

Te Deum

*Words from the English
Book of Common Prayer of 1662*

for A cappella double SATB choir

Anthony Skilbeck

Te Deum

Anthony Skilbeck

♩ = 70 - 72 Duration ca. 6' 30"

Soprano 1
ff We praise, we praise, we pra - aise thee__ O God,_____ we ac

Soprano 2
ff We praise, we praise, we praise thee__ O God,_____ we ac

Alto 1
ff We praise, we praise, we pra - aise thee__ O God,_____ we ac

Alto 2
ff We praise, we praise, we pra - aise thee__ O God,_____ we ac

Tenor 1
ff We praise, we praise, we praise thee__ O God,_____ we ac

Tenor 2
ff We praise, we praise, we praise thee__ O God,_____ we ac

Bass 1
ff We praise, we praise, we pra - aise thee__ O God,_____ we ac

Bass 2
ff We praise, we praise, we pra - aise thee__ O God,_____ we ac

Reduced score
ff

♩ = 70 - 72 Duration ca. 6' 30"

8

S.1
know-ledge thee _____ to be the Lord.

S.2
know-ledge thee _____ to be the Lord.

A.1
know-ledge thee _____ to be the Lord. *f* All the earth _____ doth

A.2
know-ledge thee _____ to be the Lord. *f* All the

T.1
know-ledge thee _____ to be the Lord.

T.2
know-ledge thee _____ to be the Lord.

B.1
know-ledge thee _____ to be the Lord. *f* All the earth _____ doth

B.2
know-ledge thee _____ to be the Lord. *f* All the

Red.
sc.

Detailed description: This is a page of a musical score for a choir and keyboard. It features eight vocal parts: Soprano 1 (S.1), Soprano 2 (S.2), Alto 1 (A.1), Alto 2 (A.2), Tenor 1 (T.1), Tenor 2 (T.2), Bass 1 (B.1), and Bass 2 (B.2). Additionally, there is a section for 'Red. sc.' (Reduction for keyboard) with two staves. The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The lyrics are 'know-ledge thee _____ to be the Lord. All the earth _____ doth'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'f' (forte). The page number '3' is in the top right corner, and the measure number '8' is at the top left.

13

S.1 *f* All the earth doth *cresc.* wor - ship thee, wor - ship, the
 S.2 *f* *cresc.* All the earth doth wor - ship thee, the
 A.1 *cresc.* wor - ship thee, wor - ship thee, wor - ship, the
 A.2 earth doth wor - ship *cresc.* thee, wor - ship thee, the
 T.1 *f* All the earth doth *cresc.* wor - ship thee, wor - ship, the
 T.2 *f* All the *cresc.* earth doth wor - ship thee, the
 B.1 wor - ship thee, *cresc.* wor - ship thee, wor - ship, the
 B.2 earth doth wor - ship *cresc.* thee, wor - ship thee, the
 Red. sc. *cresc.*

18

S.1 *ff* Fa - ther ev - er - last ing.

S.2 *ff* Fa - ther ev - er - last ing.

A.1 *ff* Fa - ther ev - er - last ing.

A.2 *ff* Fa - ther ev - er - last ing.

T.1 *ff* Fa - ther ev - er - last ing.

T.2 *ff* Fa - ther ev - er - last ing. *mf* ev - er

B.1 *ff* Fa - ther ev - er - last ing.

B.2 *ff* Fa - ther ev - er - last ing. *mf* ev - er

Red. sc. *ff* *mf*

24

S.1 *mp* To thee all An-gels cry *f* a-loud:

S.2 *mp* To thee all An-gels cry *f* a-loud:

A.1 *mp* To thee all An-gels cry *f* a-loud:

A.2 *mp* To thee all An-gels cry *f* a-loud:

T.1 *mf* the

T.2 *f* last *mp* ing. *mf* the

B.1 *mf* the

B.2 *f* last *mp* ing. *mf* the

Red. sc. *f* *mp* *f* *mf*

29

S.1 *mf* To thee___

S.2 *mf* To thee___

A.1 *mf* To thee___

A.2 *mf* To thee___

T.1
Hea - vens___ and all___ the___ Pow-ers there - in.

T.2
Hea - vens___ and all___ the___ Pow-ers there - in.

B.1
Hea - vens___ and all___ the___ Pow-ers there - in.

B.2
Hea - vens___ and all___ the___ Pow-ers there - in.

Red.
sc.

35

S.1
Che - ru - bin and Se - ra-phin con - tin - u' - ly — do cry, *f* *mp*

S.2
Che - ru - bin and Se - ra-phin con - tin - u' - ly — do cry, *f* *mp*

A.1
Che - ru - bin and Se - ra-phin con - tin - u' - ly — do cry, *f* *mp*

A.2
Che - ru - bin and Se - ra-phin con - tin - u' - ly — do cry, *f* *mp*

T.1

T.2

B.1

B.2

Red.
sc.
f *mp*

40

S.1

S.2

A.1

A.2

T.1

T.2

B.1

B.2

Red. sc.

ff Ho - ly, Ho - ly, Ho - ly:..... Lord God of Sa - ba - oth; Heav'n and earth are full of the

ff Ho - ly, Ho - ly, Ho - ly: Lord God of Sa - ba - oth; Heav'n and earth are full of the

47

S.1
p Ho - ly, Ho - ly, Ho - ly: *p* Lord God of

S.2
p Ho - ly, Ho - ly, Ho - ly: *p* Lord God of

A.1
p Ho - ly, Ho - ly, Ho - ly: *p* Lord God of

A.2
p Ho - ly, Ho - ly, Ho - ly: *p* Lord God of

T.1
 8 Ma - jes - ty of thy Glo - ry. *p* Ho - ly, Ho - ly, Ho - ly: *p* Lord God of

T.2
p Ho - ly, Ho - ly, Ho - ly: *p* Lord God of

B.1
 8 Ma - jes - ty of thy Glo - ry. *p* Ho - ly, Ho - ly, Ho - ly: *p* Lord God of

B.2
p Ho - ly, Ho - ly, Ho - ly: *p* Lord God of

Red.
 sc.

54

S.1
Sa - ba - oth; *cresc.* Heav'n and earth are full of the *mf* Ma - jes - ty of thy Glo -

S.2
Sa - ba - oth; *cresc.* Heav'n and earth are full of the *mf* Ma - jes - ty of thy Glo -

A.1
Sa - ba - oth; *cresc.* Heav'n and earth are full of the *mf* Ma - jes - ty of thy Glo -

A.2
Sa - ba - oth; *cresc.* Heav'n and earth are full of the *mf* Ma - jes - ty of thy Glo -

T.1
Sa - ba - oth; *cresc.* Heav'n and earth are full of the *mf* Ma - jes - ty of thy Glo -

T.2
Sa - ba - oth; *cresc.* Heav'n and earth are full of the *mf* Ma - jes - ty of thy Glo -

B.1
Sa - ba - oth; *cresc.* Heav'n and earth are full of the *mf* Ma - jes - ty of thy Glo -

B.2
Sa - ba - oth; *cresc.* Heav'n and earth are full of the *mf* Ma - jes - ty of thy Glo -

Red.
sc.
cresc. *mf*

66

S.1
praise thee: ___
mf The

S.2
praise thee: ___
mf The

A.1
praise thee: ___
mf The

A.2
praise thee: ___
mf The

T.1
mf the good - ly fel-low-ship of the Pro-phets praise thee:

T.2
mf the good - ly fel-low-ship of the Pro-phets praise thee:

B.1
mf the good - ly fel-low-ship of the Pro-phets praise thee:

B.2
mf the good - ly fel-low-ship of the Pro-phets praise thee:

Red.
sc.
mf



S.1
no__ ble ar-my of Mar__ tyrs praise thee.__

S.2
no__ ble ar-my of Mar__ tyrs praise thee.__

A.1
no__ ble ar-my of Mar__ tyrs praise thee.__

A.2
no - ble ar-my of Mar - tyrs... praise thee.__

T.1
mf The ho - ly Church through

T.2
mf The ho - ly Church through

B.1
mf The ho - ly Church through

B.2
mf The ho - ly Church through

Red.
sc.

Reduction score (Red. sc.) with piano accompaniment. The score includes a treble clef staff with chords and a bass clef staff with a melodic line. Dynamics include *mf*. A musical notation symbol (quarter note + beamed eighth note) is present above the staff.

78 $\text{♩} = \text{♩}$

S.1
the *f* Fa - ther of an in - fi - nite

S.2
the *f* Fa - ther of an in - fi - nite

A.1
the *f* Fa - ther of an in - fi - nite

A.2
the *f* Fa - ther of an in - fi - nite

T.1
8 out all the world doth ac - know - ledge thee: the *f* Fa - ther of an in - fi - nite

T.2
8 out all the world doth ac - know - ledge thee: the *f* Fa - ther of an in - fi - nite

B.1
out all the world doth ac - know - ledge thee: the *f* Fa - ther of an in - fi - nite

B.2
out all the world doth ac - know - ledge thee: the *f* Fa - ther of an in - fi - nite

Red. sc.

84



S.1
Ma_____ jes - ty, *mp* true and

S.2
Ma_____ jes - ty, *mp* true and

A.1
Ma_____ jes - ty, *mp* true and

A.2
Ma_____ jes - ty, *mp* true and

T.1
Ma_____ jes - ty...Thine hon-our-ab-le true and on-ly Son: true and *f* *mp*

T.2
Ma_____ jes - ty, *mp* true and

B.1
Ma_____ jes - ty...Thine hon-our-ab-le true and on-ly Son: true and *f* *mp*

B.2
Ma_____ jes - ty, *mp* true and

Red. sc.
f

poco rall.

90



S.1
 on - ly Son: *mf* al - so the Ho - ly Ghost... the Com - for-

S.2
 on - ly Son: *mf* al - so the Ho - ly Ghost... the Com - for-

A.1
 on - ly Son: *mf* al - so the Ho - ly Ghost... the Com

A.2
 on - ly Son: *mf* al - so the Ho - ly Ghost... the Com

T.1
 on - ly Son: *mf* al - so the Ho - ly Ghost... the Com

T.2
 on - ly Son: *mf* al - so the Ho - ly Ghost... the Com

B.1
 on - ly Son: *mf* al - so the Ho - ly Ghost... the Com

B.2
 on - ly Son: *mf* al - so the Ho - ly Ghost... the Com

Red. sc.
mf

poco rall.

96

A tempo

S.1
 ter. *mp* *poco cresc.* *mf*
 the Ho - ly Ghost the Com

S.2
 ter. *mp* *poco cresc.* *mf*
 the Ho - ly Ghost the Com

A.1
 for-ter. *mp* *poco cresc.* Ghost,
 The Ho - ly Ghost, the Ho - ly

A.2
 for-ter. *mp* *poco cresc.* Ghost,
 The Ho - ly Ghost, the Ho - ly

T.1
 for-ter. *mp* *poco cresc.* Ghost the Com-for-ter,
 The Ho - ly Ghost, the Ho - ly

T.2
 for-ter. *mp* *poco cresc.* Ghost the Com-for-ter,
 The Ho - ly Ghost, the Ho - ly

B.1
 for-ter. *(poco cresc.)* the Com

B.2
 for-ter. *mp* *poco cresc.* the Com
 Ho - ly Ghost

Red. sc.
mp *poco cresc.*

100

S.1
for - ter, Com-for - ter,

S.2
for - ter, Com-for - ter,

A.1
mf Com for - ter, the Com-for - ter, Com-for - ter,

A.2
mf Com for - ter, the Com-for - ter, Com-for - ter,

T.1
mf Com - for - ter, the Com-for - ter, Com-for - ter,

T.2
mf Com - for - ter, the Com-for - ter, Com-for - ter,

B.1
mf for - ter, Com-for - ter,

B.2
mf for - ter, Com - for - ter,

Red. sc.
mf

senza rall.

S.1 *p* Com - for - ter, the Ho - ly Ghost. _____

S.2 *p* Com - for - ter, the Ho - ly Ghost. _____

A.1 *p* Com - for - ter, the Ho - ly Ghost. _____

A.2 *p* Com - for - ter, the Ho - ly Ghost. _____

T.1 *p* Com - for - ter, the Ho - ly Ghost. _____

T.2 *p* Com - for - ter, the Ho - ly Ghost. _____

B.1 *p* Com - for - ter, the Ho - ly Ghost. _____

B.2 *p* Com - for - ter, the Ho - ly Ghost. _____

Red. sc. *p* _____

senza rall.

Detailed description: This page contains a musical score for measures 103 through 107. It features eight vocal parts (Soprano 1 & 2, Alto 1 & 2, Tenor 1 & 2, Bass 1 & 2) and a reduced piano accompaniment. The music is in 4/4 time with a key signature of one flat (B-flat major/D minor). The tempo/mood is marked 'senza rall.' (without slowing down). The vocal parts all begin with a piano (*p*) dynamic. The lyrics are 'Com - for - ter, the Ho - ly Ghost.' with a long note on 'Ghost.' that spans across the bar line. The piano accompaniment provides harmonic support, with a dynamic of *p* and a 'senza rall.' instruction. The score includes various musical notations such as slurs, ties, and dynamic markings.

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110

S.1
mf cresc.
Thou art the King of Glo - ry O Christ: *mf cresc.*
thou art the

S.2
mf cresc.
Thou art the King of Glo - ry O Christ: *mf cresc.*
thou art the

A.1
mf cresc.
Thou art the King of Glo - ry O Christ: *mf cresc.*
thou art the

A.2
mf cresc.
Thou art the King of Glo - ry O Christ: *mf cresc.*
thou art the

T.1
mf cresc.
Thou art the King of Glo - ry O Christ: *mf cresc.*
thou art the

T.2
mf cresc.
Thou art the King of Glo - ry O Christ: *mf cresc.*
thou art the

B.1
mf cresc.
Thou art the King of Glo - ry O Christ: *mf cresc.*
thou art the

B.2
mf cresc.
Thou art the King of Glo - ry O Christ: *mf cresc.*
thou art the

Red. sc.
mf cresc.
mf cresc.

Semi-chorus

S.1 *mf* When thou

e - ver - last - ing Son of the Fa - ther.____

S.2

e - ver last - ing Son of the Fa - ther.____

A.1

e - ver - last - ing Son of the Fa - ther.____

A.2

e - ver last - ing Son of the Fa - ther.____

T.1

e - ver last - ing Son of the Fa - ther.____

T.2

e - ver last - ing Son of the Fa - ther.____

B.1 *mf* When thou

e - ver - last - ing Son of the Fa - ther.____


B.2

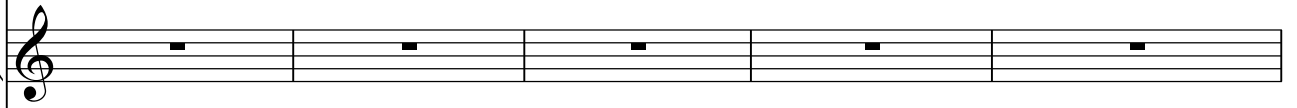
e - ver last - ing Son of the Fa - ther.____

Red. sc. *mf*

e - ver last - ing Son of the Fa - ther.____

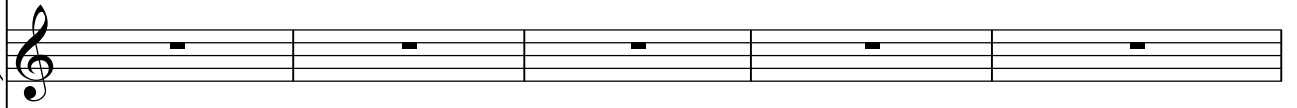
120

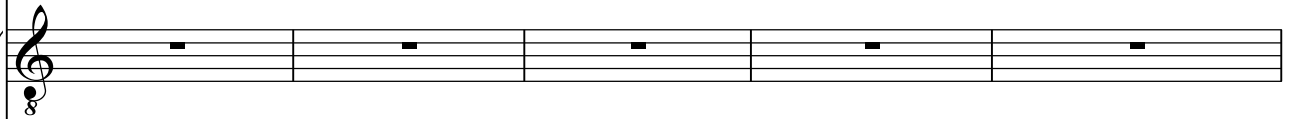
S.1  *mf*
 took-est up - on thee to de - liv - er man, thou didst not ab - hor the

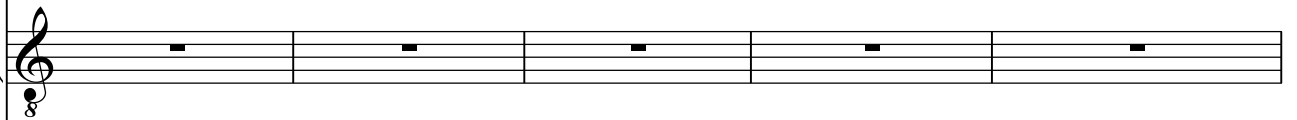
S.2 


Semi-chorus

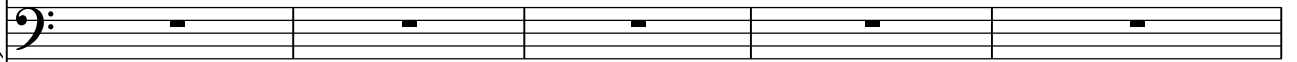
A.1  *mf*
 When thou took - est up - on thee to de - liv - er man: — thou didst


A.2 

T.1 

T.2 

B.1  *mf*
 took-est up - on thee to de - liv - er man, thou didst not ab -

B.2 

Red. sc.  *mf*

125

S.1
Vir - gin's womb.

S.2

A.1
not ab - hor the Vir - gin's womb.

A.2
Full
When thou hadst

T.1

T.2

B.1
hor the Vir - gin's womb.

B.2
Full (2nds)
When thou hadst o - ver - come

Red.
sc.

130

S.1 *Full*
f o - ver - come _____ o - ver -

S.2 *Full*
f When thou hadst o - ver -

A.1 *Full*
f When thou hadst o - ver - come

A.2
 o - ver - come

T.1
f o - ver - come

T.2 *Full*
f When thou hadst

B.1 *Full*
f o - ver - come _____ o - ver -

B.2 *f*
 When thou hadst o - ver -

Red. sc.
f

133

S.1
cresc.
 come _____ the *ff* sharp - ness *ff* shar-ar arp ness

S.2
cresc.
 come _____ the *ff* sharp - ness *ff* shar-ar - arp ness

A.1
f come _____ the *ff* sharp - ness *ff* shar - ar - arp-ness

A.2
f come _____ the *ff* sharp - ness *ff* shar-ar - arp-ness

T.1
f o - ver-come the *ff* sharp - ness

T.2
f o - ver-come the *ff* sharp - ness

B.1
cresc.
 come _____ the *ff* sharp - ness

B.2
cresc.
 come _____ the *ff* sharp ness

Red.
 sc.
cresc.
ff *ff*

137

S.1

S.2

A.1

A.2

T.1

T.2

B.1

B.2

Red. sc.

mf thou didst

mf thou didst

ff shar-ar-arp-ness

ff shar-ar-arp-ness

ff shar-ar-arp-ness of death, death, death: *mf* thou didst

ff shar-ar-arp-ness of death, death, death: *mf* thou didst

mf

poco allarg.

144

S.1
to all be - liev - ers. Thou sit - test at the

S.2
to all be - liev - ers. Thou sit - test at the

A.1
op - en the King - dom of Heav - en to all be - liev - ers. Thou sit - test at the

A.2
op - en the King - dom of Heav - en to all be - liev - ers. Thou sit - test at the

T.1
to all be - liev - ers. Thou sit - test at the

T.2
to all be - liev - ers. Thou sit - test at the

B.1
cresc. op - en the King - dom of Heav - en to all be - liev - ers. Thou sit - test at the

B.2
cresc. op - en the King - dom of Heav - en to all be - liev - ers. Thou sit - test at the

Red.
sc. *cresc.*

poco allarg.

150

A tempo

right hand of God: *ff* Glo - ry of the Fa - ther. *f* We

right hand of God: *ff* in the Glo - ry Fa - ther. *f* We

right hand of God: *ff* in the Glo - ry of the Fa - ther. *f* We

right hand of God: *ff* in the Glo - ry of the Fa - ther. *f* We

right hand of God: *ff* in the Glo - ry of the Fa - ther. *f* We

right hand of God: *ff* in the Glo - ry of the Fa - ther. *f* We

right hand of God: *ff* in the Glo - ry of the Fa - ther. *f* We

right hand of God: *ff* in the Glo - ry of the Fa - ther. *f* We

A tempo

ff *f*

157

S.1 *mp cresc.*
 We there-fore... pray — thee

S.2 *mp cresc.*
 We there-fore... pray — thee

A.1 *mp cresc.*
 — be-lieve that thou shalt come to be our judge... We there-fore... pray — thee

A.2 *mp cresc.*
 — be-lieve that thou shalt come to be our judge... We there-fore... pray — thee

T.1 *mp cresc.*
 — be-lieve that thou shalt come to be our judge. pray — thee

T.2 *mp cresc.*
 — be-lieve that thou shalt come to be our judge. pray — thee

B.1 *mp cresc.*
 We there-fore... pray — thee

B.2 *mp cresc.*
 We there-fore... pray — thee

Red. sc. *mp cresc.*

The score is for SATB choir and Red. sc. (Reduction). It consists of 10 staves. The first two staves are for Soprano 1 and 2. The next four staves are for Alto 1 and 2, Tenor 1, and Tenor 2. The last two staves are for Bass 1 and 2. The Red. sc. part is at the bottom. The music is in 4/4 time, with a 3/4 measure at the beginning of the first system. The key signature has one sharp (F#). The lyrics are: "We there-fore... pray — thee" for the sopranos and basses, and "— be-lieve that thou shalt come to be our judge... We there-fore... pray — thee" for the altos and tenors. The dynamics are *mp cresc.* throughout.

162

S.1 *f* help, — help — thy ser-vants whom thou hast re - deemed with thy *mp*

S.2 *f* help, — help — thy ser-vants whom thou hast re - deemed with thy *mp*

A.1 *f* help, — help — thy ser-vants whom thou hast re - deemed with thy *mp*

A.2 *f* help, — help — thy ser-vants whom thou hast re - deemed with thy *mp*

T.1 *f* help, — help — thy ser-vants whom thou hast re - deemed with thy *mp*

T.2 *f* help, — help — thy ser-vants whom thou hast re - deemed with thy *mp*

B.1 *f* help, — help — thy ser-vants whom thou hast re - deemed with thy *mp*

B.2 *f* help, — help — thy ser-vants whom thou hast re - deemed with thy *mp*

Red. sc. *f* *mp*

165

S.1
mf pre - cious, *f* pre - cious, *mf* pre - cious

S.2
mf pre - cious, *f* pre - cious, *mf* pre - cious

A.1
mf pre - cious,

A.2
mf pre - cious,

T.1
mf pre - cious, *f* pre - cious, *mf* pre - cious

T.2
mf pre - cious, *f* pre - cious, *mf* pre - cious

B.1
mf pre - cious,

B.2
mf pre - cious,

Red. sc.
mf *f* *mf*

168 (>)

S.1
blood.

S.2
blood.

A.1
mf with thy pre - - - cious, *mp* pre - - - cious

A.2
mf pre - - - cious, *mp* pre - - - cious

T.1
blood.

T.2
blood.

B.1
mf pre - - - cious, *mp* pre - - - cious

B.2
mf pre - - - cious, *mp* pre - - - cious

Red. sc.
mf *mp*

171

S.1
p Make _____ them _____ to be num-bered with thy *cresc.* *mf* saints: _____

S.2
p Make _____ them _____ to be num-bered with thy *cresc.* *mf* saints: _____

A.1
p Make them _____ to be num-bered with thy *cresc.* *mf* saints: _____

A.2
p blood. *p* Make them _____ to be num-bered with thy *cresc.* *mf* saints: _____

T.1

T.2
 _____ *mf* saints: _____

B.1
p blood. _____ *mf* saints: _____

B.2
p blood. _____ *mf* saints: _____

Red. sc.
p _____ *cresc.* _____ *mf* _____ *mf* _____

174

S.1
f *cresc.* *ff*
 num-bered with thy saints:..... in glo - or - ry — ev - er - last - ing,

S.2
f *cresc.* *ff*
 num-bered with thy saints:..... in glo - ry — ev - er - last - ing,

A.1
f *cresc.* *ff*
 num-bered with thy saints:..... in glo - or - ry — ev - er - la - ast - ing,

A.2
f *cresc.* *ff*
 num-bered with thy saints:..... in glo - or - ry — ev - er - la - ast - ing.

T.1
f *cresc.* *ff*
 num-bered with thy saints:..... in glo - ry — ev - er - last - ing,

T.2
f *cresc.* *ff*
 num-bered with thy saints:..... in glo - ry — ev - er - la - ast - ing,

B.1
f *cresc.* *ff*
 num-bered with thy saints:..... in glo - or - ry — ev - er - la - ast - ing,

B.2
f *cresc.* *ff*
 num-bered with thy saints:..... in glo - or - ry — ev - er - last - ing,

Red.
 sc.
f *cresc.* *ff*

179

mf ev - er - last *crescendo*

mf ev - er - last *crescendo*

mf ev - er - last *crescendo*

mf ev - er - last *crescendo*

mf ev - er - last *crescendo*

mf ev - er - last *crescendo*

mf ev - er - last *crescendo*

mf ev - er - last *crescendo*

mf *crescendo*

Red. sc.

Detailed description: This page of a musical score, numbered 38, contains measures 179 through 182. It features nine staves. The first eight staves are for vocal parts: Soprano 1 (S.1), Soprano 2 (S.2), Alto 1 (A.1), Alto 2 (A.2), Tenor 1 (T.1), Tenor 2 (T.2), Bass 1 (B.1), and Bass 2 (B.2). Each vocal part begins with a mezzo-forte (*mf*) dynamic and a *crescendo* marking. The lyrics 'ev - er - last' are written below the notes. The vocal lines are melodic and feature a variety of note values, including quarter, eighth, and sixteenth notes, with some slurs and ties. The final staff is a 'Red. sc.' (reducible score) for piano, consisting of two staves (treble and bass clef). It provides a harmonic accompaniment for the vocal parts, starting with a *mf* dynamic and a *crescendo* marking. The piano accompaniment includes chords and moving lines in both hands.

183 **senza rall**

S.1
— ing, *ff* ev - er - last - ing. —

S.2
— ing, *ff* ev - er - last - ing. —

A.1
— ing, *ff* ev - er - last - ing. —

A.2
— ing, *ff* ev - er - last - ing. —

T.1
— ing, *ff* ev - er - last - ing. —

T.2
— ing, *ff* ev - er - last - ing. —

B.1
— ing, *ff* ev - er - last - ing. —

B.2
— ing, *ff* ev - er - last - ing. —

senza rall

Red. sc.