



JOHANN NEPOMUK HUMMEL

Te Deum

Edited by Allan Badley

AE419

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JOHANN NEPOMUK HUMMEL
Te Deum
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FOREWORD

By 1803 it had become apparent to Joseph Haydn that he was no longer capable of fulfilling his duties as Kapellmeister at the Esterházy court. Accordingly he recommended the appointment of Hummel for the post of *Concertmeister* and divided his existing duties between Hummel, Johann Nepomuk Fuchs, the *Vice-Kapellmeister* and the *Kammermusikdirektor* Luigi Tomasini. Hummel's contract became effective from 1 April 1804 and in a resolution signed by Prince Nicolaus II on 23 June 1804 his responsibilities were outlined in some detail: "... the Concertmeister Hummel is to have the direction of cantatas, oratorios and such music pieces as do not fall under the genre of church music, and altogether in rehearsals and productions of his own works" [quoted in H. C. R. Landon, *Haydn: Chronicle and Works*, 'Haydn: The Late Years 1801-1809', London, Thames and Hudson, 1977, 291-292]. The general divisions of responsibility – Fuchs church music, Tomasini instrumental music and Hummel secular vocal music including opera – were not adhered to rigorously and this created a good deal of tension within the Princely Kapelle. Although Fuchs appears as a rather pendant individual in the historical record it is impossible not to feel a measure of sympathy for him given Hummel's frequent needling and outbreaks of highhanded behaviour. Hummel seems to have been a very casual disciplinarian and there is no doubt that the overall standard of the Esterházy Kapelle declined accordingly. Hummel was summarily dismissed after a chaotic performance on Christmas Day 1808 and it was only after repeated requests to be taken back into service that Prince Nicolaus II relented.

Although Hummel had three operas performed while in service to the Esterházy court, *Die vereitelten Ränke*, *Das Haus ist zu verkaufen* and *Mathilde von Guise*, most of his compositional effort went into church music, Nicolaus II's special area of interest. During his period of service (1804-1811) he composed five major settings of the Mass, a Te Deum and a number of smaller sacred works.

Prince Nicholas II (1765-1833), the fourth and last Esterházy Prince Haydn served, succeeded his father as the reigning prince in 1794. Nicolaus II was a difficult man, severe and uncongenial by nature and debauched in his private life.

Music was not central to his interests and Haydn had frequent cause to lament his prince's lack of musical knowledge. He did, however, have a strong and genuine interest in church music and not only began to build up his library's holdings in this area which had languished somewhat since the death of Haydn's predecessor, Gregor Werner, but also instigated the tradition of having a new Mass performed annually on the nameday of his wife, Princess Maria Hermenegild. In the first 15 years of his reign Fuchs, Hummel and Beethoven all wrote Masses for the occasion in addition to Haydn's six magnificent settings which ended with the *Harmoniemesse* of 1802. These performances generally took place in September (on the Princess's nameday) in the Bergkirche in Eisenstadt. The forces employed in the performances of Haydn's late Masses were relatively small and there is no reason to suppose that they altered a great deal for the Hummel performances. The two works with the largest instrumentation and those closest to Hummel's settings – the *Schöpfungsmesse* and the *Harmoniemesse* – were probably performed with an orchestra of six violins, two violas, two cellos, one double bass, single wind players and timpani as well as organ continuo; the mixed chorus numbered around 27: nine sopranos, eight altos, five tenors and five basses.

Hummel's five settings of the Mass were composed between 1804 and 1808. The Mass in E^b, Op.80, the second of Hummel's Masses to be published, was almost certainly composed before the Mass in B^b, Op.77. The D minor Mass was begun in August 1805, the *Missa Solemnis* in C, composed for the wedding of Princess Leopoldina Esterházy, was completed in March 1806 and the final work, the Mass in D, Op.111, the so-called Third Mass, was written in 1808. It was perhaps to this work that Haydn was alluding when Hummel and the Esterházy Kapelle visited him at home in Vienna in late May 1808 and heard him say: 'Well, dear Hummel, I've already heard that you've written such a beautiful Mass and was pleased about it. I often said to you that you would be somebody. Continue like this and consider that everything beautiful and good comes from above.'

(Landon *Chronicle*, 366)

According to both Mary and Vincent Novello, Hummel's friend Andreas Streicher told them in Vienna that Hummel had received a good deal of help from Haydn in the composition of his earliest church works. Indeed, "Haydn was obliged to alter so much of [one of his early Masses] that at last there was nothing left". This anecdote may refer to the Mass in E^b whose autograph is dated 1804. It seems most unlikely that Haydn would have rewritten any of the music personally at this late stage in his life but he doubtless offered Hummel a great deal of invaluable professional advice concerning the composition of large-scale sacred works. Hummel's Masses are clearly modelled on Haydn's and evidently satisfied the demanding Nicolaus II. The same cannot be said for Beethoven whose C major Mass was performed in Eisenstadt for the nameday of Princess Maria Hermenegild in 1807. The rehearsals were chaotic and the performance a fiasco. The Prince felt compelled to write to a friend: 'Beethoven's Mass is unbearably ridiculous and detestable, and I am not convinced that it can ever be performed properly. I am angry and mortified'.

The autograph score of Hummel's Te Deum is dated 1 January 1806. In the inventory of the Esterházy music library, prepared by Hummel at the Prince's behest, the Te Deum is described as having been composed for a Friedensfeyer, or celebration of a Peace Treaty. The most likely candidate for this is the Treaty of Preßburg signed on 26 December 1805 which marked the end of the ruinous war between the Austro-Russian Alliance and France following Napoleon's brilliant victory at Austerlitz on 2 December. The Treaty cost Austria dearly in war indemnities and loss of territory but the country was thankful nonetheless to see the end of this singularly ill-directed war. Given his interest in church music and the magnitude of the event one can well imagine Nicolaus II instructing Hummel to compose a magnificent Te Deum to mark the occasion. However, John Eric Floreen, the leading authority on Hummel's church music, questions whether the work was ever performed in Eisenstadt. The normally reliable Joseph Rosenbaum, a close friend of Haydn and husband of the celebrated soprano Therese Gassmann, makes no mention of the work at all in his diary during the period 1805-1811 nor is there any record of a set of parts for the work in the Esterházy archives. In every other instance, authentic parts for Hummel's sacred music are preserved in this collection. This lack of evidence is not

conclusive in itself but it does raise questions as to whether Hummel did actually compose the work for the Prince. One need only look as far as Haydn's great Te Deum of 1799-1800 for the precedent of an Esterházy musician responding to an external commission for a work of this nature.

Like Haydn's large-scale scores the Hummel Te Deum autograph is preserved in two fascicles. The main score, headed "Te Deum. di me Giov. Nep. Hummel di Vienna", is laid out with the two violin parts and violas at the top, followed by the oboes, trumpets, choir and basso which is labelled "Violoncello/&Basso". There is no indication that the organ should play continuo and indeed in the course of the score there is only one figure marked, a 6/4 in bar 284. This represents a significant departure from Hummel's usual practice: the Te Deum, and, interestingly enough the Missa Solemnis, are the only works of Hummel not to specify organ continuo. This flies in the face of our understanding of performance practice during this period and surely is of considerable if unknown significance. We know that Beethoven directed the ill-fated premiere of the Mass in C from the organ – the 18th-century console of which is now on display in the Haydn Museum in Eisenstadt – so the absence of the instrument in Hummel's two works of 1806 may indicate that the organ at the Bergkirche was out of commission from no later than December 1805 to at least mid-April 1806. The Mass in D of 1808, published in Vienna by Haslinger in 1832 as Op. 111, restores the organ to its customary continuo function.

In addition to the main score there is an auxiliary score, also in autograph, containing additional wind and brass parts. Written in score the appendix is laid out as follows: flutes, clarinets (in A), bassoons, horns and timpani. The clarinet line is retained throughout the score but the instruments play in only two bars (101-102) where they do nothing more than fill out the texture. There are no indications in the score that the clarinets are to double any of the other wind parts. If it were not for the sudden appearance of the clarinets at bars 101-102 one would simply conclude that Hummel had left space in the score to write clarinet parts at a later stage but did not conceive the work with clarinets in mind. Hummel later added three trombones to the score which largely play *colla parte*: these parts may be considered *ad libitum* and have been omitted from this edition.

Unlike the problematic autograph score of the Missa Solemnis [which also exists in the form of a score and

appendix] the Te Deum is relatively straightforward. There are occasional corrections, changes in text underlay and, of course, the inevitable minor uncorrected errors which are to be found in any manuscript source. There are, however, a number of other annotations and deletions which are a good deal more troublesome. Bars 93-100 are lightly scored through in the main score as if the composer intended a cut at this point; the auxiliary parts, however, remain as they were. The cut surely cannot have been seriously intended: it is clumsy and does little or nothing to tighten an otherwise well-wrought movement; moreover, the text "omnes Angeli tibi coeli et universae potestates" is lost and not subsequently reset. A number of other minor deletions are equally unconvincing and find no support in the auxiliary parts. Another interesting feature of the autograph is a number of sketched alternative lines which appear in the chorus parts. Some of these make a good deal of sense but others are odd to say the least as they simply do not work harmonically. In most instances these overwritten sketches peter out after a bar or two and have no text underlay. The original parts are not only more than satisfactory but also find corroborative support in the form of instrumental doubling.

As is the case with most vocal scores of the period Hummel is sparing with his text underlay. In predominantly homophonic sections he provides text in one part only; in more contrapuntally involved passages he either underlays the text in all parts or at points where there is any doubt. The applied text in this edition is enclosed in brackets. Hummel's Latin text and punctuation has been standardized to match that published in the *Liber Ursualis*. His syllable breaks, however, have been retained in some instances where these have a direct bearing on the sound of the sung text. For

example, Hummel clearly expects the words sanctus, sancta, sanctum and dignare to be broken sanc-tus, sanc-ta, sanc-tum and dig-na-re which is at variance with modern practice. From this, we can assume that he would also break the word sanctis in the same manner although the autograph is ambiguous at this point as it is with words like isto, devicto and regna. Where there are no clues provided in the original underlay modern practice has been adopted.

Unlike Haydn's Te Deum which sets the text sequentially and with no repetition of earlier material, Hummel reintroduces short phrases late in the work (from bar 425) prior to the text "...nomen tuum in saeculum, et in saeculum saeculi". This marks another interesting departure from the usual practice in Viennese church music, although one not without precedent, and in a small way it anticipates Beethoven's surprise reintroduction of "Gloria in excelsis Deo" after the monumental "In gloria Dei Patris" fugue in the Missa Solemnis.

In most instances the edition reproduces as closely as possible the composer's intentions as transmitted by the autograph score. Nonetheless, there are a number of instances where it has been necessary to intervene to clarify the situation, particularly in the rather scrappy and confusing autograph text in the passage running from around bar 380 to 411. Applied articulation markings and dynamics are indicated by the use of brackets and/or dotted slurs; obvious wrong notes have been corrected without comment. Any editorial emendations made without the authority of the autograph are also enclosed within brackets.

Allan Badley

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20

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

p

f

tr

[tr]

[f]

unis.

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

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

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

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

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

f

28

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

tr

[tr]

a2

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

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

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

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

tr

tr

tr

tr

56

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

Vc

B

64

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

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

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

73

Fl I&II

Ob I&II

Eg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

te De - - - - - um lau - da - - - - - mus: te Do - mi - num

- - - - - mus: te [Do - mi - num

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

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

81

Fl I&II

Ob I&II

Eg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

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

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

te, [lau - da - - mus, te. Te ae - - - ter - - - - num Pa - trem om - - - - nis,

te, [lau - da - - mus, te. Te ae - - - ter - - - - num Pa - trem om - - - - nis,

fz *fz* *fz* *fz*

103

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

Se - - - ra - phim in - ces - sa - - - - - bi - li vo - - - - - ce pro - - - - - cla - - - - -

Se - - - ra - phim in - ces - sa - - - - - bi - li vo - - - - - ce pro - - - - - cla - - - - -

Se - - - ra - phim in - ces - sa - - - - - bi - li vo - - - - - ce] pro - - - - - cla - - - - -

Se - - - ra - phim in - ces - sa - - - - - bi - li vo - - - - - ce] pro - - - - - cla - - - - -

110

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

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

mant,) ti - bi Che - ru - bim et Se - ra - - phim in - ces - [sa - - - - - bi - li

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

- - - - - mant, [ti - bi Che - ru - bim et Se - ra - - phim in - ces - sa - - - - - bi - li

118

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

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

vo - - ce pro] - cla - - - - - mant, pro - - - cla - - - - - mant, [pro - - - cla - - - - - mant:]

sa - - bi - li vo - - - - - ce pro - - - cla - - - - - mant, [pro - - - cla - - - - - mant:]

vo - - ce pro] - cla - - - - - mant, pro - - - cla - - - - - mant, [pro - - - cla - - - - - mant:]

fz

fz

fz

fz

125

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

p

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

p

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

p

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

p

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

p dolce

p

p

p

p

136

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

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

Do - - - mi - nus De - - - us Sa - ba - oth, San - - - - - tus, Sanc - - - - -

Do - - - mi - nus De - - - us Sa - ba - oth, San - - - - - tus, Sanc - - - - -

Do - - - mi - nus De - - - us Sa - ba - oth, San - - - - - tus, Sanc - - - - -

[p]

[p]

[p]

[p]

[p]

147

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

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

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

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

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

[p]

[p]

[p]

[p]

168

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

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

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

cae - - - li et ter - - - ra ma - - - je - sta - - - tis glo - - - ri - ae tu - - - ae, glo - - - ri - ae]

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

175

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

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

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

tu - ae, [glo - - - ri - ae tu - - - - - ae.]

tu - - - ae, glo - - - ri - ae tu - - - - - ae.] Te glo - - - ri -

un.

B

183

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

Te Mar - ty - rum can - - di - - da - - tus lau - - - - -

Te Mar - ty - rum can - - di - da - - - tus lau - - - -

Te Pro - phe - - ta - - rum lau - da - - bi - lis nu - me - rus: Te per or - - -

o - sus A - po - sto - lo - rum cho - rus: Te per or - bem ter - ra - rum San - - -

Vc

unis.

B

191

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

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

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

bem ter - ra - - - - rum san - cta con - fi - - te - - tur Ec - cle - - si - a:

- - - - cta con - fi - - te - - - - tur Ec - - - cle - - - - si - - - a:

199

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

Te per or - bem ter -

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

207

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc

Vc&B

Te per or - bem ter - ra - rum sanc - ta con - fi - te - - - tur Ec - cle - - - si - a, te per

ra - - - - - rum, te per or - - bem ter -

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

Pa - - - - -

unis.

B

214

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

or - - bem ter - ra - - rum per or - - bem ter - ra - - - rum, te per or - - bem ter -

ra - - - - rum sanc - - ta con - - - fi - - - te - - - tur Ec - cle - - - - si - - - a, sanc - - - -

Pa - - - - trem im - men - - - - sae, im - - - men - sae ma - - - - je - sta - - - -

- - - trem im - men - - - - sae ma - - - - je - sta - tis, im - men - - - - sae ma - - - - je - sta - - -

221

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

ra - - rum sanc - - ta, sanc - - ta con - - - fi - - - te - - - - - tur Ec - cle - - si - - -

- - - ta con - - - - fi - te - - - tur Ec - cle - - - - si - a: Pa - - - - trem, Pa - - - trem im -

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

- - - - tis,

Vc

B

285

Fl I&II

Ob I&II

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Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

p

p

Tu Rex

Tu Rex

Tu Rex

[Tu Rex

294

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

Glo - - - - ri - - - ae, Chri - - - - - ste.

Glo - - - - ri - - - ae, Chri - - - - - ste.] Tu [Pa - - - - - tris sem - pi - ter - - - - -

[Glo - - - - - ri - - - ae, Chri - - - - - ste.]

[Glo - - - - - ri - - - ae,] Chri - - - - - ste. Tu Pa - - - - - tris sem - pi - ter - - - - -

302

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

Tu Pa - - - tris sem - pi - ter - - - nus, sem - pi -

- - - nus es Fi - li - us,] tu Pa - - - tris sem - - - pi - ter - - -

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

- - - nus es Fi - li - us, tu Pa - tris sem - - - pi -

Vc

unis.

B

310

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

ter - - nus es Fi - li - us. Tu ad li - - - be - ran - - - dum sus - - - cep - tu - - - rus

- - - nus es Fi - li - us. Tu ad li - - - be - - - ran - - - - dum sus - - - cep - - -

tu, tu, tu ad [li - - - be - ran - - - dum sus - - - - cep - tu - - - rus

ter - - nus es Fi - li - us. Tu ad [li - - - be - ran - - - dum sus - - - - cep - tu - - - rus

(1)

332

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

re - - - gna cae - lo - - - rum. Tu ad dex - te - ram De - - i se - des, in glo - - - ri - a

re - - - gna cae - lo - - - rum.] Tu ad dex - te - ram De - - i se - - - des, in

re - - - gna cae - lo - - - rum. Tu ad dex - te - ram De - - i se - - - des, in]

re - - - gna cae - lo - - - rum. Tu ad dex - te - ram De - - i se - - - des, in

339

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

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

glo - ri - a Pa - - - - - tris. Ju - dex [cre - de - ris es - - se ven - tu - rus, ven - tu - - - -

glo - - - - - ri - - a Pa - - - tris. Ju - dex [cre - de - ris es - - se ven - tu - rus, ven - tu - - - -

glo - - - - - ri - - a Pa - - - tris.] Ju - dex [cre - der - ris es - - se ven - tu - rus, ven - tu - - - -

358

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

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

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

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

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

f

362

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

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

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

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

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

p

380

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

po - pul - um tu - um Do - - - mi - ne, et be - ne - dic he - re - di - ta - ti tu - - - - ae.

Et re - ge

p

388

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

e - os, et ex - tol - - - - le il - - los u - sque in ae - ter - - - - num, in [ae - ter - -

Et re - ge e - os, et ex - tol - le il - los u - sque in ae - ter - num.

in ae - - - ter - - - -

396

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

num.] ae - - - ter - - - - num.

Per sin - gu - los di - es, be - ne - di - - ci - mus te, per sin - gu - los

staccato

tr

403

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

Et lau - da - - - mus no - - - men tu - um in sae - - - cu - lum, et in sae - - - -

[Et lau - da - - - mus no - - - men tu - um in sae - - - - cu - lum,] et in

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

427

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

da - mus, lau - da - - - - mus. Tu Rex Glo - ri - ae, Chri - ste. Tu Pa - tris sem - pi - ter - nus es

da - mus, lau - da - - - - mus. Tu Rex Glo - ri - ae, Chri - ste. Tu Pa - tris sem - pi - ter - nus es

da - mus, lau - da - - - - mus. Tu Rex Glo - ri - ae, Chri - ste. Tu Pa - tris sem - pi - ter - nus es

da - mus, lau - da - - - - mus. Tu Rex Glo - ri - ae, Chri - ste. Tu Pa - tris sem - pi - ter - nus es

435

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

Fi - - - li - us. Te De - um lau - da - mus, te De - um lau - da - mus, lau da - mus no - men tu - um in sae - cu - lum,

Fi - - - li - us. Te De - um lau - da - mus, te De - um lau - da - mus, lau da - mus no - - men tu - um in sae - cu - lum,

Fi - - - li - us. Te De - um lau - da - mus, te De - um lau - da - mus, lau da - mus no - men tu - um in sae - cu - lum,

Fi - - li - - - us. Te De - um lau - da - mus, te De - um lau - da - mus, lau da - mus no - - men tu - um in sae - cu - lum,

445

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

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

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

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

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

[p]

452

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

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

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

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

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

[p]

468

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

p

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

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

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

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

p

476

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

f

mi - - - - se - - - - re - - - - re no - - - - stri. Fi - - at mi - se - ri -

mi - - - - se - - - - re - - - - re no - - - - stri.] Fi - - at [mi - se - ri -

mi - - - - se - - - - re - - - - re] no - - - - stri. Fi - - at [mi - se - ri - cor - di - a

mi - - - - se - - - - re - - - - re] no - - - - stri. Fi - - at mi - se - ri - cor - di - a

f

484

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

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

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

tu - - - - a,] fi - - at [mi - se - - ri - - cor - - di - ae] tu - - a

tu - - - - a, fi - - at mi - se - - ri - - cor - - di - a tu - - a Do - - mi - ne,

491

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

nos, quem - - ad - mo - dum spe - ra - - vi - - mus in te.

nos, su - - per nos, quem - - [ad - mo - dum spe - ra - - vi - - mus in te.

Do - - mi - ne su - - per nos, quem - - [ad - mo - dum spe - ra - - vi - - mus in te.

[Do - - mi - ne] su - - per nos, quem - - ad - mo - dum spe - ra - - vi - - [mus in te.]

498

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

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

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

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

In te Do - - - mi - ne spe - - -

505

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

Do - - - mi - ne, te Do - - - mi - ne, te spe - - - ra - - - - - - - - - - vi: non con -

Do - - - mi - ne, te Do - - - mi - ne, te spe - - - ra] - - - - - - - - - - vi: -

Do - - - mi - ne, te Do - - - mi - ne, te spe - - - ra - - - - - - - - - - vi: non con -

ra - - - vi, in te Do - - - mi - ne spe - - - ra - - - - - - - - - - [vi:]

a2

a2

Vc

513

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

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

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

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

in ae - ter - - - - num, [in te Do - - mi - ne spe -

unis.

520

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

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

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

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

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

fz

528

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

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

non, non, [non con - fun - - - - - dar,] non con -

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

non, non, [non con - fun - - - - - dar,] non con -

Vc

535

Fl I&II

Ob I&II

Fg I&II

Cor I&II

Trb I&II

Timp

S

A

T

B

Vn I

Vn II

Va

Vc&B

ter - - - - - ter - - - - - num.

fun - dar in ae - ter - - - - - num.

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

fun - dar in ae - ter - - - - - num.]

unis.

sf

Fine