

commissioned by the Choirs at Wayland Baptist University, Plainview, Texas
Dr. John Scott Herrington, Director of Choral Studies

TE DEUM

for S.S.A.A.T.T.B.B. voices, mezzo-soprano solo, baritone solo and organ *

Words from

"The Book of Common Prayer"

Protestant Episcopal Church in U.S.A.

Music by

MARK HAYES (ASCAP)

Larghetto (♩ = ca. 60)

Gt. Full organ thru mixtures

Sw. Fl. 8', 4', 2'

The musical score consists of three systems of music. System 1 (Measures 1-4) features the Organ (Gt.) in the treble and bass staves, and a Sw. Fl. in the bass staff. Measure 1 starts with a forte dynamic (f). System 2 (Measures 5-8) features the Sw. Fl. in the bass staff, with dynamics mp and cresc. Measure 7 (Measures 9-12) features the Organ in the bass staff, with dynamics 6 and poco accel. Measures 13-16 are blank. The score includes various time signatures (2/4, 3/4, 4/4) and measure numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16).

* Full Orchestration: MO2048
Chamber Orchestration: MO2049
Listening CD: ND1001

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Soon the music goes out of print, and more fine works are lost from the repertoire.

SOPRANO

ALTO

TENOR

BASS

[10] Adagio ($\text{♩} = \text{ca. } 72$) *f*

We praise Thee, O

We praise Thee, O

We praise Thee, O

We praise Thee, O

[9]

6 6 6

[10] Adagio ($\text{♩} = \text{ca. } 72$) *f*

11

God. We ac - knowl-edge Thee to be the Lord.

God. We ac - knowl-edge Thee to be the Lord.

God. We ac - knowl-edge Thee to be the Lord.

God. We ac - knowl-edge Thee to be the Lord.

11

Gt.

14

poco accel.

mf

All the earth doth

cresc. poco a poco

mf

All the earth, all the earth, the earth doth

cresc. poco a poco

mf

All the earth, all the earth doth

cresc. poco a poco

mf

All the earth, all the earth doth

14

mf

poco accel.

cresc. poco a poco

All the earth, all the earth doth

17

a tempo

rit.

wor - ship Thee, the Fa - ther ev - er - last - ing.

ff

wor - ship Thee, the Fa - ther ev - er - last - ing.

ff

wor - ship Thee, the Fa - ther ev - er - last - ing.

ff

wor - ship Thee, the Fa - ther ev - er - last - ing.

17

a tempo

rit.

ff

wor - ship Thee, the Fa - ther ev - er - last - ing.

[21] Allegro ($\text{♩} = \text{ca. } 128$)

Four blank staves for musical notation, each with a treble clef, a key signature of one sharp, and a common time signature.

[21] Allegro ($\text{♩} = \text{ca. } 128$)

Musical score for two voices. The top voice (treble clef) has a dynamic marking of *- Mix. mf* and *with energy*. The bottom voice (bass clef) has eighth-note patterns. The score consists of four measures.

Two blank staves for musical notation, each with a treble clef, a key signature of one sharp, and a common time signature.

Two blank staves for musical notation, each with a treble clef, a key signature of one sharp, and a common time signature.

mf with energy

To Thee all an - gels cry____ a-loud. To Thee all an - gels cry____ a-loud; the
with energy

Musical score for two voices. The top voice (treble clef) has a dynamic marking of *mf* and *with energy*. The bottom voice (bass clef) has eighth-note patterns. The score consists of four measures.

To Thee all an - gels cry____ a-loud. To Thee all an - gels cry____ a-loud; the

Two blank staves for musical notation, each with a treble clef, a key signature of one sharp, and a common time signature.

Musical score for two voices. The top voice (treble clef) has eighth-note patterns. The bottom voice (bass clef) has eighth-note patterns. The score consists of four measures.

28 *mf* with energy

Heav-ens— and all the Pow'rs there-in.

30 *f* with energy

To Thee all An - gels cry—

Heav-ens,—— and all the Pow'rs there-in.

Heav-ens,—— and all the Pow'rs there-in.

28

30

— a-loud. To Thee all An - gels cry— a-loud; the Heav-ens,—— and all the

Heav-ens,

31

34

35

f

To Thee the Cher - u - bim _____ and Ser - a - phim con -
mp

Pow'rs there-in. _____ To Thee,
mp

To Thee,
mp

To Thee,
mp

34

35

Sw. { *mp*

tin - ual - ly cry, _____ *f* cry, _____
f cry _____

cry _____

cry _____

cry _____

37

mf

mf

mf

mf

40

Ho - ly, Ho - ly, Ho -

Gt. *ff*
simile

45

ly, Lord God of Sa - ba - oth._____

ly, Lord God of Sa - ba - oth._____

ly, Lord God of Sa - ba - oth._____

ly, Lord God of Sa - ba - oth._____

rit.

Guitar part (measures 45-46):
Measures 45-46 show a continuation of the guitar's rhythmic pattern from the previous section, with eighth-note chords and sixteenth-note patterns.

50 Andante ($\text{♩} = \text{ca. } 80$)

poco accel.

a tempo

Heav-en and earth are

mf Heav-en and earth.

Heav-en and earth

mf Heav-en and earth—

mf Heavy and earth

Heav-en and earth

50 Andante ($\text{♩} = \text{ca. } 80$)

卷之三

[View Details](#)

a tempo

100

full of the maj - es - ty of Thy glo - ry

full of the main east-west f. The i

f_{eff} $\approx f$ $\approx f_1$ $\approx f_2$ $\approx f_3$ $\approx f_4$ $\approx f_5$ $\approx f_6$

full of the maj - es - ty of Thy glo - - ry

rit.

58

Allegro ($\text{♩} = \text{ca. } 128$)

Musical score for measures 58-61. The score consists of four staves: Treble, Alto, Bass, and Cello/Bass. The key signature is A major (three sharps). Measure 58 starts with a rest followed by a whole note. Measures 59-61 are identical, each starting with a half note and ending with a whole note.

58

Allegro ($\text{♩} = \text{ca. } 128$)

Musical score for measures 58-61. The score includes dynamics: *Sw.*, *Sigs.*, & *Fl. 8', 4'* (measures 58-60) and *mp* (measure 61). The first ending (measures 58-60) features eighth-note patterns in the upper voices. The second ending (measure 61) shows eighth-note patterns in the lower voices.

Musical score for measures 62-65. The score consists of four staves: Treble, Alto, Bass, and Cello/Bass. The key signature is A major (three sharps). Measure 62 starts with a rest followed by a whole note. Measures 63-65 are identical, each starting with a half note and ending with a whole note.

Musical score for measures 62-65. The score includes dynamics: *Sw.*, *Sigs.*, & *Fl. 8', 4'* (measures 62-64) and *mp* (measure 65). The second ending (measures 62-64) features eighth-note patterns in the upper voices. The third ending (measure 65) shows eighth-note patterns in the lower voices. A bracket labeled "Solo Stop" covers the end of measure 64 and the beginning of measure 65.

65

66

mp

The glo - rious com - pa - ny of the A - pos - - tles praise

mp

The glo - rious com - pa - ny of the A - pos - - tles praise

65

66

The glo - rious com - pa - ny of the A - pos - - tles praise

69

Thee. The good - ly fel - low-ship of the Proph - ets praise

Thee. The good - ly fel - low-ship of the Proph - ets praise

69

73

74

mf

The no - ble ar - my of Mar - tyrs praise
 Thee. The no - ble ar - my of Mar - tyrs praise
 Thee. The no - ble ar - my of Mar - tyrs praise

73

74

mf

The ho - ly Church through - out all the world doth ac -
 Thee. The ho - ly Church through - out all the world doth ac -
 Thee. The ho - ly Church through - out all the world doth ac -
 Thee. The ho - ly Church through - out all the world doth ac -

77

f

The ho - ly Church through - out all the world doth ac -
 Thee. The ho - ly Church through - out all the world doth ac -
 Thee. The ho - ly Church through - out all the world doth ac -
 Thee. The ho - ly Church through - out all the world doth ac -

77

f

The ho - ly Church through - out all the world doth ac -
 Thee. The ho - ly Church through - out all the world doth ac -
 Thee. The ho - ly Church through - out all the world doth ac -
 Thee. The ho - ly Church through - out all the world doth ac -

81

knowl - edge Thee.

knowl - edge Thee.

knowl - edge Thee.

knowl - edge Thee.

81

84

- Fl.
mp

85

86

87

88

89

90

89 rit.

90 Larghetto, rubato ($\text{♩} = \text{ca. } 63$)

p chant-like

Pa - trem im - men - sae ma - je - sta -

p chant-like

Pa - trem im - men - sae ma - je - sta -

90 Larghetto, rubato ($\text{♩} = \text{ca. } 63$)

89

rit.

8

93

poco accel.

Solo Stop

poco rit.

97 *a tempo*

Thine a - dor - a - ble,
mp

Thine a - dor - a - ble,
mp

Ve - ne - ran - dum tu - um ve - rum et u - ni - cum Fi - li - um,
mf > *mp*

Ve - ne - ran - dum tu - um ve - rum et u - ni - cum Fi - li - um,
mf > *mp*

97 *a tempo*

100

101

true and on - ly Son;

true and on - ly Son;

p

101

Solo Stop

p

san - ctum quo - que Pa -

105

108

p *mp*

Al - so the Ho - ly Ghost,
p *mp*

Al - so the Ho - ly Ghost,

p

8 Spi - ri - tum, Spi - ri - tum.

ra - cli - tum Spi - ri - tum, Spi - ri - tum.

105

108

mp

rit. *a tempo*

the Com-fort - er.

rit.

the Com-fort - er.

rit.

a tempo

Solo Stop

rit.

rit.

pp

115 Allegro ($\text{♩} = \text{ca. } 128$)

Four empty staves for musical notation, each with a treble clef and a key signature of one sharp.

115 Allegro ($\text{♩} = \text{ca. } 128$)

Musical score for measures 115-119. The top staff shows a vocal line with eighth-note chords. The bottom staff shows a basso continuo line with eighth-note chords. The basso continuo part includes dynamics 'mf' and 'Gt. + Mix.'

119 *mf*

Thou art the King of Glory, O Christ. Thou art the ev - er - last -

Musical score for measures 119-120. The top staff shows a vocal line with eighth-note chords and lyrics: "Thou art the King of Glory, O Christ. Thou art the ev - er - last -". The bottom staff shows a basso continuo line with eighth-note chords.

119

Musical score for measures 119-120, continuation. The top staff shows a vocal line with eighth-note chords. The bottom staff shows a basso continuo line with eighth-note chords.

122

ing Son of the Fa - ther.

mf

Thou art the ev - er - last - ing Son.

Ev - er - last - ing

122

125

Thou art the ev - er - last - ing Son of the Fa - ther.

mf

Thou art the ev - er - last -

Son,

125

128

129 *f*

Thou art the King.
- ing Son. Thou art the King of Glo - ry, O Christ.

Thou art the

Thou art the King of Glo - ry, O Christ.

128

129 *f*

Thou art the King of Glo - ry, O Christ.

131

Thou art the Son, Fa - ther.

Thou art the ev - er - last - ing Son of the Fa - ther.

Christ, Son of the Fa - ther.

Thou art the ev - er - last - ing Son of the Fa - ther.

131

134

135

When Thou took - est up - on Thee to _____ de - liv - er man, Thou didst

When Thou took - est up - on Thee to _____ de - liv - er man, Thou didst

When Thou took - est up - on Thee to _____ de - liv - er man, Thou didst

When Thou took - est up - on Thee to _____ de - liv - er man, Thou didst

134

135

When Thou took - est up - on Thee to _____ de - liv - er man, Thou didst

When Thou took - est up - on Thee to _____ de - liv - er man, Thou didst

When Thou took - est up - on Thee to _____ de - liv - er man, Thou didst

137

mf

hum - ble Thy-self to be _____ born of a vir - gin. *rit.*

mf

hum - ble Thy-self to be _____ born of a vir - gin. *rit.*

mf

hum - ble Thy-self to be _____ born of a vir - gin. *rit.*

mf

hum - ble Thy-self to be _____ born of a vir - gin. *rit.*

137

Sw. *mf*

rit. $\#$

MEZZO-SOPRANO SOLO

142 *mp* 143 Andante ($\text{♩} = \text{ca. } 84$)

When Thou hadst o - ver - come the sharp-ness of death,

p Fl. 8', 4' *mp*

149

Thou didst o - pen the King - dom of Heav - en to all be -

154

liev - ers. Thou sit - test at the right hand of God, in the

157 Slightly faster

mp

+ Princ. 8'

160

glo-ry of the Fa-ther. We be - lieve

mf

shalt come to

166

Stately *f*

be our Judge.

We there - fore pray Thee,

mf

[169] Andante ($\text{♩} = \text{ca. 84}$)

imploring

- Princ.

171

mf

help Thy ser-vants, whom Thou has re-deemed with Thy pre - cious blood.

rit.

mf

177 *a tempo*S. *mp*

Make them to be numbered with Thy saints.

A. *mp*

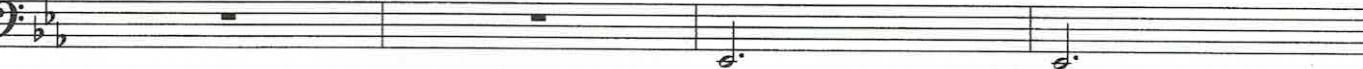
Make them to be numbered with Thy saints.

T. *mp*

Make them to be numbered with Thy saints.

B. *mp*

Make them to be numbered with Thy saints.

177 *a tempo**vocal cue only**mp*Sw. + Princ. 8', 4' { *mp*

Make them to be numbered with Thy saints, _____ Thy saints in

poco rit. 185 *a tempo**f*

Make them to be numbered with Thy saints, _____ Thy saints in

f

Make them to be numbered with Thy saints, _____ Thy, Thy _____

f

Make them to be numbered with Thy saints, _____ Thy saints in

f185 *a tempo**poco rit.*

+ 2' & Mix.

f

detached



186

glo - ry ev - er - last - ing, Thy saints in glo - ry
 glo - ry in ev - er - last - ing, Thy saints in glo - ry,
 saints in glo - ry,
 glo - ry ev - er - last - ing, Thy saints in glo - ry,
 glo - ry ev - er - last - ing, Thy saints in glo - ry,

191

193

ev - er - last - ing. Ae - ter - na fac cum san - ctis tu - is in
 ev - er - last - ing. Ae - ter - na fac cum san - ctis tu - is in
 ev - er - last - ing. Ae - ter - na fac cum san - ctis tu - is in
 glo - ry ev - er - last - ing. Ae - ter - na fac cum san - ctis tu - is in
 ev - er - last - ing. Ae - ter - na fac cum san - ctis tu - is in

191

193

ev - er - last - ing. Ae - ter - na fac cum san - ctis tu - is in

197

197

ff. glo - ri - a nu - me - ra - ri.
ff. glo - ri - a nu - me - ra - ri.
ff. glo - ri - a nu - me - ra - ri.
ff. glo - ri - a nu - me - ra - ri.

197

rit. mp
5 rit. mp

[203] Largo, rubato (\downarrow = ca. 58)

Largo, Pizz. (3 = cut 38)

BARITONE SOLO

mf

3

O Lord, save Thy peo-ple,— and bless Thine her-i-tage. Gov-ern them, and lift them up for-

203 Largo, rubato ($\text{♩} = \text{ca. } 58$)

Musical score for organ, page 10, measures 1-4. The score consists of three staves. The top staff is treble clef, B-flat key signature, and common time. The middle staff is bass clef, B-flat key signature, and common time. The bottom staff is bass clef, B-flat key signature, and common time. Measure 1: Treble staff has a fermata over a note, bass staff has a fermata over a note. Measure 2: Treble staff has a fermata over a note, bass staff has a fermata over a note. Measure 3: Treble staff has a fermata over a note, bass staff has a fermata over a note. Measure 4: Treble staff has a fermata over a note, bass staff has a fermata over a note. The text "Princ. 4', 2' & Mix." is written above the first measure.

206 Andante ($\text{♩} = \text{ca. } 76$)

mp

Day by day we mag - ni - fy Thee *Angels* and we wor - ship Thy name

mp

Day by day we mag - ni - fy Thee *watch Larry*

mf

ev - er.

*moving ahead*206 Andante ($\text{♩} = \text{ca. } 76$)*moving ahead**cresc. poco a poco*

{

mf

ev - er.

Day by day we mag - ni - fy Thee and we wor - ship Thy name

cresc. poco a poco

and we wor - ship Thy name ev - er. Day by day we mag - ni - fy Thee

mf

and we wor - ship Thy name ev - er. Day by day we mag - ni - fy Thee

mf

And we wor - ship Thy name ev - er. Day by day we mag - ni - fy Thee

TUTTI *mf*

We mag - ni - fy Thee, wor - ship Thee

209

mf

We mag - ni - fy Thee, wor - ship Thee

214

213

f

ev - er, world with - out end, world with - out
 ev - er, world with - out end, world with - out
 ev - er, world with - out end, world with - out

214

+ Princ. 4', 2' & Mix.

f

213

217

rit. *f*

end, world with - out end.
 end, world with - out end.
 end, world with - out end.
 end, world with - out end.

217

rit. *f*

213

222 Larghetto ($\text{♩} = \text{ca. } 60$)

rit.

Re.

BARITONE SOLO

mf

Vouchsafe, O Lord, — to — keep us, this day with out — sin.

Larghetto ($\downarrow =$ ca. 60)

— Solo S

Musical score for orchestra and piano, page 10, measures 222-223. The score consists of three staves. The top staff is for the piano, showing a treble clef, a key signature of one flat, and a tempo marking of $\frac{2}{4}$. It features a dynamic instruction *mf* and a performance note "Solo Stop". The middle staff is for the flute, showing a bass clef, a key signature of one flat, and a tempo marking of $\frac{3}{4}$. It includes dynamics *Fl. 8', 4'*, *rit.*, and *mp*. The bottom staff is for the piano, showing a bass clef, a key signature of one flat, and a tempo marking of $\frac{2}{4}$.

227 *a tempo*

11

227 *a tempo*

pp *mp*

Mi - se - re - re no - stri Do - mi - ne, _____ Mi - se - re - re no - stri Do - mi - ne, _____
pp *mp*

Mi - se - re - re no - stri Do - mi - ne, _____ Mi - se - re - re no - stri Do - mi - ne, _____
pp *mp*

Mi - se - re - re no - stri Do - mi - ne, _____ Mi - se - re - re no - stri Do - mi - ne, _____
pp *mp*

8 Mi - se - re - re no - stri Do - mi - ne, _____ Mi - se - re - re no - stri Do - mi - ne, _____
TUTTI *pp* *mp*

UTTI $\frac{pp}{\star}$.

Mi - se - re - re

a tempo

Sw.
Soft
Stgs.

pp

Bass clef

Bass clef

Largo, rubato ($\text{♩} = \text{ca. } 52$)

232

Fi - at mi - se - ri - cor - di - a tu - a Do - mi - ne, su - per
 Fi - at mi - se - ri - cor - di - a tu - a Do - mi - ne, su - per
 Fi - at mi - se - ri - cor - di - a tu - a Do - mi - ne, su - per
 Fi - at mi - se - ri - cor - di - a tu - a Do - mi - ne, su - per

Largo, rubato ($\text{♩} = \text{ca. } 52$)

232

mp

237 238

nos, quem-ad - mo-dum spe - ra vi - mus in
 nos, quem-ad - mo-dum spe - ra vi - mus in
 nos, quem-ad - mo-dum spe - ra vi - mus in
 nos, quem-ad - mo-dum spe - ra vi - mus in

237 238

241

te. Our trust is in Thee.

241

vocal cue only

p

[247] Adagio ($\text{♩} = 69-72$)

mp

O Lord, in Thee have I trusted.

[247] Adagio ($\text{♩} = 69-72$)

Solo Stop

Fl. 8', 4'

$\text{♩} = 69-72$

253

257 moving ahead



Let me nev - er be con - found-ed.

Lord, in Thee

mf

O Lord, in Thee

253

257 moving ahead

+2' *mp*

259

mf

O

have I trust - ed. Let me nev - er be con - found-ed.

have I trust - ed. Let me nev - er be con - found-ed.

259

265

Lord, in Thee have I trust-ed. Let me
O Lord, in Thee have I trust-ed. Let me
Lord, in Thee have I trust-ed. Let me

265

+ Princ. 8' *mf*

270

— nev - er be con - found-ed.

273

Lord, in Thee
nev - er be con - found-ed. O Lord.
nev - er be con - found-ed. Lord, in

270

O Lord, in Thee

273

+ Princ. 4'

275

have I trust - ed. Let me nev - er be con -
O Lord, let me nev - er be con -
Thee I trust - ed. Let me nev - er be con -
have I trust - ed. Let me nev - er be con -

275

{

280

281 cresc.

found - ed. Let me nev - er, let me nev - er,
cresc.
found - ed. Let me nev - er, let me nev - er,
cresc.
found - ed. Let me nev - er, let me nev - er,
cresc.
found - ed. Let me nev - er, let me nev - er,

280

281 cresc.
+ Mix.

285 *ff* rit. *a tempo* rit. *mf*

let me nev - er be con - found ed.

No Vibrato

let me nev - er be con - found ed.

let me nev - er be con - found ed.

let me nev - er be con - found ed.

285 *ff* rit. *a tempo* rit. *mf*

let me nev - er be con - found ed.

Largo ($\text{♩} = \text{ca. } 52$)

MEZZO-SOPRANO SOLO

molto rit.

TUTTI

p \Rightarrow *pp*

O Lord, in Thee I trust.

I trust in Thee.

p \Rightarrow *pp*

I trust in Thee.

p \Rightarrow *pp*

I trust in Thee.

p \Rightarrow *pp*

I trust in Thee.

vocal cue only

291 Largo ($\text{♩} = \text{ca. } 52$)Fl. 8', 4' *mp**p* molto rit.*pp* Fl. 8' only *pp*