

MUSICA SACRA

Meisterwerke ungarischer geistlicher Chormusik

HALMOS **TE DEUM LAUDAMUS**

FÜR GEMISCHTEN CHOR UND ORGEL

Partitur



EDITION JOSEPH ÁCS

ESCHWEILER B.R.D.



TE DEUM LAUDAMUS

HALMOS LÁSZLÓ

Allegro

Sopran
Alto



te Do - mi - num con - fi - te - mur. Te ae - ter - num Pa - trem omnis ter - ra ve - ne -

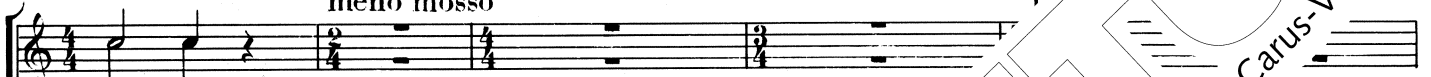
Tenor
Bassus



Orgona



meno mosso



ra - tur. Ti - bi o - mnes An - ge - li ti - bi cae - li et u

Solo

mp

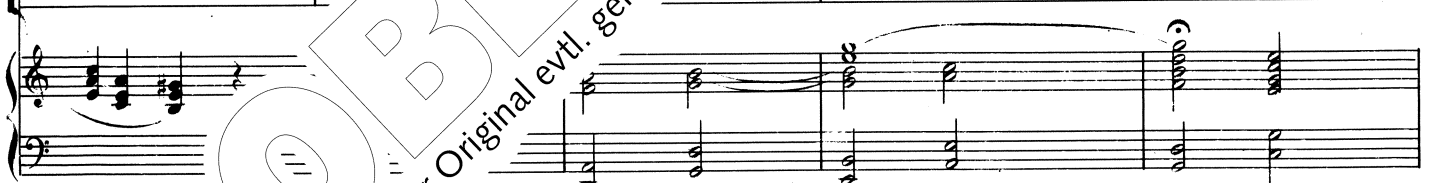


a tempo

A



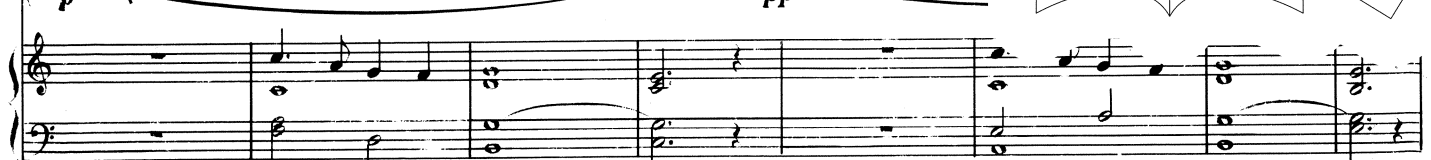
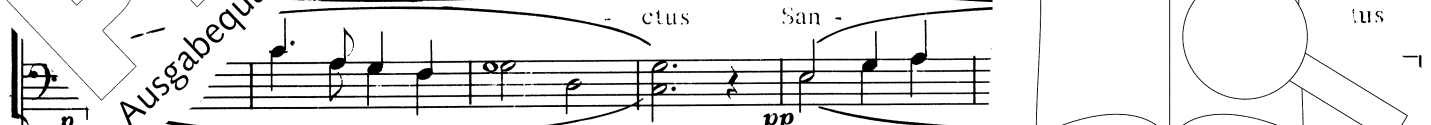
tes: Ti - bi Che - ru - bir t sa - bi - li vo - ce pro - cla - mant.



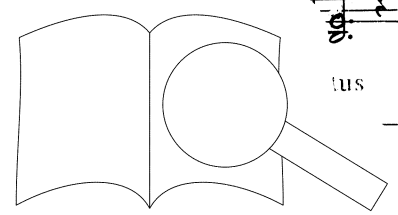
et us

San -

us



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a tempo

B Andante

Do - mi - nus De - us

San - ctus De - us Sa - ba - oth. Ple - ni

Ple - ni sunt cae - li et

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a forte (ff) dynamic and transitions to piano (p) for the second phrase. The piano accompaniment also starts with ff and then moves to p. The time signature is 4/4.

sunt cae - li et ter - ra glo

ter - ra ma - je - sta - tis glo - ri - ae tu

cae - li et ter - ra glo Te glo - ri - o -

cae - li et ter - ra a tu -

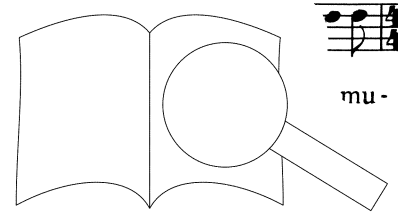
The second system continues the vocal and piano parts. The vocal line has multiple staves, and the piano accompaniment includes a large, sustained chord in the right hand. The time signature remains 4/4.

-ho - rus.

Te Pro - phe - ta - mu -

The third system concludes the page with the vocal line and piano accompaniment. The piano part features a large, sustained chord. The time signature is 4/4.

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poco sostenuto

mf - rus. Te Mar - ty - rum can - di - da - tus *p* lau - dat e - xer - ti - tus,

mf - rus. Te Mar - ty - rum can - di - da - tus *p* lau - dat e - xer - ti - tus,

mf - rus. Te Mar - ty - rum can - di - da - tus *p* lau - dat e - xer -

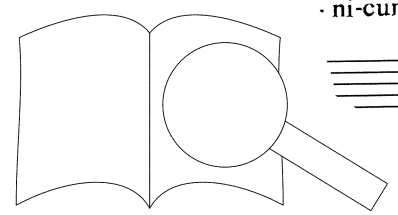
mf - rus. Te Mar - ty - rum can - di - da - tus *p* lau - dat e -

C a tempo

Te per or - bem ter - ra - rum - - tur Ecce - si - a:

Solo *mf* meno 1

men - sae ma - je - sta - tis Ve - ne - ran - di - ni - cum



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D Più mosso

Fi - li - um: San-ctum queque Pa- rac - li - tum Spi- ri - tum. Tu Rex glo - ri - ae, Chri - ste. Tu

Pa - tris sem - pi - ter - nus es Fi - li - us. Tu ad li -

Tu ad li - be

s - ce -

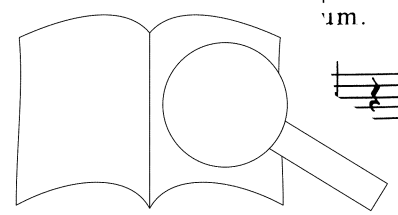
sus - ce - ptu - rus ho - mi - sti Vir - gi - nis u - te - rum.

ptu - rus ho - mi - nem sti Vir - gi - nis u - te - rum.

E

ris a - cu - le - o, a - pe - ru - is - ti cre - den - um.

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ff Tu ad dex - te - ram De - i se - des in glo - ri - a Pa -

ff Tu ad dex - te - ram De - i se - des in glo - ri - a Pa -

fff F *largo* - - - - - *Adagio*

tris. Ju - dex cre - de - ris es - se ven - tú - ros. Te er

fff Solo

fa - mu - lus sub - veni, quos pre - ti - o - sti. Aë - ter - na fac - cum

pp

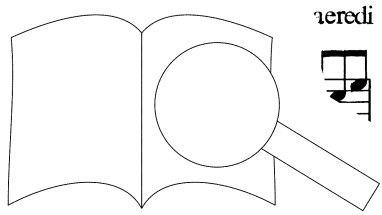
mp Solo *mf*

ri - a nu - me - rari. *Solo* *mp* *mf* *pp*

Salvum fac populum tu - um aeredi

PROBEKOPPIE

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p Solo

ta - ti tu - ae. Et re - ge e - os et ex - tol - le il - fos us - que in ae - ter -

G Tempo I

mf Tutti *f*

num. Per sin - gu - los di - es be - ne - di - ci - mus te. Et lau - da - mus

et in sae - cu - lum sae - cu - lum re Do - mi - ne di - e i - sto

H

ff

- to nos cu - sto di - re stri

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meno mosso

p

Do - mi-ne mi - se - re - re no - stri. Fi-at mi-se-ri cor - di-a tu - a

a tempo

f

Do - mi-ne su - per - nos, quem ad mo-dum spe - ra -

Do - mi-ne su - per - nos spe - ra - v. In

Do - mi-ne su - per - nos spe - ra - in te. In te

Do - mi-ne su - per - nos spe nus in te. In te

ff

Do - non con - fun-dar in ae - ter - num.

G.Cr.f

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