutti

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

Adagio

