

**G. Schirmer's Editions
of
Oratorios and Cantatas**

Te Deum Laudamus

for

**Full Chorus of Mixed Voices
and Quartet of Mixed Voices
with Piano Accompaniment**

by

ANTON BRUCKNER

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Te Deum laudamus

For Full Chorus of Mixed Voices
and Quartet of Mixed Voices
with Piano Accompaniment

ANTON BRUCKNER

Allegro **Chorus.** *ff*

Soprano

Alto

Tenor

Bass

ff

Te De - um lau - da - mus! Te Dominum confi -

Allegro. *ff*

Piano

te - mur Teæternum Patrem omnis ter-ra ve-ne - ra -

te - mur Teæternum Patrem omnis ter-ra ve-ne - ra -

A Solo.
p espress.

- tur. Ti - bi om - nes

- tur.

The first system of the score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *p* (piano) and an *A* marking above the staff.

cresc. poco.

An - ge - li, Ti - bi o - mnes An - ge - li,

mf Solo. Ti - bi o - mnes An - ge - li, Ti - bi

The second system continues the musical score. It features two vocal lines and piano accompaniment. The piano part has a dynamic marking of *mf* (mezzo-forte) and a *Solo.* marking. The lyrics are: "An - ge - li, Ti - bi o - mnes An - ge - li," and "Ti - bi o - mnes An - ge - li, Ti - bi".

f

Ti - bi cœ - li et u - ni - ver - sæ Po - te -

Solo. Ti - bi, ti - bi Po - te -

o - mnes An - ge - li, Ti - bi, ti - bi Po - te -

The third system of the score includes two vocal lines and piano accompaniment. The piano part has a dynamic marking of *f* (forte) and a *Solo.* marking. The lyrics are: "Ti - bi cœ - li et u - ni - ver - sæ Po - te -", "Ti - bi, ti - bi Po - te -", and "o - mnes An - ge - li, Ti - bi, ti - bi Po - te -".

B

p

sta - tes; Ti - bi Che - rubim, et Se - raphim

sta - tes; Ti - bi

B

p

cresc.

Ti - bi Che - rubim et Se - raphim

Che - rubim et Se - raphim Ti - bi

f

Ti - bi Che - ru - bim et Se - raphim in - ces -

Che - ru - bim et Se - raphim Ti - bi Che - rubim et Se - raphim

cresc.

dim. sa - bi - li vo - ce pro cla - mant.

dim. in - ces - sa - bi - li vo - ce pro cla - mant.

C

pp

Chorus.

pp San - ctus, *p* San -

pp San - ctus, *p* San -

pp *p*

legato. *p*

ff - ctus, *ff* San - ctus Do - minus De - us

ff - ctus, *ff* San - ctus Do - minus De - us

ff

ff

A

Sa - ba - oth!

Sa - ba - oth!

D *fff*

Ple - ni sunt cœ - li, et ter - ra, Ple - ni sunt cœ - li et

fff Pleni sunt cœ - li et ter - ra,

D *fff*

Tpt.

ter - ra, Ple - ni sunt cœ - li et ter - ra,

Ple - ni sunt cœ - li et ter - ra, Ple - ni sunt, ple - ni sunt

Ple-ni sunt cœ-li et ter-ra, ma-je-sta-tis

Ple-ni sunt cœ-li et ter-ra, ma-je-sta-tis

ff

ff Tromb.

glo-ri-æ tu-æ. Te glo-ri-o-sus A-po-sto-lo-rum

glo-ri-æ tu-æ. Te glo-ri-o-sus A-po-sto-lo-rum

dim. *ff*

Cho-rus. Te Pro-phe-ta-rum lau-da-bi-lis

Cho-rus. Te Pro-phe-ta-rum lau-da-bi-lis

ff

nu - - - me - rus. Te Mar - ty - rum candi -

nu - - - me - rus. Te Mar - ty - rum candi -

da - tus laudet ex - er - - - ci - tus. Te per

da - tus laudet ex - er - - - ci - tus. Te per

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

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

sanc - ta con - fi - te - tur Ec -

The first system of the musical score consists of four staves. The top two staves are vocal parts with lyrics 'sanc - ta con - fi - te - tur Ec -'. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a melodic line in the vocal parts and a rhythmic accompaniment in the piano.

cle - si - a. Pa - trem im - men - sae ma - je - sta -

cle - si - a. Pa - trem im - men - sae ma - je - sta -

The second system of the musical score consists of four staves. The top two staves are vocal parts with lyrics 'cle - si - a. Pa - trem im - men - sae ma - je - sta -'. The bottom two staves are piano accompaniment. The key signature remains two flats. Dynamics include *Fp* (for piano) and *pp* (pianissimo). The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

- tis. Ve - ne - ran - dum tu - um

- tis Ve - ne - ran - dum tu - um

The third system of the musical score consists of four staves. The top two staves are vocal parts with lyrics '- tis. Ve - ne - ran - dum tu - um'. The bottom two staves are piano accompaniment. The key signature remains two flats. Dynamics include *dim.* (diminuendo) and *pp*. The piano accompaniment continues with its rhythmic pattern.

poco cresc.

ve - rum et u - ni-cum u - ni-cum Fi - li -

poco cresc.

ve - rum et u - ni-cum u - ni-cum Fi - li -

poco cresc.

cresc.

um, Sanc-tum quo - que Pa - ra - cli - tum

cresc.

um, Sanc-tum quo - que Pa - ra - cli - tum

dim.

dim.

dim.

dim.

pp

Spi - ri - tum. Tu rex

pp

Spi - ri - tum. Tu rex

G fff

fff

pp

G b

fff

glo - ri - æ Chri - ste! Tu Pa - tris sem - pi -

glo - ri - æ Chri - ste! Tu Pa - tris sem - pi -

ter - nus es Fi - li - us Tu ad li - be - ran - dum

ter - nus es Fi - li - us Tu ad li - be - ran - dum

sempre marc.

sempre marc.

sus - cep - tu - rus ho - mi - nem non hor - ru - i - sti vir - gi - nis

sus - cep - tu - rus ho - mi - nem non hor - ru - i - sti vir - gi - nis

poco a poco cresc.

i - sti cre - den - ti - bus reg - na cœ - lo - rum,
 pe - ru - i - sti cre - den - ti - bus
 pe - ru - sti cre - den - ti - bus reg - na cœ - lo - rum,

poco a poco cresc. *mp* a - pe - ru -

K *p* a - pe - ru - i - sti
p a - pe - ru - i - sti, a - pe - ru -
 a - pe - ru - i - sti
 - sti cre -

Kⁱ *p* Fl. & Ob. *L.H.* *mf*

mf cre - den - ti - bus reg - na cœ - lo - rum
 - sti *mf* cre - den - ti - bus - reg na cœ - lo - rum
 cre - den - ti - bus reg - na cœ - lo - rum
 den *p* - ti - bus reg - na

mf *rit.* *A*

L a tempo.

fff

Tu ad dex-te-ram De-i se - des in glo -

fff

Tu ad dex-te-ram De-i se - des in glo -

L a tempo.

ff

- ri - a Pa - - tris. Ju - dex

- ri - a Pa - - tris. Ju - dex

con forza

con forza

cre - de - ris es - se ven - tu - rus.

cre - de - ris es - se ven - tu - rus.

rit.

rit.

Te ergo.

M Moderato.

p Solo. Te er-go quæ-sumus, *mf* Te er-go quæ-sumus, *f* Te er-go

M Moderato.

pp *cresc.* *mf* *cresc.*

p Solo. quæ-su-mus, *p Solo.* quæ-su-mus, *p* tu-is fa-mu-lis.

Solo. quæ-su-mus,

dim. *p*

mf sub-ve-ni, tu-is fa-mu-lis sub-ve-ni, tu-is fa-mu-lis.

cresc.

mf sub - ve - ni; *N*
 sub - ve - ni;
 sub - - - veni, sub - ve - ni; *p* *dolciss.* quos pre - ti -
mf sub - ve - ni;

N
 Vin. Solo. *pp*

cresc.
 o - - so san - - guine, san - - gui - ne

cresc.

pp quos re - de - mi - - sti
pp quos re - de - mi - - sti
p re - - - de - - mi - sti, re - de - mi - - sti
pp quos re - de - mi - - sti

pp

quos pre - ti - o so san - guine,

p *cresc. sempre.*

p *cresc.*

quos re - de -
quos re - de -
san - guine re - - de - - mi - sti, re - de -
quos re - de -

mf *mf* *mf*

f

mi - - sti, quos re - de - mi - - sti.
mi - - sti, quos re - de - mi - - sti.

dim. *dim.* *dim.*

Trombs. *pp*

Aeterna fac.

0 Allegro. *ff* *solenne con forza.*

Aeter-nâ fac cum Sanctis tu-is, æ-ter-nâ fac cum Sanctis

Aeter-nâ fac cum Sanctis tu-is, æ-ter-nâ fac cum Sanctis

0 Allegro. *ff*

Tpt.

tu-is, æter-nâ fac cum Sanctis tu-is, æ-ter-nâ fac cum Sanctis tu-is, æ-ter-nâ

tu-is, æter-nâ fac cum Sanctis tu-is, æ-ter-nâ fac cum Sanctis tu-is, æ-ter-nâ

fac cum Sanctis tu-is, æ-ter-nâ fac cum Sanctis tu-is, in glo-

fac cum Sanctis tu-is, æ-ter-nâ fac cum Sanctis tu-is, in glo-

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

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

dim. **P Poco tranquillo.** *p*

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

dim. *p*

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

P Poco tranquillo.

dim. *p*

poco a poco. *p*

- ri - a, in glo - - ri - a, in glo -

poco a poco

- ri - a, in glo - - ri - a, in glo -

mf

- ri - a, in glo - - ri - a, in glo - ri - a,

poco a poco.

cresc. *ff* *pp*

- ri - a, in glo - ri - a, in glo - ri - a, in

cresc. *ff* *pp*

in glo-ri-a, *cresc.* in glo-ri-a, in gloria, in gloria,

cresc. *f* *ff* *pp*

mf *dim.* *ff* *a tempo.*

glo - ri - a, in glo - ri - a, in glo -

mf *dim.* *ff* *a tempo.*

in glo - ri - a, in glo -

mf dim. *fff a tempo.*

Horn.

Cello.

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

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

Salvum fac.

Moderato. **Chorus.**
pp Sal - vum fac po - pu - lum tu - um,

Solo. **Chorus.**
p Sal - vum fac po - pu - lum tu - - um, *mf* Sal - vum fac po - pu - lum

Moderato.
pp

Sal - vum fac po - pu - lum,
 tu - - um, Sal - vum fac po - pu - lum tu - - um,

Solo. **Chorus.**
 Do - - mi - ne! Sal - vum fac po - pu - lum

Solo. **Chorus.**
mf Do - - mi - ne! Sal - vum fac po - pu - lum tu - - um,

Solo.
 Do - - mi - ne!

pp *p*

tu - um, Sal - vum fac po - pu - lum,

Sal - vum fac po - pu - lum tu - um, Sal - vum fac po - pu - lum

cresc.

Solo. *f* Do - - mi - nei

tu - - um, Do - - mi - nei et be - ne -

Solo. *f* Do - - mi - nei

p

R

p Chorus. *cresc.* et be - - nedic, be - - nedic

p Chorus. *cresc.* et be - - nedic, be - - nedic,

cresc. dic, et be - - nedic, be - - nedic

cresc. sempre.

he-re-di - ta-ti tu - æ,

he-re-di - ta-ti tu - æ,

p **Chorus.**
be - - - ne - - - di he-re-di - ta-ti tu - æ,

Chorus.
he-re-di - ta-ti tu - æ,

pp

mf *cresc.*
et be - - - nedic,

mf *cresc.*
et be - - - nedic,

Solo. *mf* *cresc.*
et be - ne - - dic, et be - - - nedic,

mf *cresc.*

be - - nedic he - re - di -
 be - - nedic **Chorus.**
 be - - nedic, be - - ne - - dic he - re - di -
 he - re - di -

ta-ti tu - æ, he-re-di - ta-ti tu - æ.
 Et re-ge e - os,
 Et re-ge e - os,
 Et re-ge e - - os, et ex-tol-le

pp *S* *p* *pp* *p* *pp* *p* *Solo.* *cresc.*

et ex-tol-le il - los in æ -
 et ex-tol-le il - los **Chorus.**
 il - - - los us-que in æ - ter - - num, in æ -

mf *mf* *ff* *p*

p
in æ - ter - - - num, in æ - -
p
ter - - - - - num,
p
in æ - ter - - - num, in æ - -
p
ter -

Fl.

p

dim.
ter - - - - - num, in æ - ter - num! Per *ff*
dim.
in æ - - ter - - - - num, in æ - ter - num!
dim.
ter - - - - - num, in æ - ter - num! Per *ff*
dim.
- - - - - num, in æ - ter - num!

Ob.

dim. *ff*

T Allegro.

The musical score is organized into three systems. The first system consists of two vocal staves (Soprano and Alto) with lyrics and a piano accompaniment. The second system continues the vocal parts with the lyrics 'Et laudamus nomen tuum in saeculum' and the piano accompaniment. The third system concludes with the lyrics 'et saeculum, et saeculum, et saeculum' and the piano accompaniment. The piano part includes a *cresc.* (crescendo) marking and various dynamic markings like *ff* and *pp*. The score uses a key signature of one flat (B-flat) and a common time signature.

Singulos di - es, be - ne - di - - cimus te.

Et lau - da - mus no - men tu - - um in sae -

- cu - - lum, et

- cu - - lum, et

- cu - - lum, et

cresc.

in sae - - - culum sae - - -

in sae - - - culum sae - - -

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics 'in sae - - - culum sae - - -' are written below the vocal staves. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. There are some blacked-out areas in the piano part, likely for copyright or performance reasons.

- cu - li. Dig-na-re, Do-mi-ne,

- cu - li. Dig-na-re, Do-mi-ne,

The second system continues the musical score with four staves. The lyrics '- cu - li. Dig-na-re, Do-mi-ne,' are present. The piano accompaniment continues with a similar rhythmic pattern, featuring some blacked-out areas in the lower register.

cresc. di - e i - sto si - ne pec - ca - to nos cu - sto -

cresc. di - e i - sto si - ne pec - ca - to nos cu - sto -

cresc.

cresc.

The third system of the musical score consists of four staves. The lyrics 'di - e i - sto si - ne pec - ca - to nos cu - sto -' are written below the vocal staves. This system includes dynamic markings such as *cresc.* (crescendo) and *mf* (mezzo-forte). The piano accompaniment is more active, with a clear rhythmic drive in both hands.

dim. *pp*

di - re. Mi - se - re - re no - stri

dim. *pp*

di - re. *pp* Mi - se - re - re no - stri

nos cu - sto - di - re. Mi - se - re - re

pp Do - mi - ne, mi - se - re - re, mi - se - re - re,

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

pp Do - mi - ne, mi - se - re - re, mi - se - re - re,

pp

Horn. *p*

Trombs & Hrns. *pp*

f mi - se - re - re no - stri. *f* Fi - at mi - se - ri - cor - di - a tu - a,

f mi - se - re - re no - stri. *f* Fi - at mi - se - ri - cor - di - a tu - a,

p *cresc.*

Do-mi-ni *p*tranquillo. su - per nos, - su - per nos, - su - per nos: -

Do-mi-ni su - per nos, su - per nos,

Do-mi-ni su - per nos, su - per nos, su - per nos, su - per nos: -

mf tranquillo. *p*

quem ad mo - dum spe -

pp spe - ra - vi - mus, spe -

quem ad mo - dum spe - ra -

pp *mf* *p* *cresc.*

cresc. ra - vi - mus in - te!

cresc. ra - vi - mus, spe - ra - vi - mus. *dim.*

- vi - mus in te!

dim.

In te, Domine speravi.

U Solo. *poco a poco cresc.*

In te, Do-mi-ne, spe-ra-vi; non con-fun-dar in æ-

Solo. *poco a poco cresc.*

In te, Do-mi-ne, spe-ra-vi; non con-fun-dar in æ-

U

p Hrns.

Detailed description: This system contains the first two vocal entries. The top staff is a vocal line starting with a 'U' (Uppercut) and a 'p' (piano) dynamic. The lyrics are 'In te, Do-mi-ne, spe-ra-vi; non con-fun-dar in æ-'. The second staff is a piano accompaniment for the vocal line, also starting with a 'p' dynamic. The third staff is another vocal line, identical to the first, also starting with a 'U' and 'p'. The fourth staff is the piano accompaniment for the second vocal line, starting with a 'p' dynamic. The fifth staff is a grand staff for piano accompaniment, with the right hand starting with a 'p' dynamic and the left hand with a 'p' dynamic. The word 'Hrns.' is written in the piano part.

mf *cresc.*

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

mf *cresc.*

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

mf

mf *p*

Detailed description: This system contains the second and third vocal entries. The top staff is a vocal line starting with a 'mf' (mezzo-forte) dynamic and a 'cresc.' (crescendo) marking. The lyrics are 'ter-num, in te, Do-mi-ne, spe-ra-vi; non con-fun-dar in æ-'. The second staff is a piano accompaniment for the vocal line, also starting with a 'mf' dynamic and a 'cresc.' marking. The third staff is another vocal line, identical to the second, also starting with a 'mf' dynamic. The fourth staff is the piano accompaniment for the third vocal line, starting with a 'mf' dynamic. The fifth staff is a grand staff for piano accompaniment, with the right hand starting with a 'mf' dynamic and the left hand with a 'p' (piano) dynamic.

f *p*

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

f *p*

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

f *p*

cresc.

Detailed description: This system contains the fourth and fifth vocal entries. The top staff is a vocal line starting with a 'f' (forte) dynamic and a 'p' (piano) dynamic marking. The lyrics are 'ter-num, in te, Do-mi-ne, spe-ra-vi; non con-fun-dar in æ-ter-num,'. The second staff is a piano accompaniment for the vocal line, also starting with a 'f' dynamic and a 'p' dynamic marking. The third staff is another vocal line, identical to the second, also starting with a 'f' dynamic and a 'p' dynamic marking. The fourth staff is the piano accompaniment for the third vocal line, starting with a 'f' dynamic and a 'p' dynamic marking. The fifth staff is a grand staff for piano accompaniment, with the right hand starting with a 'cresc.' (crescendo) marking and the left hand with a 'p' dynamic marking.

pp non con - fun - dar in æ - ter - num, *mf* non con -

pp non con - fun - dar in æ - ter - num,

pp non con - fun - dar in

pp fun - dar in æ - ter - num, in æ - ter - - num, *p* non con -

p non con - fun - dar in æ - ter - - num,

cresc.

Chorus. *ff* fun - dar in æ - ter - num in æ - ter - - num, non con -

Chorus. *f* non con - fun - dar in æ - ter - - num, *ff* non con -

ff

fun-dar in æ - ter-num, in æ - ter - num.

fun-dar in æ - ter-num, in æ - ter - num.

V Fuge. *mf* Moderato e tempo giusto.

p

In te, Do-mi-ne, spe - ra - vi; in te, — in
non con - fun - dar in æ -

V Moderato e tempo giusto.

te, — in te, spe - ra - vi; in te, spe -

ter-num, non con - fun - dar in æ - ter - num, in te, —
in te, Do - mi - ne, spe -

ter-num, non con - fun - dar in æ - ter - num, in te, —
in te, Do - mi - ne, spe -

ra - vi, spe - ra - vi, spe - ra - vi, spe - ra - vi,
 in te spe - ra - vi, non con - fun - dar in æ -
 ra - vi, in te, in te, in te, spe -
 non con - fun - dar in æ - ter - num, non con - fun - dar in æ -

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

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

mf in te, — spe - ra - vi, *p* in
 ra - vi, non con - fun - dar in æ - ter - num,
 ter - num, in — te, spe - ra - vi, *p* non con - fun -
 ra - vi, non con - fun - dar in æ -

poco a poco cresc.
 te, *p* Do - mi - ne, spe - ra - vi, spe -
 Do - mi - ne, Do - mi - ne,
 dar, non con - fun - dar, non con - fun -
 ter - num, non con - fun - dar in æ - ter - num, non con - fun - dar in æ -

poco a poco cresc.

cresc.
 ra - vi, spe - ra - vi.
 Do - mi - ne, non con - fun - dar in æ - ter - num.
 dar non con - fun - dar, in æ - ter - num,
 ter - num, in æ - ter - num, non con -

cresc. *pp* *dim.*

p non con-

pp non con-fun-dar in æ - ter-num, non con-fun - dar in æ -

fun - dar in æ - ter - num, non con - fun - dar in æ - ternum, in æ -

pp fun-dar in æ - ter-num, non con - fun - dar in æ - ter-num, in æ - ter -

ter - num, in æ - ter - num, in æ - ter -

ter - num, in æ - ter - num, in æ - ter -

in æ - ter -

sempre dim.

pp *rall.* *dim.* *riten.*

- num, in te, Do-mi-ne, in æ-ter-num, Do-mine,

pp *rall.* *dim.* *riten.*

- num, non con-fun-dar in æ - ter-num, non con - fun - dar in æ - ternum,

pp *rall.* *dim.* *riten.*

- num, non confun - dar in æ - ter - num, non con-fun - dar in æternum.

pp *rall.* *dim.* *riten.*

in æ - ter-num,

X
a tempo.

p

non — con — fun — dar,

a tempo.

pp

non confundar,

pp

non — con — fun — dar,

non con —

non con — fun — dar,

a tempo.

Trombs.

pp

ppp

p

pp

Soli.

non — con — fun — dar,

non con — fun — dar —

in æ — ter — num,

Soli. non con — fun — dar

fun — dar,

non con — fun — dar

Soli.

in æ — ternum, non con — fun — dar —

Ob.

cresc.

cresc.

in æ — ter — num, non con — fun — dar — in æ —

cresc.

cresc.

cresc.

in æ — ter — num, non con — fun — dar — in æ —

cresc.

cresc.

cresc.

mf

Y Chorus.

ter - num, non con - fun - dar

ter - num, non con - fun - dar

ter - num, non con - fun - dar

in æ - ter -

in æ - ter num, in æ -

in æ - ter num, in æ -

- num,

ter - num, in æ - ter - num,

ter - num, in æ - ter - num,

cresc.

non con - fun - dar in
 non con - fun - dar dar in æ
 non con - fun - dar in æ

æ - ter - ho
 ter - num, in æ - ter -
 ter - num, in æ - ter -

- num, in æ - ter -
 - num, in æ - ter -
 - num,

poco a poco cresc.

mf cresc.

in æ - ter - num, in æ -
 num, in æ -
 in æ - ter - num, in æ -
 æ - ter - num, in æ -

poco a poco cresc.

mf Tpt.

- num, in æ - ter -
 ter - num, in æ - ter -
 ter - num, in æ - ter -
 ter - num, in æ - ter -

cresc.

ff

num!

num!

num!

sempre ff

Alla breve.

fff

non - con - fun - dar in æ - ter -

fff

non - con - fun - dar in æ - ter -

fff

fff

Tpts.

Alla breve.

Z poco accel.

num, non con - fun - dar, non con - fun - dar

num, non con - fun - dar, non con - fun - dar

Detailed description: This system contains two vocal staves. The top staff has a vocal line with lyrics "num, non con - fun - dar, non con - fun - dar". The bottom staff has a vocal line with lyrics "num, non con - fun - dar, non con - fun - dar". Both staves feature a treble clef and a key signature of one flat. The music is in a 4/4 time signature. The tempo marking "poco accel." is written above the second staff.

Z poco accel.

poco accel.

Detailed description: This system shows the piano accompaniment for the first system. It consists of a grand staff with a treble and bass clef. The right hand plays a series of chords and moving lines, while the left hand plays a steady accompaniment. The tempo marking "poco accel." is written above the right hand.

in æ - ter - num, æ - ter -

in æ - ter - num, æ - ter -

Detailed description: This system contains two vocal staves. The top staff has a vocal line with lyrics "in æ - ter - num, æ - ter -". The bottom staff has a vocal line with lyrics "in æ - ter - num, æ - ter -". Both staves feature a treble clef and a key signature of one flat. The music is in a 4/4 time signature. The notes are held for a long duration, indicated by a large slur.

Detailed description: This system shows the piano accompaniment for the second system. It consists of a grand staff with a treble and bass clef. The right hand plays a series of chords and moving lines, while the left hand plays a steady accompaniment. The tempo marking "poco accel." is written above the right hand.

num.

num.

Detailed description: This system contains two vocal staves. The top staff has a vocal line with lyrics "num.". The bottom staff has a vocal line with lyrics "num.". Both staves feature a treble clef and a key signature of one flat. The music is in a 4/4 time signature. The notes are held for a long duration, indicated by a large slur.

Detailed description: This system shows the piano accompaniment for the third system. It consists of a grand staff with a treble and bass clef. The right hand plays a series of chords and moving lines, while the left hand plays a steady accompaniment. The tempo marking "poco accel." is written above the right hand.