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Te deum laudamus

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Breslau, [um 1838]

[Te gloriosus Apostolorum chorus. – Dich preisen hoch der Apostel
Lobgesänge]

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*Te glori-
Dich preisen*

*Te glori-
Dich preisen*

*Te glori-
Dich preisen*

pp. manualiter.

Musical score for the upper part of the page, featuring multiple staves with musical notation and dynamics like 'p.' and 'mf.'

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

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

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

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

candi- da- tus lau- dat ex- er- ci- tus
Sie- ges- glanz der Mär- ty- rer Hel- den- schaar

lau- dat laudat ex- er- citus
Dir Dir jubelt die Hel- denschaar

Te per
Dich be-

candi- da- tus laudat ex- er- ci- tus
Sie- ges- glanz der Mär- ty- rer Hel- denschaar.

lau- dat laudat ex- er- citus
Dir Dir ju- belt die Hel- denschaar

Te per or-
Dich be- ken-

can- dida- tus laudat ex- er- ci- tus
Sie- gesglanz der Märty- rer Hel- den- schaar

lau- dat lau- dat ex- er- ci- tus
Dir Dir ju- belt die Hel- den- schaar

Te per or- bem ter-
Dich be- ken- net die

cres- cendo.

manuatten

Pedale.

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

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

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

manualiter

Pedale.

Instrumental score for strings and woodwinds. The score consists of multiple staves. Dynamic markings include *p.* (piano) and *p. dol.* (piano, *dol.* for *dolente*, meaning with a sorrowful expression). The music features melodic lines and harmonic accompaniment.

Vocal score with lyrics in German and Latin. The lyrics are:

German: *a sancta ecclesia, heilige Kirche.*

Latin: *Patrem immensae majestatis, Vater in ungenahem Glanze.*

German: *sancta ecclesia, heilige Kirche.*

Latin: *Patrem immensae majestatis, Vater in ungenahem Glanze.*

German: *sancta ecclesia, heilige Kirche.*

Latin: *Patrem immensae majestatis, Vater in ungenahem Glanze.*

German: *sancta ecclesia, heilige Kirche.*

Latin: *Patrem immensae majestatis, Vater in ungenahem Glanze.*

The score includes dynamic markings such as *mf* (mezzo-forte) and *p.* (piano). The word *crescendo* is written above the vocal lines. The piano part is marked *manqualiter* (moderato).

Instrumental musical score for strings and woodwinds. The score consists of ten staves. The top two staves are for violins (Viol. I and II), the next two for violas (Vla. I and II), and the bottom two for cellos and double basses (Viol. III/IV). The woodwind section includes flutes (Fl.), oboes (Ob.), clarinets (Cl.), and bassoons (Fag.). The music is written in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics markings such as *f* (forte) and *mf* (mezzo-forte) are present throughout the score.

Vocal and piano accompaniment musical score. The vocal parts are written on five staves, and the piano accompaniment is on two staves at the bottom. The lyrics are in Latin and German. The Latin lyrics are: *tu-um/verum/et u-nicum/fi-li-um/* and *san-ctum/quo-que/para-clitum/Spi-ri-*. The German lyrics are: *Dei-nen/ein-xi-gen an-be-tungswürdigen Sohn.* and *Glei-cher-wei-se den trö-stenden heil-igen*. The piano part includes a *Pedale.* marking at the bottom. Dynamics markings include *f* and *mf*.

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

The musical score is written in 3/4 time and consists of several systems. The top system includes a vocal line and piano accompaniment. The middle system features a vocal soloist with lyrics: "Tu Du", "Rex Herr", and "Tu Rex tu Rex glo Herr du o Herr Hö". The bottom system includes piano accompaniment with dynamic markings "manualiter" and "Pedale manualiter".