

♩ = 120

Te Deum in A

Felix Mendelssohn

(1809-1847)

Andante con moto

Soprano

f
We praise thee, O God: we ac - know - ledge thee to

Alto

f
We praise thee, O God: we ac - know-ledge thee to be

Tenor

f
We praise thee, O God: we ac - know- ledge thee to

Bass

f
We praise thee, O God: we ac - know - ledge thee to

Andante con moto

Organ

25

The musical score consists of five staves. The top four staves are for voice, and the bottom two are for piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first staff (Soprano) has a whole rest in measure 25 and a dotted quarter note in measure 26. The second staff (Alto) has a dotted quarter note in measure 25 and a quarter note in measure 26. The third staff (Tenor) has a half note in measure 25 and a half note in measure 26. The fourth staff (Bass) has a half note in measure 25 and a half note in measure 26. The lyrics are "cry" in measure 25 and "a - - - -" in measure 26. The piano accompaniment starts in measure 25 with a dotted quarter note in the right hand and a half note in the left hand. In measure 26, the right hand has a quarter note and the left hand has a half note. A slur covers the piano accompaniment from measure 25 to measure 28.

Soli

mp
To thee Che-ru - bin and Se - ra -

-loud: the Heavns and all the Powrs there - in. To thee Che-ru - bin and Se - ra -

-loud: the Heavns and all the Powrs there - in.

-loud: the Heavns and all the Powrs there - in.

Tutti

cresc.

p Ho - ly, Ho - ly, Ho -

Tutti *cresc.*

p Ho - ly, Ho - ly, Ho -

Tutti *cresc.*

p Ho - ly, Ho - ly, Ho -

Tutti *cresc.*

p Ho - ly, Ho - ly, Ho -

Ped. *cresc.*

43

This musical score is for a four-part vocal setting with piano accompaniment. It is written in the key of D major (two sharps) and 4/4 time. The score consists of five systems. The first four systems are for the voices: Soprano (top), Alto (second), Tenor (third), and Bass (bottom). The fifth system is for the piano accompaniment. The lyrics are: "- ly: Lord God of - ly: Lord God of - ly: Lord God of ly: Lord God of". The piano accompaniment features a long, sweeping melodic line in the right hand and a more rhythmic bass line in the left hand, with a fermata over the final measure.

Sa - ba - oth; Heavn and earth are full, heavn
 Sa - ba - oth; Heavn and earth are
 Sa - ba - oth; Heavn and earth are full of the
 Sa - ba - oth; Heavn and earth are full of the ma - jes-ty,
 Heavn and earth are full of the ma - jes-ty,

and earth are full of the ma - jes-ty: of thy glo-
 full of the ma - jes-ty, the ma - jes-ty: of thy glo-
 ma - jes-ty, of the ma - jes-ty: of thy glo-
 of the ma - jes-ty, of the ma - jes-ty: of thy glo-

58

ry.
ry.
ry. *mf* The glo - rious com - pa - ny of the a - po - stles:
ry.
mf

64

mf The good - ly fel - low - ship of the
praise thee.
praise thee.
praise thee.
mf

pro - phets:

This section contains four vocal staves. The top staff has a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a quarter note G#4, followed by a whole rest, and then a half note G#4. The lyrics "pro - phets:" are written below the notes. The second and third staves are empty, and the fourth staff has a whole rest.

This section contains a grand staff for piano accompaniment. The right hand (treble clef) features a long, sweeping melodic line that starts on a half note G#4 and continues with a half note A#4, then a half note B4, and finally a half note C5. The left hand (bass clef) provides a harmonic accompaniment with four quarter notes: G#2, A#2, B2, and C3.

72

Musical score for measures 72-73. The score is in treble clef with a key signature of three sharps (F#, C#, G#). It features three vocal staves and a piano accompaniment. The vocal parts are marked with the word "praise". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The music is characterized by long, sweeping lines and a sense of grandeur.

74

Musical score for measures 74-78. The score is in treble clef with a key signature of three sharps (F#, C#, G#). It features three vocal staves and a piano accompaniment. The vocal parts are marked with the words "thee." and "praise". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The music is characterized by long, sweeping lines and a sense of grandeur.

thee. thee. thee. praise praise

The no - ble ar - my of mar - tyrs: praise

Musical score for voice and piano, measures 81-82. The score is in G major (one sharp) and 4/4 time. It consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff (Grand Staff). The lyrics are: "Thee. Thee. Thee. Thee." with a dynamic marking of *f* (forte) for the second and fourth lines.

Measures 81-82:

- Soprano:** Rest in measure 81; *f* The in measure 82.
- Alto:** Rest in measure 81; thee. in measure 82; *f* The in measure 82.
- Tenor:** Rest in measure 81; thee. in measure 82; *f* The in measure 82.
- Bass:** Rest in measure 81; thee. in measure 82; *f* The in measure 82.
- Piano:** Accompaniment with chords and moving lines in both hands.

83

ho - - - ly

ho - - - ly

ho - - - ly

ho - - - ly

84

Church through - out all the world: doth ac - know - ledge

Church through - out all the world: doth ac - know - ledge thee,

Church through - out all the world: doth ac - know - ledge thee,

Church through - out all the world: doth ac - know - ledge thee, ac - know - ledge thee,

♩ = 90
Adagio e lento

thee, doth ac - know - ledge thee; The Fa - ther: of an in - fi -
 doth ac - know - ledge thee; The Fa - ther: of an in - fi -
 doth ac - know - ledge thee; The Fa - ther: of an in - fi -
 doth ac - know - ledge thee; The Fa - ther: of an in - fi -

Adagio e lento

♩ = 90

dim.

-nite, of an in - fi-nite ma - jes - ty; Thine ho - nour - a - ble,
 -nite, of an in - fi-nite ma - jes - ty; Thine ho - nour a - ble, true: and
 -nite, of an in - fi-nite ma - jes - ty; Thine ho - nour - a - ble, true: and
 -nite, of an in - fi-nite ma - jes - ty; Thine ho - nour - a - ble, true: and

dim.
p

102

$\text{♩} = 60$

p
true: and on - ly Son; Al - so the Ho - ly Ghost: the Com - fort - er.

p
on - ly Son; Al - so the Ho - ly Ghost: the Com - fort - er.

p
on - ly Son; Al - so the Ho - ly Ghost: the Com - fort - er.

p
on - ly Son; Al - so the Ho - ly Ghost: the Com - fort - er.

p

The musical score consists of five systems. The first four systems are for three voices (Soprano, Alto, and Tenor) and a Bass line. Each voice part begins with a piano (*p*) dynamic. The lyrics are: "true: and on - ly Son; Al - so the Ho - ly Ghost: the Com - fort - er." The piano accompaniment is in the fifth system, also starting with a piano (*p*) dynamic. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked as quarter note = 60. The score ends with a double bar line and repeat dots.

♩ = 120

108

Andante come Imo

f Thou art the King of Glo - ry: O Christ. Thou art the e - ver - las - ting

f Thou art the King of Glo - ry: O Christ. Thou art the e - ver - las - ting

f Thou art the King of Glo - ry: O Christ. Thou art the e - ver - las - ting Son:

f Thou art the King of Glo - ry: O Christ. Thou art the e - ver - las - ting

Andante come Imo

f

f

115

Son: of the

Son: of the

of the

Son: of the

116

Fa-ther. When thou took'st up - on thee to de - liv - er man: thou didst

Fa - ther. When thou took - est up - on thee:

Solo
p

Solo
p

Solo
p

pp

123

not ab - hor, thou didst not ab - hor the Vir - gins womb. When thou

didst not, thou didst not ab - hor the Vir - gins womb.

thou didst, thou didst not ab - hor the Vir - gins womb.

Solo
p

hadst o - ver - come the sharp - ness of death: thou didst o - pen the King - dom of

hadst o - ver - come the sharp - ness of death: thou didst o - pen the

When thou hadst o - ver - come death: thou didst o - pen the

When thou hadst o - ver - come death: thou didst

Heavn to all be - lie - vers. *Tutti* Thou sit - test at the right hand of

King - dom of Heavn to all be - lie - vers. *Tutti* Thou sit - test at the right hand of

King - dom of Heavn to all be - lie - vers. *Tutti* Thou sit - test at the right hand of

o - pen the King - dom to all be - lie - vers. *Tutti* Thou sit - test at the right hand of

142

God: in the glo-ry of the Fa-ther. We be - lieve that thou shalt come: to

God: in the glo- ry of the Fa- ther. We be - lieve that thou shalt come: to

God: in the glo- ry of the Fa- ther. We be - lieve that thou shalt come: to

God: in the glo- ry of the Fa- ther. We be - lieve that thou shalt come: to

God: in the glo- ry of the Fa- ther. We be - lieve that thou shalt come: to

cresc.

p

cresc.

p

cresc.

p

cresc.

p

p

The musical score consists of five systems. The first four systems are for voices: Soprano, Alto, Tenor, and Bass. Each system contains a vocal line with lyrics and a piano accompaniment line. The lyrics are: "God: in the glo-ry of the Fa-ther. We be - lieve that thou shalt come: to". The piano accompaniment features a steady bass line and chords in the right hand. The fifth system is a grand staff for piano accompaniment, with a treble and bass clef. The lyrics are repeated below the grand staff. Dynamic markings include *cresc.* (crescendo) and *p* (piano).

150

cresc. *f* *Solo* *p* *Tutti*

be our judge, to be our Judge. We there - fore pray thee, help thy ser - vants,

cresc. *f* *Solo* *p* *Tutti*

be our judge, to be our Judge. We there - fore pray thee, help thy ser - vants,

cresc. *f* *Solo* *p* *Tutti*

be our judge, to be our Judge. We there - fore pray thee, help thy ser - vants,

cresc. *f* *sf* *p*

be our judge, to be our Judge. We

f *pp* *p*

pp

159

there - - - - - fore

there - - - - - fore

there - - - - - fore

there - - - - - fore

160

Solo pray thee, help thy ser - vants, *Tutti* help thy ser - vants: *Solo* whom thou hast re - deem-

Solo pray thee, help thy ser - vants, *Tutti* help thy ser - vants: *Solo* whom thou hast re - deem - ed

Solo pray thee, help thy ser - vants, *Tutti* help thy ser - vants: *Solo* whom thou hast re - deem - ed

Solo pray thee, help thy ser - vants, *Tutti* help thy ser - vants: *Solo* whom thou hast re - deem - ed

pray thee, help thy ser - vants, help thy ser - vants: whom thou

168

ed

with thy

with thy

hast re - - -

dim. *pp* *Allegro moderato in cano*

with thy pre-cious blood.

dim. *pp*

pre-cious blood, thy pre-cious blood.

dim. *pp*

pre-cious blood, thy pre-cious blood.

dim. *pp* *Tutti* *f*

-deem- ed with thy pre-cious blood. Make them to be

Allegro moderato in cano *Tutti* *f*

Tutti *f*

Make them to be num-berd with thy Saints: in glo-ry e-ver-

Tutti *f*

num-berd with thy Saints: in glo-ry e-ver-las-

180 *Tutti*

f
Make them to be
num - - - - - berd
-las - - - - -
-ting.

181

num - berd with thy Saints: in glo- ry e - ver las- ting. O
with thy Saints: in glo- ry e - ver las- ting. O Lord,
-ting. O Lord, O Lord, save thy peo- ple, O
O Lord, O Lord, save thy peo- ple, O Lord, save

Lord, save thy peo - ple: and bless thine he-
 save thy peo - ple: and bless thine he- ri -
 Lord, save thy peo - ple: and bless thine
 thy peo - ple: and bless thine he-

ri - tage, and bless thine he - ri - tage. *Solo* *f* Go - vern them: *sf* and
 -tage, and bless thine he - ri - tage. *Solo* *f* Go - vern them: *sf* and
 he- ri - tage, O Lord. *Solo* *f* Go - vern them: *sf* and
 ri - tage, bless thine he - ri - tage. *Solo* *f* Go - vern them: *sf* and

Tutti
f Day by day: we mag - ni -

Tutti
f Day by day: we mag - ni - fy thee; and we

Tutti
f Day by day: we mag - ni - fy thee;

Tutti
f Day by day: we mag - ni - fy thee; day by

-fy thee; and we wor - ship thy Name: e - ver world

wor - ship thy Name: e - ver world with - out

day by day: we mag - ni - fy thee; and we wor - ship thy Name: world with -

day: we mag - ni - fy thee; and we wor - ship thy Name: e - ver world with -

216 $\text{♩} = 60$ $\text{♩} = 120$
Andante
Solo

with - out end. *p* Vouch - safe, Lord, O Lord: to keep us
end. *Solo* *p* Vouch - safe: to keep us
-out end. *Solo* *p* Vouch - safe, Lord: to keep us
-out end. *Solo* *p* Vouch - safe, Lord: to keep us

Andante
pp

225

this day
this day
this day
this day

226

Tutti

with - out sin. *pp* O Lord, have mer - cy u - pon us. *pp* O

with - out sin. *pp* O Lord, have mer - cy u - pon us. *pp* O

with - out sin. *pp* O Lord, have mer - cy u - pon us. *pp* O

with - out sin. *pp* O Lord, have mer - cy u - pon us. *pp* O

235

Lord, let thy

Lord, let thy

Lord, let thy

Lord, let thy

237

mer-cy light-en u-pon us: as our trust is in thee, *sf*

mer-cy light-en u-pon us: as our trust is in thee, *sf*

mer-cy light-en u-pon us: as our trust is in thee, *sf*

mer-cy light-en u-pon us: as our trust is in thee, *sf*

pp

245

as our trust is in

as our trust is in

as our trust is in

as our trust is in

p

Ped.

thee. *Solo* *p* O Lord, in thee have I trust- ed: *Tutti* *pp* let me

thee. *Solo* *p* O Lord, in thee have I trust- ed: *Tutti* *pp* let me

thee. *Solo* *p* O Lord, in thee have I trust- ed: *Tutti* *pp* let me

thee. *Solo* *p* O Lord, in thee have I trust - - ed: *Tutti* *pp* let me

pp

p

256

ne-ver be con-foun-ded!

cresc. *f* *dim.* *p*

cresc. *f* *dim.* *p*

cresc. *f* *dim.* *p*

cresc. *f* *dim.* *p*

265

ded!

ded!

ded!