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Te Deum Laudamus

Bergt, August

Leipzig, [1820]

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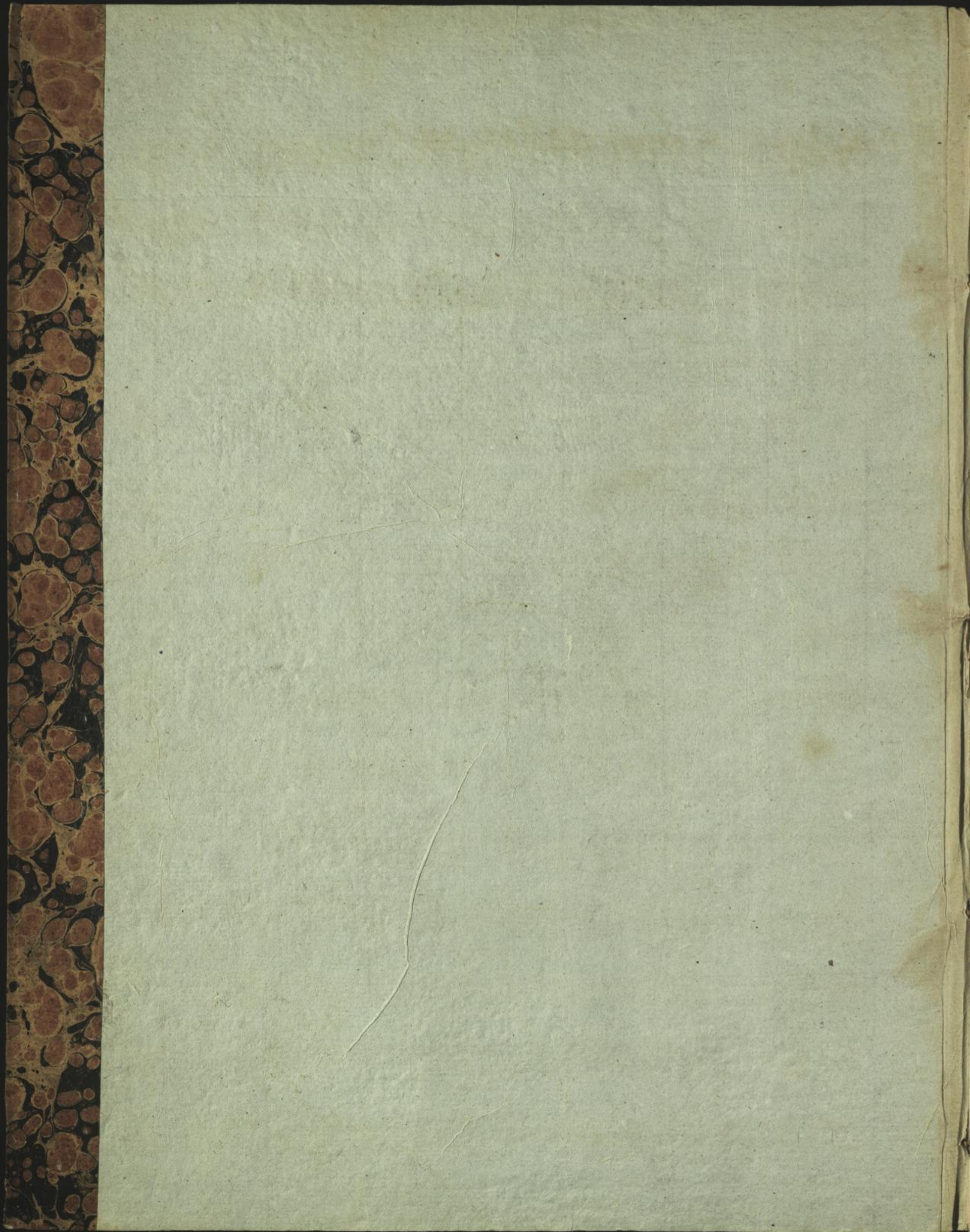
Te Deum laudamus
für 4 Singstimmen und Orgel

von A. Bergt.



von A. Bergt.

R 49



N. Manf. Zeitung von Leipzig 1816. T. 275. 1821. T. iis.

TE DEUM LAUDAMUS

für vier Singstimmen und Chor

mit Begleitung von



Violin, Bratsche, Schello und Bass, Flöten,

Hobo, Fagott, Hörnern, Trompeten

und Pauken

— PARTITUR —

mit lateinischem und deutschem Text

in Musik gesetzt

von

AUGUST BERGT.

19^{tes} Werk.

Pr. 2 Rthlr.

Leipzig.

bei Friedrich Hofmeister.

1820

733



[Scribbled out text]

Bücherei
staatl. ... Schule für Musik
Köln
R 49

R 49

2

Adagio.

VIOLINO 1^{mo}

VIOLINO 2^{do}

VIOLA.

FLAUTI.

OBOE.

FAGOTTI.

CORNI in C.

CLARINI in C.

TIMPANI in C. G.

SOPRANO.

ALTO.

TENORE.

BASSO.

FONDAM.

Vcello

Basso

Te Deum lau-
Du Herrlicher



Allegro vivace.

Musical score for the first part of the page, featuring multiple staves with various musical notations including dynamics (sf, p, f, cres), articulation (accents), and phrasing slurs.

da - - mus, te dominum con - - fi - te - - mur.
 dro - - ben, wer säumete dich zu lo - - ben?

Musical score for the second part of the page, including vocal lines and accompaniment.

Bücherei
 der
 statl. Hochschule für Musik
 Köln
 R/49

Vcello
 Basso

Musical score for the Vcello and Basso parts at the bottom of the page.

The first part of the musical score consists of approximately 12 staves. The top three staves are in treble clef, and the bottom three are in bass clef. The music is written in a common time signature. There are several instances of the dynamic marking 'p' (piano) throughout the piece. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests.

Solo.

Te ae-ter - num patrem - omnis terra ve - neratur; tibi omnes ange-
 Dich, o. Gott, er - hebet alles, al - les was da lebet; alles jaudzet, rühmet

The solo section is written on a single staff with a bass clef. It begins with a dynamic marking 'p' (piano). The notation consists of a series of eighth and sixteenth notes, creating a rhythmic pattern.

fp

#fp

fp

li, ti - bi coeli et u - ni - ver - sae potes - tates tibi Cherubim et
 dich; Wurm und Engel, Thier und Mensch freun deiner sich, alle Zei - ten, al - le

fp

fp f

c. 1^{mo}

c. Fondam.

ff

ff

ff

ff

f

ff

ff

f

ff

Tutti

2

f

ff

Tutti

f

Tutti

f

fp

f

Seraphim inces-sa-bi-li vo-ce pro-clamant:
 Or-te strömen aus in, die prei-senden Worte:

The musical score consists of approximately 15 staves. The top two staves are for vocal parts, with lyrics in Latin and German. The middle staves are for instrumental parts, including strings and woodwinds. The bottom staves are for the basso continuo and a keyboard instrument. The score is marked with 'sf' (sforzando) throughout. The lyrics are:

san - - ctus, san - - ctus dominus De - us Sa - ba - oth, do - minus

hei - - lig, hei - - lig, heilig ist Gott Ze - ba - oth, hei - lig

8

c. 1^{mo}

sf

f

sf

f

sf

f

sf

f

sf

f

sf

De - us Sa - baoth! Ple - ni sunt coeli, coe - li et ter - - - - -
 ist Gott Ze - baoth! Voll sind die Himel, voll al - le Lan - - - - -

ma - je - sei - ner

majesta - tis glo - riae
 seiner Gü - te, sei - ner

sf

The first system of the musical score consists of several staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It features a melodic line with various note values and rests. Below it are several piano accompaniment staves, including a grand staff (treble and bass clefs) and individual staves for different instruments. The piano part includes chords, arpeggiated figures, and rhythmic patterns. Dynamic markings such as *sf* (sforzando) are present throughout the system.

ra ma - je - sta - tis gloriae
 de sei - ner Gü - te, seiner

sta - tis glori - ae tu - ae, ma - jesta - tis, ma - je - sta - tis
 Gü - te, seiner Grös - se, sei - ner Gü - te, sei - ner Grös - se,

tu - ae, maje - sta - tis glo - ri - ae tu - ae, ma - je - sta - tis
 Grös - se, seiner Gü - te, sei - ner Grös - se, seiner Gü - te,

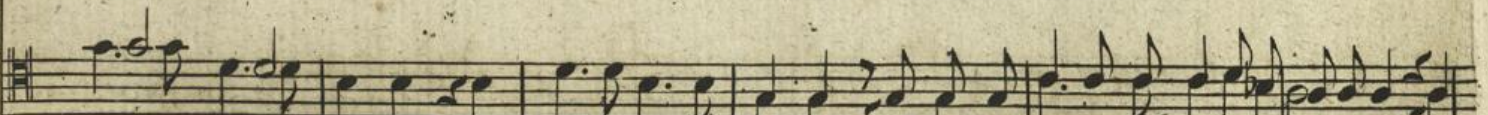
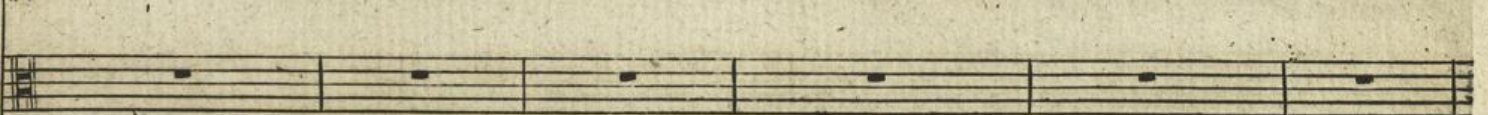
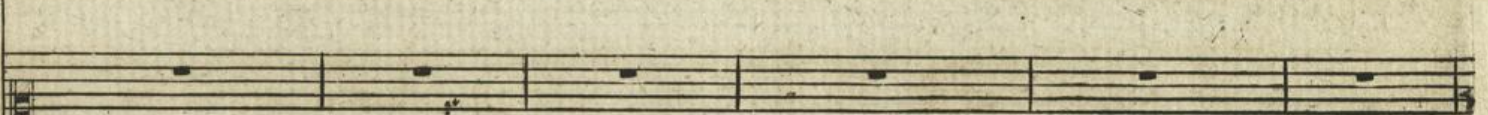
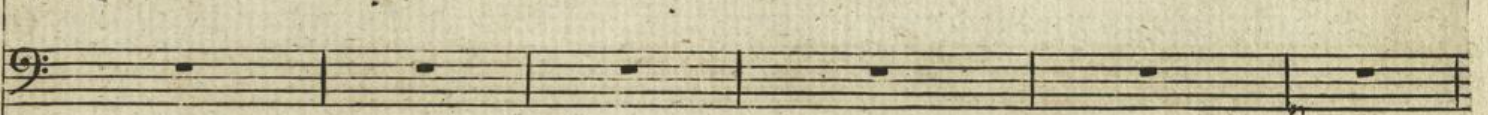
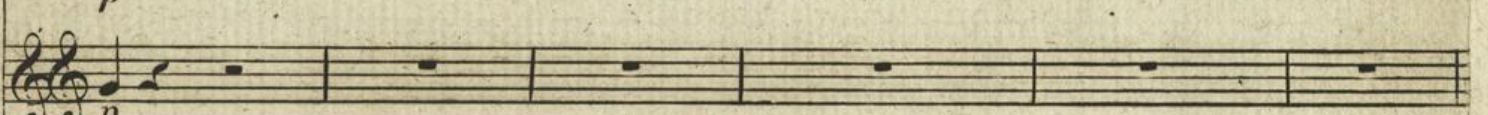
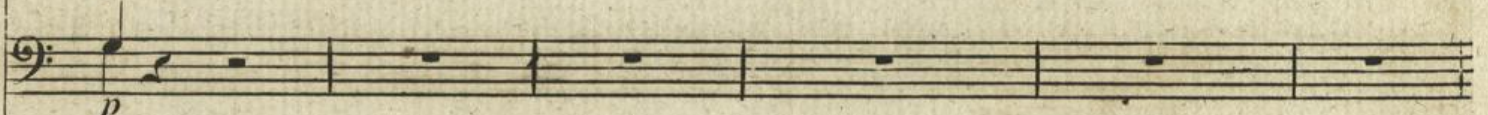
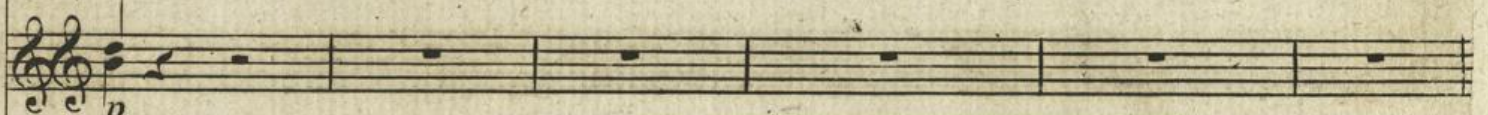
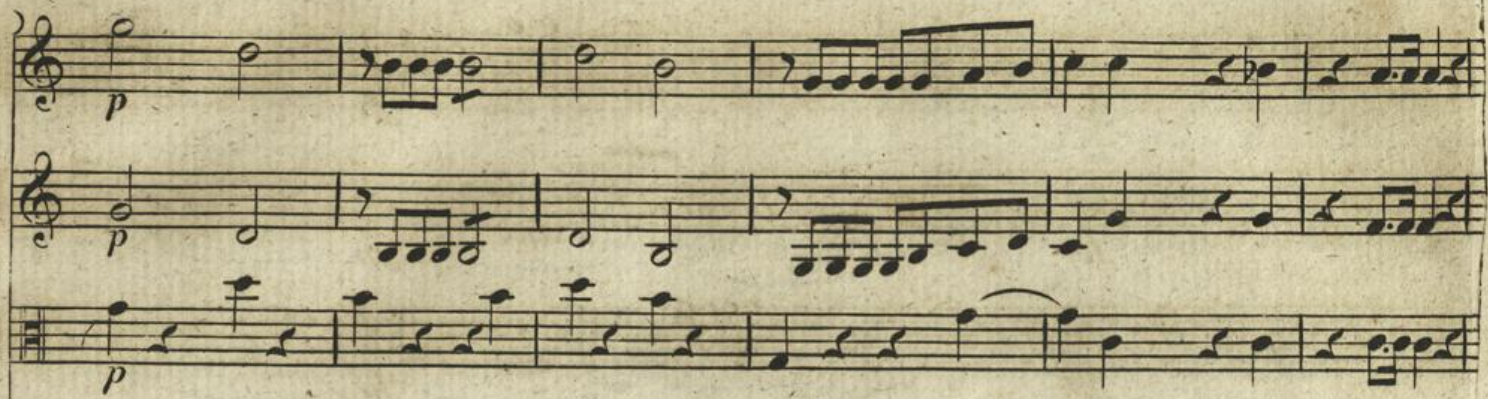
sf cresc. f sf
 sf cresc. f sf
 sf cr. f sf
 sf f sf
 sf f sf
 sf f sf
 sf f sf
 sf f sf
 sf f sf
 sf f sf
 sf f sf

tu - ae, glo - riae tu - - ae!
 Grös - se, sei - ner Grös - - se!

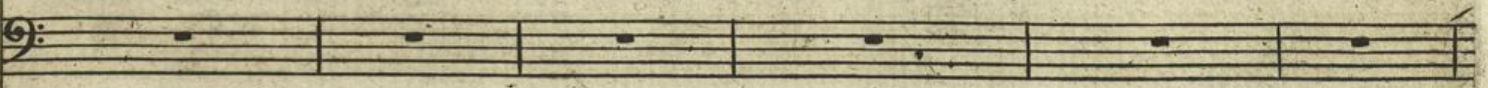
Solo

Te
Einst

sf sf cr. f sf



glo - ri - o - sus a - po - stolorum chorus; te prophe - tarum lau - dabilis numerus, te
 priesen frome Lehrer, einst feurige Ver - ehrer, dich, gros - ser heilger Gott, dich



fp *fp* *fp* *fp*

p

martyrum candi - da - tus landat ex - er - - ci - tus. Te per or - bem ter - rarum sancta
 gros - ser heilger Gott, mit Wort und That und Tod. Noch freuet from̄ u. glaubend die

fp *fp*

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a first movement marking 'c. 1^{mo}'.

Second system of musical notation, continuing the vocal and piano parts.

Third system of musical notation, including the instruction 'Tutti.' and the beginning of the Latin lyrics.

con - fi - tetur eccle - sia, confite - - tur ec - clesia.
 Schaar der Christen sich, zu eh - ren, Ew' - ger, dich

Fourth system of musical notation, concluding the page with the final vocal and piano lines.

sta - - - - - tis, ve - ne - randum tu - um ve - -
 wal - - - - - tet, dich, der lehrend, söhnend, herr -

sta - tis, pa - trem im - men - sae ma - je - sta - tis, ve - ne -
 wal - tet, dich, der da thront und schafft und wal - tet, dich, der

Tutti

verum,
 herrschend,

Tutti

Tutti

rum et u - ni - cum Filium,
 scheid die Menschheit beglucket,

ran - dum tu - um ve - rum
 leh - rend, söhnend, herrschend

sanctum quo - que para - cle -
 dich, den Geist, der unsre Her -

sanctum quo - que para - cletum,
 dich, den Geist, der unsre Herzen,

The first system of the musical score consists of several staves. At the top is a vocal line in treble clef with a key signature of one sharp (F#). Below it are two staves of piano accompaniment, also in treble clef, featuring triplet figures. The bottom part of the system includes a bass line in bass clef and two more staves of piano accompaniment, one in treble clef and one in bass clef. Dynamics like *f* and *sf* are indicated throughout.

san-ctum quo-que para-ole-tum spiritum, pa-ra-cle-tum spi-ri-
 dich, den Geist, der unsre Her-zen heiliget, unsre Her-zen hei-li-
 - - - - - tum spiritum,
 - - - - - zen heiliget,

san-ctum quo-que para-cle-tum spiritum,
 dich, den Geist, der unsre Her-zen heiliget,
 - - - - -
 - - - - -

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is highly rhythmic, featuring many sixteenth and thirty-second notes. Dynamic markings include *sf* (sforzando), *p* (piano), and *sp* (sforzissimo). The notation includes various ornaments and slurs.

Solo
 tum,
 get,
 Tu rex glo-ri-ae,
 O Er-lö-ser,

The vocal line is on a single staff with a treble clef. It contains the lyrics 'tum, get, Tu rex glo-ri-ae, O Er-lö-ser,'. The word 'Solo' is written above the staff. The music is simple, with few notes and rests.

The second system continues the instrumental accompaniment from the first system. It features the same ten-staff structure with treble and bass clefs. Dynamic markings include *sf*, *p*, and *sp*. The rhythmic complexity remains high.

The first system of the musical score consists of ten staves. The top three staves are in treble clef, and the bottom seven staves are in bass clef. The music is written in a common time signature. Dynamic markings include 'cres.' (crescendo), 'f' (forte), and 'p' (piano). The notation includes various rhythmic values and articulation marks.

le - su Christe, tu patris sem - pi - ter - nus es fi - li - us. Tu ad li - be -
 le - su Christe, blicke liebe - voll uns an, weñ wir dan - kend nahn! Ach, aus Liebe zu den

The second system of the musical score consists of seven staves. The top two staves are in treble clef, and the bottom five staves are in bass clef. The music continues from the first system, with dynamic markings 'cres.', 'f', and 'p'.

The third system of the musical score consists of two staves, both in bass clef. The music concludes the page with dynamic markings 'cres.', 'f', and 'p'.

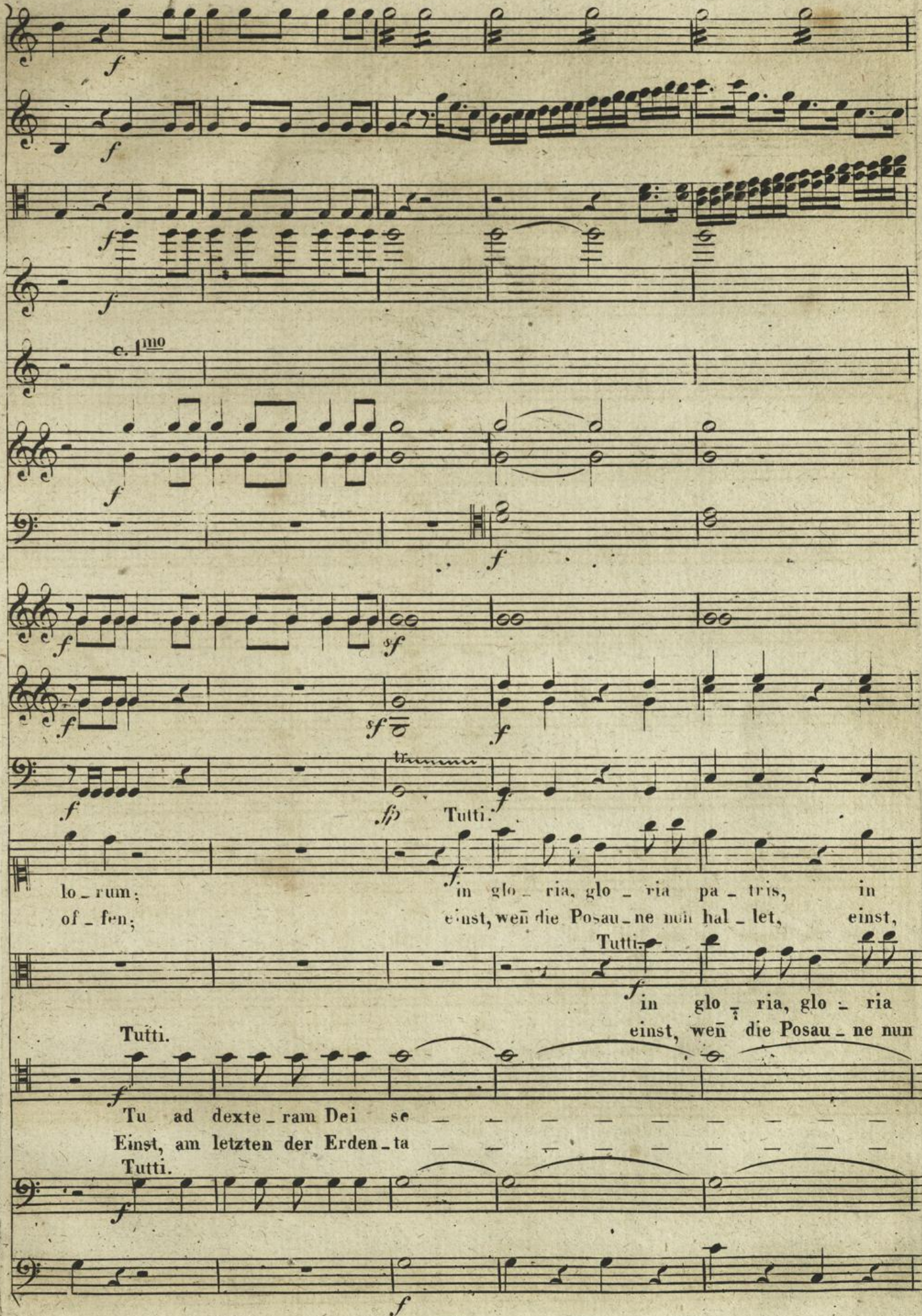
The first system of the musical score consists of six staves. The top three staves are for piano accompaniment: the first two are in treble clef and the third is in bass clef. The bottom three staves are for violin parts, all in treble clef. The piano parts feature dynamic markings of *fp* (fortissimo piano) and *f* (forte). The violin parts are mostly rests, with some notes appearing in the final measure of the system.

The second system of the musical score consists of six staves. The top staff is a vocal line with lyrics underneath. The bottom five staves are for piano accompaniment, with the first two in treble clef and the last three in bass clef. The piano parts feature dynamic markings of *fp* and *f*. The lyrics are: "randum suscep - tu - rus homi - nem, non abhorru - is - ti virginis u - - teram tu, de - Sündern wolltest gern du niedrig seyn, littst und starbst zu Gottes Kindern uns zu weihn, du zer -".

mf *p*
mf *p*
mf *p*

vi - cto mor - tis a - cule - o, a - peru - is - ti cre - denti - bus re - gna coe -
 brachst den Arm des - To - des, und durch dich stehn unserm Hof - fen dort die Himm^{el}

mf *p*



lo - rum;
of - fen;
in glo - ria, glo - ria pa - tris, in
einst, weñ die Posau - ne nun hal - let, einst,
in glo - ria, glo - ria
einst, weñ die Posau - ne nun

Tutti.

Tu ad dexte - ram Dei se
Einst, am letzten der Erden - ta
Tutti.

The musical score consists of several staves. The top staves feature complex instrumental textures with frequent sixteenth-note passages. The lower staves contain vocal lines with German and Latin lyrics. Dynamic markings include *sf*, *mf*, and *f*. Performance instructions include *c. 1mo* and *c. Fondam.*

glo - ria, glo - ria pa - tris in glo - ri - a pa - tris, in gloria patris,
 weñ die Posau - ne nun hal - let einst, wenn die Posau - ne nun hallet,
 pa - tris in glo - ri - a, in glo - ri - a pa - tris,
 hal - let einst, weñ die Posau - ne, wenn die Posau - ne
 des, in
 ge, einst,
 in
 einst,

Handwritten musical score for a multi-instrument ensemble and voice. The score consists of 14 staves. The top two staves are for a flute and a violin. The next two staves are for a viola and a cello. The following two staves are for a double bass and a keyboard instrument. The next two staves are for a trumpet and a trombone. The final two staves are for a voice and a basso continuo. The music is in a major key with a common time signature. The score includes various dynamics such as *f*, *fp*, *p*, and *sf*. The lyrics are in Latin and German: "iu - - dex, iu - - dex, iu - - dex, crede_ris es_se ven- kōnist du, kōnist du, kōnist du, hoch die richten_de".

The first system of the musical score consists of ten staves. The top two staves are treble clefs, the third is an alto clef, and the bottom five are bass clefs. The music is highly rhythmic, with many sixteenth and thirty-second notes. Dynamic markings include *f* (forte) and *sf* (sforzando). The system concludes with a double bar line.

tu - - rus, iu - dex cre - deris esse ventu - - rus.
 Waa - - ge, hoch die rich - - tende Waa - - ge.

The second system continues the musical score with the same instrumentation. It includes the vocal line with lyrics and continues the instrumental accompaniment. Dynamic markings like *f* and *sf* are present. The system ends with a double bar line.

p

p

p

dol

Solo

Tu - - is fa - mulis sub - ve - ni, quos pre - ti - o - so sanguine re - de - mi -
 Nimm dich der Dei - nen gnä - dig an, für die, für die du lie - bend littst und star -

Solo

The first system of the musical score consists of ten staves. The top three staves (treble clef) feature a complex, fast-moving melodic line with dynamic markings of *f* (forte) and *p* (piano). The bottom seven staves (bass clef) provide a harmonic accompaniment, with dynamic markings of *f*, *p*, and *sfz* (sforzando) indicating moments of emphasis and contrast.

sti!
best!

Ae-ter-na fac cum sanctis tu - - is in glo-ri-a nume-
das blu-tend du er -

tu - is in glori-a nu-me-
empfahn, das blu- tend du er -

The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are in German and Latin, with hyphens indicating syllables that span across multiple notes. The music is set in a major key and features a steady, rhythmic accompaniment.

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The remaining six staves are for various instruments, likely strings and woodwinds. Dynamic markings include *cres* (crescendo), *p* (piano), and *fp* (fortissimo). The music is in a key with one sharp (F#) and a common time signature.

The second system of the musical score features vocal and basso continuo parts. The vocal line is in a soprano or alto clef, and the basso continuo is in a bass clef. The lyrics are in German and Latin. The text is as follows:

ra_ri, ae_ter_na fac cum san - - ctis tu_is in glo_ria numera - -
 warbest, lass uns das Heil, das grosse Heil empfahn, das blu_tend du erwar - -

ra_ri, in glo_ri_a numera -
 warbest, Solo das blu_tend du erwar -

Solo in glo_ri_a numera -
 das blu - - tend du erwar -

in glo_ria numera -
 das blutend du erwar - -

The bottom staff of this system includes dynamic markings: *cres*, *p*, and *fp*.

Musical score for instruments including strings and woodwinds. The score consists of ten staves. The first two staves are for violins, the next two for violas, and the last six for cellos and double basses. Dynamics include *f* (forte) and *p* (piano). The music features complex rhythmic patterns and melodic lines.

Vocal line with lyrics: *ri!*
best!

Vocal line with lyrics: *ri!*
best!

Vocal line with lyrics: *ri!*
best!
Sal - vum fac populum tu - um et be - ne - dic haeredi - ta - ti tu -
Gross ist des Himmels Herrlichkeit, für die du, Je - su, siegend ran -

Bass line with lyrics: *ri!*
best!

Musical score for the first part of the piece, featuring multiple staves with treble clefs and dynamic markings like 'f' and 'sf'. The music is in a key with one sharp (F#) and a 3/4 time signature.

Musical score for the second part of the piece, featuring multiple staves with treble clefs and dynamic markings like 'f' and 'sf'. The music continues with similar rhythmic patterns and dynamics.

ae, et re_ ge eos et ex_ tol_ le il_ los us_ que in_ ae_ gest! Heb' uns em_ por zur Herr_ lichkeit, in der du dro_ ben

ex_ tol_ le il_ los us_ que in_ aeternum, in_ ae_ zur Herr_ lichkeit, in der du dro_ ben

Musical score for the final part of the piece, featuring multiple staves with treble clefs and dynamic markings like 'f', 'p', and 'sf'. The music concludes with a final chord.

Musical score for the first part of the piece, featuring multiple staves with dynamic markings such as *cres*, *p*, *fp*, and *f*.

et re-ge eos et extol-le il-los us-que in ae-ter-
 Heb' uns em-por zur Herrlichkeit in der du droben pran-
 us-que in ae-ter-
 in der du droben pran-
 ter-num, prangest! us-que in ae-ter-
 in der du droben pran-
 ter-num, prangest! usque in ae-ter-
 in der du droben pran-

num, in ae - ternum, us - que in ae - ter - - - num!
 gest, in der du prangest droben dro - - - ben pran - - - gest!

num, in ae - ternum, us - que in ae - ter - - - num!
 gest, in der du prangest, dro - - - ben pran - - - gest!

num, us - que in ae - ter - - - num!
 gest, in der du droben pran - - - gest!

num, us - que in ae - ter - - - num!
 gest, in der du pran - - - gest!

cres fp f ten

Adagio.

ten

f *ff*

p *cres* *ff* *f*

p *cres* *ff* *sf*

p *cres* *ff* *sf*

p *ff* *sf*

p *ff* *sf*

f *Tutti.* *sf*

Per singulos di - - es
Dann, daß, o der Won - - ne!

f *Tutti.*

f *Tutti.*

f *Tutti.*

f *Vcello*

p *f* *Adagio.* *Basso*

The first part of the musical score consists of ten staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The third staff is in bass clef with a key signature of one flat. The fourth and fifth staves are in treble clef with a key signature of one flat. The sixth staff is in bass clef with a key signature of one flat. The seventh staff is in treble clef with a key signature of one flat. The eighth staff is in bass clef with a key signature of one flat. The ninth staff is in treble clef with a key signature of one flat. The tenth staff is in bass clef with a key signature of one flat. Dynamics include *sf* (sforzando) and *f* (forte). The tempo is marked *Allegro moderato*.

be - nedicimus te, be - nedi - cimus te, et lau - da - mus no - men tu - um in
 sind veredelter wir, sind vere - delter wir, und der Lobsang tönet schöner von ver-

The second part of the musical score consists of five staves. The top two staves are in treble clef with a key signature of one flat. The third staff is in bass clef with a key signature of one flat. The fourth staff is in treble clef with a key signature of one flat. The fifth staff is in bass clef with a key signature of one flat. Dynamics include *sf* (sforzando) and *f* (forte). The tempo is marked *Allegro moderato*.

The first part of the musical score consists of ten staves of instrumental music. The top staff is in treble clef with a key signature of one sharp (F#). The second staff is in treble clef. The third staff is in bass clef. The fourth and fifth staves are in treble clef. The sixth and seventh staves are in bass clef. The eighth and ninth staves are in treble clef. The tenth staff is in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

se - culum se - cu - li, et lau - damus nomen tu - um in seculum secu -
 klärten Lippen dir, und der Lobsang tönnet schö - ner von verklär - ten Lippen

The vocal part of the musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are written below the top staff. The music is in the same key signature as the instrumental part.

pp

pp

pp

p

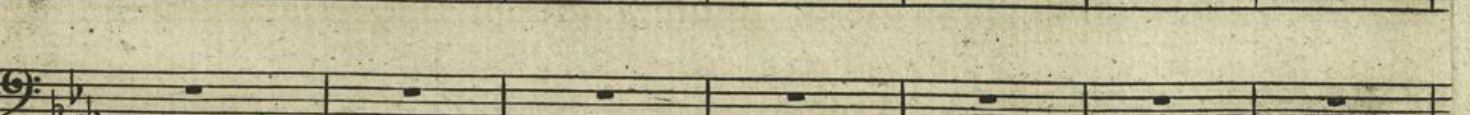
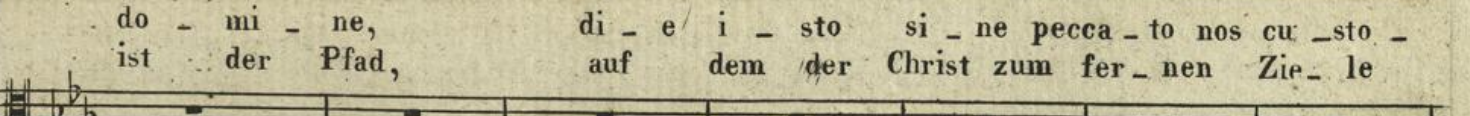
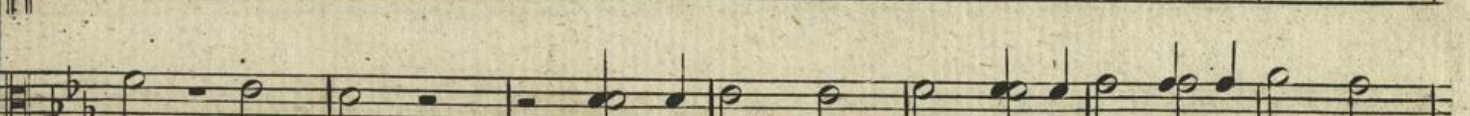
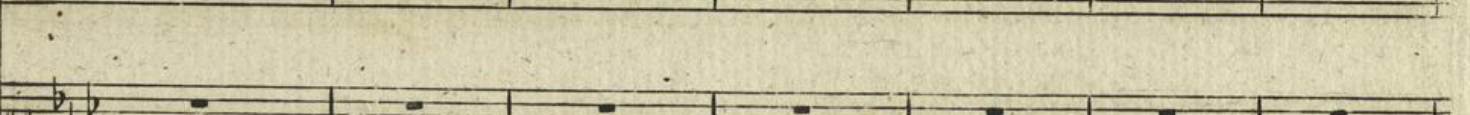
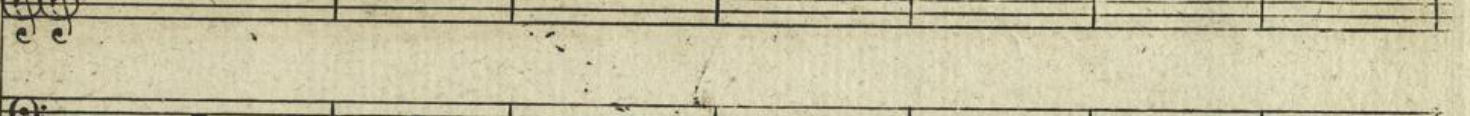
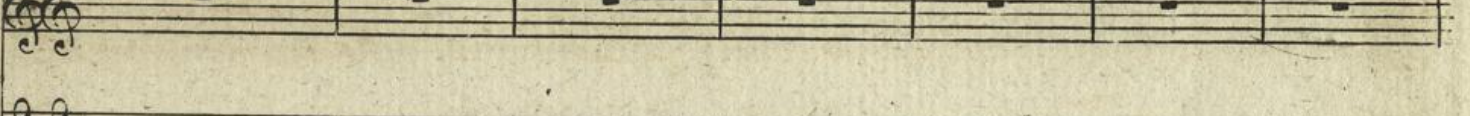
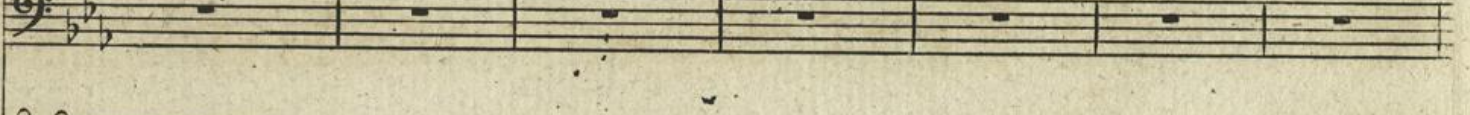
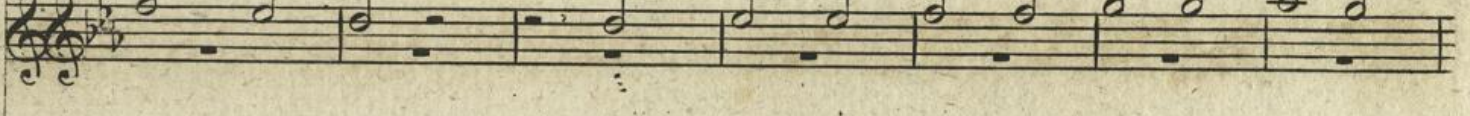
li, in se - culum secu - li.
 dir, von verklärten Lippen dir.

Solo

Di - gna - re,
 Doch fahr - voll

Cello

pp



do - mi - ne, di - e i - sto si - ne pecca - to nos cu - sto -
ist der Pfad, auf dem der Christ zum fer - nen Zie - le

Tutti.

Cello.

Tutti.

Handwritten musical score for a cello part. The score consists of 14 staves. The first three staves contain complex rhythmic patterns, likely for a vocal line or a more active instrument. The remaining staves are mostly empty, with some notes appearing in the lower staves. The lyrics are written in German and are positioned between the 10th and 11th staves. The bottom staff is labeled 'Cello.' and contains a melodic line with the instruction 'Tutti.' written above it.

di - - re; Mi - se - re - re no - stri do - - mi - ne!
 glim - - met. Fern sey uns Wahn und Mis - - se - that!

Cello. Tutti. Cello.

Fi - at mi - se - ri - car - di - a tu - a su - pra nos,
 O schenk' uns Geist und Kraft und Muth und Rath,

quem - ad - mo - dum spe - ra - vi - mus in te.
 wenn Ei - ner dich, o Gott, ver - trau - end bat.

Tutti

f

In te,
 Ia, wir

Tutti

mf

f

mf

mf

mf

mf

Tutti.

In te,
Ia, wir

Tutti.

In te, Do - mi - ne, spe - ra - vi, in te, Do - mi - ne, spe - ravi,
Ia, wir traun auf deinen Namen, ja, wir traun auf deinen Namen,

Tutti.

Do - mi - ne, spe - ra - vi,
traun auf deinen Na - men,

Do - mi - ne, spera - - - - - vi,
traun auf deinen Na - - - - - men,

in te, Do - - mi - ne, spe - ra - - - vi,
ja, wir traun auf dei - - - nen Na - - - - - men,

in te, Do - mi - ne, spe - ravi, in te, Do - mi - ne, spe - ra - vi,
ja, wir traun auf deinen Namen, ja, wir traun auf deinen Namen,

f

Presto.

The first system of the musical score consists of ten staves. The top two staves are for strings (Violin I and Violin II), and the next two are for woodwinds (Flute and Clarinet). The remaining six staves are for other instruments, likely including a horn and a bassoon. The notation is mostly rests, indicating that these instruments are silent for the first part of the piece.

non con - fundar in ae -
 ern - ste, ern - ste Be - ter

non con - fundar in ae - ter - num, A - men, A -
 ern - ste ernste, Beter hörst du, A - men, A -

non confundar in ae - ter - num Amen, A
 ern - ste, ernste Beter hörst du, Amen, A

Presto.

p

Musical score for the first system, featuring piano (*p*) dynamics and various instrumental staves.

f

non con - fundar in ae - ter - num, A - men, A - - - - -
 ern - ste, ernste Be - ter hörst du, A - men, A - - - - -
 ter - num A - men, A - - - - - men, A - - - - -
 hörst du; A - men, A - - - - - men, A - - - - -
 - - - - - men,
 - - - - - men,
 Cello. non con - fundar in ae - ter - num, A - men, A - -
 ern - ste, ernste Be - ter hörst du, A - men, A - -
 Tutti.

Musical score for the second system, including vocal lines with lyrics and a Cello part.

men, non con - fun - dar in ae -
 men, ern - ste, ern - ste Be - ter

non con - fun - dar in ae - ter - num, A - men, A - - - men,
 . ern - ste ern - se Be - ter hörst du, A - men, A - - - men,

men, A - - -
 men, A - - -

men, non con fundar in ae ter num,
 men, ern ste, ernste Be ter hörst du,
 ter num, A men, A men, Amen, A men, non
 hörst du, A men, A men, Amen, A men; ern
 A men,
 A men,
 men,
 men,

Amen, A - - - - -
 Amen, A - - - - -

con - fundar in ae - ter - num, Amen, A - - - - - men, Amen, A - - - - -
 ste, ernste Be - ter hörst du, Amen, A - - - - - men, Amen, A - - - - -

non con - fundar in ae -
 ern - ste, ern - ste Be - ter

Cello.

men,
men,
men,
men,

ter_num, A_men, A
hörst du, A_men, A

non con - fundar in ae - ter - num, A_men, A
ern - ste, ernste Be - ter hörst du, A_men, A

Tutti.

The first system of the musical score consists of ten staves. The top two staves are vocal lines in treble clef. The third staff is a piano accompaniment line in bass clef. The remaining seven staves are empty, representing other instruments or voices that are not present in this system.

non con - fundar in ae - ter - num, A - men, A - - - - - men,
 ern - ste, ernste Be - ter hörst du, A - men, A - - - - - men,

non con - fundar in ae - ter - num, A - men, A - - - - -
 ern - ste, ernste Be - ter hörst du, A - men, A - - - - -

- - - - - men, non con -
 - - - - - men, ern - ste,

- - - - - men, A - - - - - men, Amen, A - men,
 - - - - - men, A - - - - - men, Amen, A - men,

Cello.

A - - - men, A - - - men, A - - - men, A - - - men,
 A - - - men, A - - - men, A - - - men, A - - - men,
 fundar in ae - ter - num, Amen, A - men, A - - - men,
 ern - ste, ern - ste, ern - ste Be - ter hörst du, Amen, A - men, A - - - men,
 non con - fundar in ae - ter - num, A - men, A - - - men,
 ern - ste, ern - ste, ern - ste Be - ter hörst du, A - men, A - - - men,
 Tutti.

c. Fond.

non confundar in aeternum, A - - - - - men,
 ernste Beter hörst du, hörst du, A - - - - - men,
 A - - - - - men, non confundar
 A - - - - - men, ernste,
 A - - - - - men,
 A - - - - - men,
 Amen, Amen, Amen, A-men,
 Amen, Amen, Amen, A-men,

The first system of the musical score consists of ten staves. The top two staves are in treble clef, and the bottom two are in bass clef. The remaining six staves are empty, with dynamic markings 'f' (forte) placed at the end of each staff. The music begins with a treble clef staff containing a series of notes, followed by a bass clef staff with notes and rests.

The second system contains vocal lines and instrumental accompaniment. It features two vocal staves with lyrics and two instrumental staves. The lyrics are: "non con - fun - dar in ae - ter - - num, A - - - - - ern - ste, ern - ste Be - ter hörst - - du, A - - - - - fundar in ae - ter - num, A - men, A - - - - - men, A - men, A - men, Amen, ernste Be - ter hörst du, A - men, A - - - - - men, A - men, A - men, Amen". The instrumental staves show notes and rests corresponding to the vocal lines.

The third system includes a Cello part and continues the vocal and instrumental lines. The Cello part is labeled "Cello." and begins with the word "Tutti". The lyrics continue: "non con - fun - dar ern - ste, ern - ste". The instrumental staves show notes and rests, with dynamic markings 'ff' (fortissimo) and 'f-f' (f) at the end.

The musical score consists of several staves. At the top, there are two treble clef staves with melodic lines. Below them is a piano part starting with a treble clef and the instruction 'c. Fondam.'. This is followed by two more treble clef staves and two bass clef staves. The piano part includes dynamic markings such as *f* and *tr* (trills). The vocal lines are interspersed with the piano accompaniment, with lyrics written below the notes. The lyrics include 'men, A - men, A - men, A - -', 'A - men, A - men, A - men, A - -', 'A - men, A - men, A - men, A - -', and 'in ae - - ter - num, Be - ter hörst du,'.

The musical score is written on ten staves. The first two staves feature a treble clef and a key signature of one flat (B-flat). The first staff contains a melodic line with eighth and sixteenth notes. The second staff is marked 'c. 1mo' and contains a similar melodic line. The third staff is marked 'c. Fondam.' and contains a series of whole notes with slurs. The fourth and fifth staves are grand staves (treble and bass clefs) containing chords and slurs. The sixth and seventh staves are grand staves containing chords and slurs. The eighth staff is a bass clef staff with a wavy line above it, indicating a tremolo or rapid oscillation, and contains whole notes. The ninth staff is a grand staff with whole notes and slurs. The tenth staff is a grand staff with whole notes and slurs. The text 'de - cres - cen - do' is written below the eighth staff. The number '733' is written at the bottom center of the page.

Musical score for a multi-instrument ensemble and voices. The score consists of 14 staves. The first 10 staves are for instruments: two treble clefs, two alto clefs, and two bass clefs. The last four staves are for voices, with lyrics "men!" written below the notes. Dynamics include *f*, *sf*, and *ff*. A trill (*tr*) is marked in the 10th staff.

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