

1235-1238

1. Louwe. Te deum.
2. Ammira sara. 7-24. 25-48
3. Lumei. fetscheiden.

**F. F. Calo, Professor**  
hunc librum voluit esse  
bibliothecae gymnasii  
Mariani Stettinensis  
cujus ipse et discipulus fuit  
et magister  
anno MDCCLXXII.

K. II. 122

TE DEUM

für Chor und Orchester

auf die Huldigung

Sr. Majestät

des Königs von Preussen

FRIEDRICH WILHELM IV

componirt

1841

OF C. LÖWE,

*Handwritten notes in cursive script, likely describing the work or its history.*

*Op. 11.*

*Part. 1. u. 2.*

*Verlag von C. F. W. Siegel*

*Berlin bei C. F. W. Siegel & C. P. Bach*

*1841*

*500*



1236-8

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OF C. LÖWE,



*Die Musikstücke sind in der Königl. Hofkapelle des Königs Friedrich Wilhelm IV. in Berlin unter der Leitung des Kapellmeisters Herrn C. Löwe componirt.*

Op. 77

Part. u. Rth.

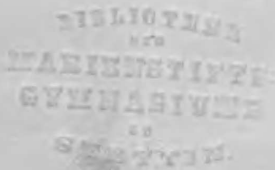
*Erstausgabe in Leipzig.*

Berlin bei Ed. Bote & G. Bock.

Jäger-Strasse 4249.

501.

Leyd. 1842





1236

WARSZAWA  
KRAJOWA  
BIBLIOTEKA  
WARSZAWSKA

# TE DEUM.

C. Loewe.

*Allegro pomposo.*

Violino I<sup>o</sup>

Violino II<sup>o</sup>

Viola.

Flauti.

Oboi.

Clarineti in C.

Fagotti.

Corni in C.

Tre Clarini in C.

III Timpani G.C.D.

Trombone Alto.

Tromboni di Basso e Tenore.

Tamburo pet.e.grand.

Contra Fagotto oder Engl. Basshorn.

Soprano.

Alto.

Tenore.

Basso.

Violoncello.

Basso.

Piano.

The first system of the musical score consists of approximately 14 staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle staves contain various musical notations, including notes, rests, and dynamic markings such as 'f' (forte). The notation is dense and typical of a classical or liturgical score.

te ae - ter - num patrem omnis terra ve ne - ra - - tur. Ti - bi om - nes an - ge - li ti bi  
 te ae - ter - num patrem omnis terra ve ne - ra - - tur. Ti - bi om - nes an - ge - li ti bi  
 te ae - ter - num patrem omnis terra ve ne - ra - - tur. Ti - bi om - nes an - ge - li ti bi  
 te ae - ter - num patrem omnis terra ve ne - ra - - tur. Ti - bi om - nes an - ge - li ti bi

The second system of the musical score features four vocal lines with Latin lyrics. The lyrics are: "te ae - ter - num patrem omnis terra ve ne - ra - - tur. Ti - bi om - nes an - ge - li ti bi". Below the lyrics are four staves of music, two in treble clef and two in bass clef, providing the vocal and instrumental accompaniment for the text.

The third system of the musical score continues the instrumental accompaniment from the previous system. It consists of two staves, one in treble clef and one in bass clef, with various musical notations including notes, rests, and dynamic markings.



coe-li et universae potes-tates, ti-bi Cheru-bim, et Se-ra-phim, inces-sa-bi-li

coe-li et universae potes-tates, ti-bi Cheru-bim, et Se-ra-phim, inces-sa-bi-li

coe-li et universae potes-tates, ti-bi Cheru-bim, et Se-ra-phim, inces-sa-bi-li

coe-li et universae potes-tates, ti-bi Cheru-bim, et Se-ra-phim, inces-sa-bi-li

*1<sup>o</sup> fero*

*f*

vo. ce pro. cla - mant.

vo. ce pro. clamant inces - sa - hi - li vo. ce pro. clamant.

vo. ce pro. clamant inces - sa - hi - li vo. ce pro. clamant.

vo. ce pro. clamant inces - sa - hi - li vo. ce pro. clamant.

vo. ce pro. clamant inces - sa - hi - li vo. ce pro. clamant.

tr. mm  
cra.

pp f p f p ff

tr. mm  
cra.

pp f p f p ff

gr.T.

B. et B. 301.

7

tus - - - - - tus - - - - - tus - - - - - tus - - - - - tus - - - - -

Sanctus - - - - - Sanctus - - - - - Sanctus - - - - - Sanctus - - - - - Sanctus - - - - -

This musical score is for a choir and orchestra. It consists of 14 staves. The top four staves are for the vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom six staves are for the piano accompaniment, including the right and left hands of the piano and the double bass. The score is divided into two systems by a double bar line. The first system contains measures 1 through 10, and the second system contains measures 11 through 14. The lyrics 'Sanctus Dominus' are written below the vocal staves, with 'Sanctus' appearing in measures 11-13 and 'Dominus' in measure 14. The piano part features complex textures, including triplets and sixteenth-note passages. The score concludes with a double bar line and repeat signs.

mi nus De - us Sa - ba - oth ! pleni sunt coeli, coe li et terrae  
mi nus De - us Sa - ba - oth pleni sunt coeli, coe li et terrae  
mi nus De - us Sa - ba - oth pleni sunt coeli, coe li et terrae  
mi nus De - us Sa - ba - oth pleni sunt coeli, coe li et terrae

The first section of the score consists of approximately 12 staves. It features a complex arrangement of instruments, including what appears to be a string ensemble, woodwinds, and brass. The notation is dense, with many sixteenth and thirty-second notes. Dynamic markings of 'p' (piano) are placed throughout the section.

majestatis glori ae tu - ae ! Te glo - ri - o - sus A - posto - lorum chorus te prophe - tarum lau - da - bi - lis

majestatis glori ae tu - ae ! Te glo - ri - o - sus A - posto - lorum chorus te prophe - tarum lau - da - bi - lis

majestatis glori ae tu - ae ! Te glo - ri - o - sus A - posto - lorum chorus te prophe - tarum lau - da - bi - lis

majestatis glori ae tu - ae ! Te glo - ri - o - sus A - posto - lorum chorus te prophe - tarum lau - da - bi - lis

majestatis glori ae tu - ae ! Te glo - ri - o - sus A - posto - lorum chorus te prophe - tarum lau - da - bi - lis

majestatis glori ae tu - ae ! Te glo - ri - o - sus A - posto - lorum chorus te prophe - tarum lau - da - bi - lis

majestatis glori ae tu - ae ! Te glo - ri - o - sus A - posto - lorum chorus te prophe - tarum lau - da - bi - lis

majestatis glori ae tu - ae ! Te glo - ri - o - sus A - posto - lorum chorus te prophe - tarum lau - da - bi - lis

The second section of the score continues the musical themes established in the first section. It features similar instrumentation and notation, with dynamic markings of 'p' and 'p'.

numerus, te martyrum candi datus laudat ex er ci tus. fe per or hem ter ra rum

numerus, te martyrum candi datus laudat ex er ci tus. fe per or hem ter ra rum

numerus, te martyrum candi datus laudat ex er ci tus. fe per or hem ter ra rum

numerus, te martyrum candi datus laudat ex er ci tus. Te per or hem ter ra rum

The musical score is arranged in systems. The top system includes vocal staves with lyrics and instrumental staves. The lyrics are:

sancta confi te tur ec clesi a patrem im mensae im mensae majes ta tis ve ne randum et  
 sancta confi te tur ec clesi a patrem im mensae im mensae majes ta tis ve ne randum et  
 sancta confi te tur ec clesi a patrem im mensae im mensae majes ta tis ve ne randum et  
 sancta confi te tur ec clesi a patrem im mensae im mensae majes ta tis ve ne randum et

The score includes various musical notations such as trills (tr), accents (acc), and dynamic markings. The bottom system shows the continuation of the instrumental parts.



u-ni-cum verum tu-um fi-li-um, sanc-tum quo-que pa-ra-cletum spi-ri-tum.

u-ni-cum verum tu-um fi-li-um, sanc-tum quo-que pa-ra-cletum spi-ri-tum.

u-ni-cum verum tu-um fi-li-um, sanc-tum quo-que pa-ra-cletum spi-ri-tum.

u-ni-cum verum tu-um fi-li-um, sanc-tum quo-que pa-ra-cletum spi-ri-tum.

Tempo moderato ad libitum.

Soprano Solo. Tu rex glori ae Je su Chri ste, tu patris sempi ternus es fi li us!

Alto Solo. Tu rex glori ae Je su Chri ste, tu patris sempi ternus es fi li us!

Tenore alto Solo. Tu rex glori ae Je su Chri ste, tu patris sempi ternus es fi li us!

Tenore basso Solo. Tu rex glori ae Je su Chri ste, tu patris sempi ternus es fi li us!

Basso Solo. Tu rex glori ae Je su Chri ste, tu patris sempi ternus es fi li us!

tu ad li be randum suscep tu rus ho mi nem non hor ru is ti vir gi nis u te rum.

tu ad li be randum suscep tu rus ho mi nem non hor ru is ti vir gi nis u te rum.

tu ad li be randum suscep tu rus ho mi nem non hor ru is ti vir gi nis u te rum.

tu ad li be randum suscep tu rus ho mi nem non hor ru is ti vir gi nis u te rum.

tu ad li be randum suscep tu rus ho mi nem non hor ru is ti vir gi nis u te rum.

tu de vic to mortis a cu le o a pe ru is ti cre den ti bus regna coe lo rum

tu de vic to mortis a cu le o a pe ru is ti cre den ti bus regna coe lo rum

tu de vic to mortis a cu le o a pe ru is ti cre den ti bus regna coe lo rum

tu de vic to mortis a cu le o a pe ru is ti cre den ti bus regna coe lo rum

tu de vic to mortis a cu le o a pe ru is ti cre den ti bus regna coe lo rum

tu ad dex teram De i se des in glo ri a pa tris, ju dex cre de ris es se ven tu rus.

tu ad dex teram De i se des in glo ri a pa tris, ju dex cre de ris es se ven tu rus.

tu ad dex teram De i se des in glo ri a pa tris, ju dex cre de ris es se ven tu rus.

tu ad dex teram De i se des in glo ri a pa tris, ju dex cre de ris es se ven tu rus.

tu ad dex teram De i se des in glo ri a pa tris, ju dex cre de ris es se ven tu rus.

Larghetto.

Violino I<sup>o</sup> *p dol.*

Violino II<sup>o</sup> *p dol.*

Viola. *p dol.*

Soprano.

Alto.

Tenore I<sup>o</sup>

Tenore II<sup>o</sup>

Basso.

Violoncello e Basso. *dol.*

Piano. *pe dolce.*

Te ergo quaesumus, te ergo quaesumus tuis fa - mulis sub - ve

Larghetto.

ni quos pretio so sanguine rede mis - ti ae terna fac cum sanctis tuis in glo ria nu me ra ri

ni quos pretio so sanguine rede mis - ti ae terna fac cum sanctis tuis in glo ria nu me ra ri

ni quos pretio so sanguine rede mis - ti ae terna fac cum sanctis tuis in glo ria nu me ra ri

ni quos pretio so sanguine rede mis - ti ae terna fac cum sanctis tuis in glo ria nu me ra ri

ni quos pretio so sanguine rede mis - ti ae terna fac cum sanctis tuis in glo ria nu me ra ri

ni quos pretio so sanguine rede mis - ti ae terna fac cum sanctis tuis in glo ria nu me ra ri

B. et B. 501.

The musical score on page 16 consists of several systems. The top system includes a vocal line with lyrics: "Salvum fac po-pulum tu-um Domine, et benedic haere di-ta-ti tu-ae, et ex-tol-le il-los". The lyrics are repeated in the lower systems for different voices. The instrumental accompaniment features various dynamics such as *p* (piano), *cres.* (crescendo), and *f* (forte). There are also markings for *Tutti.* and *f* throughout the score.

The first system of the musical score consists of 15 staves. The top five staves are instrumental accompaniment for strings and woodwinds. The bottom five staves are vocal lines for four voices (Soprano, Alto, Tenor, Bass). The lyrics are: "usque in ae-ter - num, in ae-ter - num, per sin-gulos di-es bene-di-cimus". The score includes dynamic markings such as *f*, *cres.*, *p*, *mf*, and *f*. The tempo is marked *Tempo 1<sup>o</sup>*.

The second system of the musical score consists of 5 staves of instrumental accompaniment. The tempo is marked *Tempo 1<sup>o</sup>*.

te, et lau- damus nomen tuum in seculum se- cu- li in seculum seculi  
 te, et lau- damus nomen tuum in seculum se- cu- li in seculum seculi  
 te, et lau- damus nomen tuum in seculum se- cu- li in seculum seculi  
 te, et lau- damus nomen tuum in seculum se- cu- li in seculum

The musical score consists of 15 staves. The top three staves (1-3) are for vocal parts, with dynamic markings of *f*. The next three staves (4-6) are for a string ensemble, with dynamic markings of *f*. The bottom six staves (7-12) are for a keyboard instrument, with dynamic markings of *f*. The lyrics are in Latin and are written across the bottom four staves (10-13).

Lyrics:

in seculum se - - cu - li Dig - na - re Do - mi - ne di - e is - to - si -  
 in seculum se - - cu - li Dig - na - re Do - mi - ne di - e is - to - si -  
 in seculum se - - cu - li Dig - na - re Do - mi - ne di - e is - to - si -  
 seculi in se - culum se - - cu - li Dig - na - re Do - mi - ne di - e is - to - si -

ne pec- ca- to- nos cus- to- di- re. Mi- se- re- re nos- tri Do- mi- ne *sf* fi- at mi- se- ri- cordi- a

ne pec- ca- to- nos cus- to- di- re. Mi- se- re- re nos- tri Do- mi- ne *sf* fi- at mi- se- ri- cordi- a

ne pec- ca- to- nos cus- to- di- re. Mi- se- re- re nos- tri Do- mi- ne *sf* fi- at mi- se- ri- cordi- a

ne pec- ca- to- nos cus- to- di- re. Mi- se- re- re nos- tri Do- mi- ne *sf* fi- at mi- se- ri- cordi- a



The musical score is arranged for a choir and instruments. It consists of 15 staves. The top three staves are for the vocal parts (Soprano, Alto, and Tenor/Bass), and the bottom two staves are for the basso continuo. The lyrics are written in Latin and are repeated across the vocal staves. The music is in a 12/8 time signature and features a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte).

cordia tu a tu a Domine super nos quem admo dum sper a vimus in te  
 tu a tu a Domine su - - per nos quem quem ad - mo - dum quem ad mo  
 cordia tu a tu a Domine super nos quem admo dum sper a vimus in te  
 tu a tu a Domine su - - per nos . quem ad - mo - dum quem ad mo

spe- ra- vi- mus in te, in te Domine spe- ra- vi, non con- fundar in ae-  
 dum spe- ra- vi- mus in te, in te Domine spe- ra- vi, non con- fundar in ae-  
 spe- ra- vi- mus in te, in te Domine spe- ra- vi, non con- fundar in ae-  
 dum spe- ra- vi- mus in te, in te Domine spe- ra- vi, non con- fundar in ae-

A musical score for a vocal ensemble and piano accompaniment. The score is arranged in two systems. The top system contains 12 staves, with the bottom four staves (8th to 11th) featuring vocal lines. The lyrics are: "ter - num non con - fun - dar in ae - ter - num, non con - fun - dar in". The bottom system contains 2 staves (12th and 13th), primarily piano accompaniment. The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and trills (tr). The piano part features a complex texture with many sixteenth notes and trills.

This page of musical score, numbered 21, contains a complex arrangement for choir and orchestra. The score is organized into several systems of staves. The top system includes a vocal line with lyrics: "ae-ter-num", "ae-ter-num", "ae-ter-num", and "ae-ter-num". Below the vocal parts are multiple staves for instruments, including woodwinds, brass, and strings. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings like *tr.* (trill) and *sf* (sforzando). The bottom of the page features a grand staff with piano accompaniment. The overall layout is dense and typical of a full orchestral score.