

Hymnus

"TE DEUM"

Ad quatuor voces inaequales
(Cantus I-II, Altus, Tenor, Bassus)
comitante Organo

Auctore:

Francisco Witt, op. 10a

Editio sexta

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*Dedicated to the Centennial (100)
of the Apparitions of FATIMA*

TE DEUM

Fr. Witt, op. 10a

Allegro moderato ♩=96

Te ae-ter-num Pa - trem

Cantus Altus

Te Do - - mi - num con - fi - te - mur, Te ae-ter-num Pa - - trem
 Te Do - - mi-num con - fi-te - mur, Pa - - trem

Tenor
Bassus

A musical score showing measures 11 and 12. The key signature changes to A major at the beginning of measure 12. Measure 11 starts with a forte dynamic (f) and ends with a fermata over the bass note. Measure 12 begins with a half note on the bass line, followed by eighth-note patterns on the treble and bass staves.

Allegro moderato ♩=96

Organum

A musical score for piano, page 10, featuring two staves. The top staff uses a treble clef, a key signature of one flat, and a common time signature. It begins with a dynamic *f*. The bottom staff uses a bass clef, a key signature of one flat, and a common time signature. The tempo is marked as Allegro moderato with a value of $\frac{9}{8}$. Measure 1 starts with a sustained note followed by a grace note. Measure 2 consists of eighth-note pairs. Measure 3 features a sixteenth-note pattern. Measure 4 concludes with a half note followed by a fermata.

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

Soprano (S.) and Alto (A.) parts. The vocal line consists of eighth and sixteenth note patterns. The lyrics are: "om - mis - ter - ra - ve ne - ra - tur. Ti - bi - om - nes An - ge - li, Ti - bi - coe -". Measure 6 starts with a forte dynamic. Measure 7 begins with a piano dynamic. Measure 8 starts with a forte dynamic. Measure 9 starts with a piano dynamic. Measure 10 starts with a forte dynamic.

Musical score for Trombones (T.) and Bassoon (B.). The score shows two staves. The Trombone staff has six measures of eighth-note patterns. The Bassoon staff has three measures of rests. The dynamic ***ff*** is indicated above the bassoon staff, followed by the text **Ti bi**.

Musical score for organ, page 10, measures 11-12. The score consists of two staves. The top staff is for the organ, starting with a treble clef, a key signature of one flat, and a common time signature. It features a series of eighth-note chords and a sixteenth-note figure. The bottom staff is also for the organ, starting with a bass clef, a key signature of one flat, and a common time signature. It features sustained notes and a sixteenth-note figure. Measure 11 ends with a dynamic marking of ***ff***. Measure 12 begins with a dynamic marking of ***ff*** at the start of the bass staff.

Meno mosso

12

S. A.

po-te-sta - tes; Ti - bi Che-ru-bim et
li et u - ni - ver-sae po-te-sta - tes; et

Musical score for bassoon and piano. The vocal line continues with the lyrics "Ti-bi Che-ru-bim et Se-ra-phim in -". The bassoon part consists of eighth-note patterns, and the piano accompaniment features sustained notes and chords.

Meno mosso

Musical score for Organ (Org.) in G minor (two sharps). The score consists of two staves. The top staff shows a melodic line with various note values and rests. The bottom staff shows harmonic support with sustained notes and chords. The dynamic marking *mf* is placed between measures 10 and 11. The tempo instruction *Meno mosso* is placed above the first measure of the second system.

18

S. A. - cessa - bi - li vo ce pro - cla - mant: San - - - - - ctus,

T. B.

O r g .

f *ff* *f*

f *ff* *f*

faccelerando sempre =108 ff

24

S. A. San - - - - - ctus, San - - - - - ctus Do - mi - nus De - us Sa - ba - oth.

T. B.

O r g .

f *ff* *f* *f* *ff* *f ff* *rit. dim.*

f *ff* *f* *f* *ff* *f ff* *rit. dim.*

Wuchtig und breit =96
Pesante e largo

S. A. Ple - ni sunt coe - li et ter - ra Ma - je - sta - tis glo - ri - ae tu - - - - ae.

T. B.

O r g .

ff

ff *Wuchtig und breit =96*
Pesante e largo

4

Meno mosso

S. A. T. B. O. r. g.

40 Te glo-ri - o-sus A - po-sto - lo-rum cho - rus, Te Pro-phe-ta - rum lau - da-bi-lis
 glo-ri - o - sus A - po-sto - lo-rum cho - - - rus, Te Pro-phe - ta-rum lau - da - bi - lis

Meno mosso

46 nu - me - rus, f
 nu - - me - rus, Te Mar - ty - rum can - di - da - tus lau - dat ex - er - ci - tus,
 nu - me - rus, lau - dat ex - er - ci - tus, Te Mar - ty - rum can - di - da - tus lau - dat ex -

Man. Ped. Man. Ped. =104

51 lau - dat ex - er - ci - tus. dim. ff
 lau - - dat ex - er - ci - tus. Te per or-bem ter - ra - rum San - cta
 - er - ci - tus, lau - dat ex - er - ci - tus. ff =104
 dim. ff

S. A. T. B. O. r. g.

58

con - fi - te - tur Ec - cle - si - a, *ff*
 con - fi - te - tur Ec - cle - si - a: Pa - trem im-men - sae Ma - je - sta -
 v

S.
A.
T.
B.

O
r
g.
.

Meno mosso $\text{♩} = 96$

Ve - ne - ran - dum tu - um ve - rum et u - ni - cum Fi - li - um, *f*
 - tis, ve - rum et u - ni - cum Fi - li - um, San - ctum quo - que Pa - ra - cly - tum
 Ve - ne - ran - dum tu - um ve - rum et u - ni - cum Fi - li - um,
f San - ctum

S.
A.
T.
B.

O
r
g.
.

71

Tu Rex glo - ri - ae, Chri - - ste. *ff*
 Spi - ri tum. Tu Rex glo - ri - ae, Chri - - ste. Tu Pa - tris sem - pi - ter - nus es Fi - li - us.
ff

S.
A.
T.
B.

O
r
g.
.

HALBCHOR

Meno mosso ♩=9

A. *dolce* Tu ad li - be - ran - dum su - sce - ptu - rus ho - mi - nem non hor - ru - i - sti,

The musical score consists of a single staff with ten measures. The key signature is B-flat major (two flats). The tempo is marked *dolce*. The vocal line starts with a quarter note, followed by eighth notes, a dotted half note, eighth notes, a quarter note, eighth note, a half note, a quarter note, eighth note, and a half note. The lyrics are: "Tu ad li - be - ran - dum su - sce - ptu - rus ho - mi - nem non hor - ru - i - sti,". The first two measures have a fermata over the eighth note. Measures 3-4 have a fermata over the half note. Measures 5-6 have a fermata over the half note. Measure 7 has a dynamic **p**. Measures 8-9 have a fermata over the half note.

Musical score for bassoon part T. The score consists of two staves. The top staff shows a continuous line of eighth notes, starting with a dynamic of *dolce p*. The bottom staff is labeled "Org. tacet". The bassoon part starts with a dynamic of *dolce p*, followed by a series of eighth notes. The organ part is silent throughout the entire section.

Org. Soc.

Vir - gi - nis u - te-rum.

△⁹

Musical score for S1 and S2 at measure 84. The score consists of two staves. S1 starts with a eighth note followed by a sixteenth-note pair. S2 begins with a eighth note. The dynamic is **f**. The tempo is indicated as **rit.** (ritardando). The next measure starts with a eighth note followed by a sixteenth-note pair. The dynamic is **dim.** (diminuendo). The dynamic **p** (pianissimo) is indicated. The word **CHOR** is written below the staff.

Musical score for Tuba (T.) and Bassoon (B.). The score shows two staves. The Tuba staff has a bass clef, a key signature of one flat, and a tempo marking of *rit.*. The Bassoon staff has a bass clef, a key signature of one flat, and a dynamic marking of *f*. The vocal line includes lyrics "Tu de-vi - - - cto" and "f Tu de - vi - cto". Various performance markings such as grace notes, slurs, and dynamic changes are present.

A musical score for soprano (S.) and alto (A.) voices. The soprano part starts with a dynamic of 90 and a forte dynamic (f) for the alto part. The soprano sings "cre - den - ti - bus re - - - gna coe - lo - rum." The alto part consists of eighth-note chords. The vocal parts are separated by a vertical bar line.

The musical score consists of two staves of music. The top staff uses a soprano C-clef, a common time signature, and a key signature of one sharp. It contains lyrics in Spanish: "cu-le-o", "a-pe-ru-i", "sti", "cre-den", "ti", "bus". The bottom staff uses an alto F-clef, a common time signature, and a key signature of one sharp. It contains lyrics in Italian: "cre-den-ti-bus", "re", "re-gna", "coe-lo", "gna", "coe-lo", "rum.". The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

A musical score for two voices, Treble (T.) and Bass (B.), on a single staff. The music consists of a series of eighth and sixteenth note patterns. The lyrics are: "a - pe - ru - i - sti cre - den - ti - bus re - gna coe - lo -". The bass part has a sustained note under the first four syllables of the first line.

The image shows a page from a musical score. The vocal parts are labeled 'S.' (Soprano) and 'A.' (Alto). The lyrics are: 'Tu ad de-xte-ram De - i se - des in glo-ri-a Pa - - - tris,'. The piano accompaniment is indicated by a treble clef and a bass clef with a 'P' for piano. The page number '95' is at the top left.

The image shows a page from a musical score for the hymn "Amen". The top part features a soprano vocal line with a melodic line consisting of eighth-note pairs and sixteenth-note patterns. The lyrics "rum. Tu ad de-xte-ram De i se - des in glo-ri-a Pa tris," are written below the notes. The bottom part shows a basso continuo line with a sustained bass note and a treble line with eighth-note pairs. The organ part is indicated by a large bracket under the basso continuo line.

T.
B.

- rum. in glo-ri-a Pa - - - - tris,

Musical score for Organ, page 10, measures 8-10. The score shows two staves. The top staff is for the organ, starting with a forte dynamic (f) and a bass clef. The bottom staff is for the piano, starting with a forte dynamic (f). Measure 8 ends with a forte dynamic (ff). Measure 9 begins with a forte dynamic (ff) and ends with a forte dynamic (ff). Measure 10 begins with a forte dynamic (ff) and ends with a forte dynamic (ff).

2
Man

26

102 ***ff*** ***rit.*** ***molto rit.*** 7

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

T. B. ***ff*** Ju - dex ***rit.*** ***molto rit.***

O r g. ***ff*** ***rit.*** ***molto rit.***

Leđ.

HALBCHOR
Adagio molto $\text{♩} = 45$

dolcissimo

108

S1.
S2.

fa - mu-lis tu - is sub - - - - ve - - - -

p *mf*

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

dolcissimo

A.

p *mf*

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

dolcissimo

T.

p *mf*

Org. tacet

114

quos pre - ti - o-so san - guine re - de - mi - - - sti.
 S1. *mf* dim. rit. ***pp***
 S2. - ni, quos pre-ti - o-so san - - - guine re - de - mi - - - sti.
 A. *mf* rit. ***pp***
 - ni, quos pre-ti - o-so san - - - guine re - de - mi - - - sti.
 T. *mf* dim. rit. ***pp***
 quos pre-ti - o - - - so san - guine re - de - mi - - - sti.

121 *CHOR*
Con moto $\text{♩} = 96$

S.
A.

mf cresc.

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

mf

T.
B.

cresc.

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

8 128

S. *ff* tu - um, Do-mi - ne, *mf* dim.

A. - ri. Sal-vum fac po-pu-lum tu tu-um, Do-mi - ne, et be-ne-dic hae - re-di - ta - ti tu - ae.

T. *ff*

B. - ri. Sal-vum fac po-pu-lum tu-um, Do-mi - ne, et be-ne-dic hae - re-di - ta - ti tu - dim.

ff 135

S. Et re - ge per sin - gu - los

A. *ff* *f* *semper*

T. Et re - ge e - os, et ex - tol - le il - los, us - que in ae - ter - num, per sin - gu - los

B. - ae. Et re - ge in ae - ter - num, *f* *semper*

ff

ff *mf*

Man.

141 di-es be - ne-di - ci - mus, be-ne - di-ci-mus te. stringendo
A. marcato

S. sin-gu-los di - es, per sin-gu-los di - es, be-ne-di - ci-mus te. Et lau - da - mus

T. di - es be - ne - di-ci - mus stringendo ff

B. ff > > >

Et lau - da - mus no - men

marcato

ff string. ff

pp

Led.

148

ff In sae - cu - lum, et in sae - cu-lum sae - - cu - li.
 no - men tu - - - um in sae - cu - lum, et in sae - cu-lum sae - - - cu - li.
 tu - um in sae - cu - lum, in sae - cu - lum, et in sae - cu-lum sae - - cu - li.

HALBCHOR
Meno mosso
Ruhiger $\text{J}=94$

155

p di - e i - sto si - ne pec-ca - to nos cu-sto - di - - re:
 dolce Di - gna-re, Do-mi-ne, di - e i - sto si - ne pec - ca - to nos cu-sto - di - - re: Mi -
p Di - gna-re, Do-mi-ne, di - e i - sto si - ne pec - ca - to nos cu-sto - di - - re: Mi -
dolce p si-ne pec - ca - to nos cu-sto - di - - re:
T. Org. tacet

164

S1. S2. - se-re-re no-stri, Do - - mi - ne, mi - se - re-re no - - - - - stri. Fi -
 A. - se-re-re no-stri, Do - - mi - ne, mi - se-re-re no - - - - - stri. Fi -
 T. B. **p** Do - - mi-ne, mi - se-re-re no - stri, mi-se - re - re no - stri.

171

S1. tu - a, Do - mi-ne, su - per nos quem-
S2. - at mi-se-ri - cor-di-a tu - a, Do - mi-ne, su - per nos dim.
A. - at mi-se-ri - cor-di-a tu - a, Do - mi-ne, su - per nos su - per nos dim.
T. -

177 ad - mo-dum spe - ra - vi - mus in te.
S1. — quem - ad - mo - dum spe - ra - vi - mus in te.
S2. — quem - ad - mo - dum spe - ra - vi - mus in te.
A. — quem - ad - mo - dum spe - ra - vi - mus in te.
T. — nos quem - ad - mo - dum spe - ra - vi - mus in te.

*CHOR**accelerando molto poco a poco con tutta la forza sempre*

181 f
S. te. In te, Do - mi-ne, in te, Do - mi - ne, spe - ra -
A. —
T. — ff
B. —

accelerando molto poco a poco con tutta la forza sempre

ff

186 ♩=120 con - fun - dar, non con - fun - dar, non con - fun - dar,
 S. A. vi, non, non con - fun - dar, non con - fun - dar,
 T. B. marcatissimo non con - fun - dar, accelerando non con -
 { marcatissimo non con - fun - dar, accelerando non con -
 }
 190 - dar, non con - fun - dar, non con - fun - dar, Alla breve ♩=84
 S. A. non con-fun-dar, non con-fun-dar, non con-fun-dar in ae - ter-num,
 T. B. - fun - dar, non con - fun - dar, non con-fun-dar in ae - ter - num,
 { Alla breve ♩=84
 }
 In starken Schlägen (Con colpo assai forte) molto rit.
 197 in ae - ter - num, in ae - ter - num, in ae - ter - num.
 S. A. molto rit.
 T. B. In starken Schlägen (Con colpo assai forte)
 { molto rit. dim.