

E.C.S. Choral Music, No. 2971

Commissioned by the Cathedral of Saint John the Divine, New York City

**Richard Felciano**

# TE DEUM

for three solo boy's voices, soprano, alto, tenor, and bass soloists,  
and mixed chorus of boys, women, and men  
with accompaniment of organ, piano, marimba and xylophone

E. C. Schirmer Music Company / 112 South Street / Boston, Massachusetts 02111

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## PERFORMANCE INSTRUCTIONS

Possible versions: 1. The original and preferred version utilizes three solo boys plus a chorus of boys, women, and men. 2. Women's voices may be substituted if boys are unavailable. 3. Three boys may sing the solo parts and women may sing all the chorus parts.

Where *state trumpet* is indicated, a fortississimo sound of trumpet quality is desired from the rear of the building. If no such stop exists in an antiphonal organ, three orchestral trumpets (or any multiple thereof) may play that part. An alternate part for three orchestral trumpets is indicated in small notes in the score. In places where no such notes exist, they should play the notes indicated for the state trumpet. The orchestral trumpet part is indicated at actual pitch.

About six sets of claves should be distributed to singers in soprano and alto sections.

Where different tempi occur simultaneously, they should be rigorously observed.

All staccato notes *very* short regardless of value. This holds for both voices and organ. The practice of lengthening final staccato notes in organ passages should be avoided.

Unless otherwise indicated, the three boys voices sing into the strings of an open grand piano on which the damper pedal is continuously depressed.

Ped.→ = hold pedal down *continuously*. Note that the damper pedal is held down continuously for most of the work; the only exceptions are marked \*(release) and *senza pedale*.

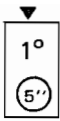
Tempo: ♩ = 60 unless otherwise indicated

A niente = until the sound dies away.

←\$ = first half of syllable only.

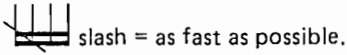
↓  
○ = TACET; stop a repeating passage.

\$→ = last half of syllable only.

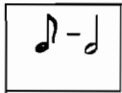
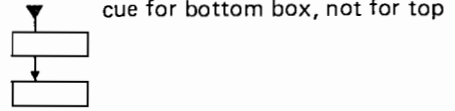
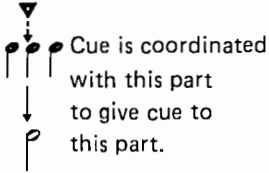


1° = section leaders sing material once on cue.  
 5'' = others in section sing material once any time within five seconds after cue.

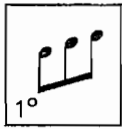
Accidentals apply to the note they precede and its immediate repetitions.



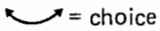
slash = as fast as possible.



= performed repeatedly by individual singers, constantly changing values between eighth and half notes, and leaving irregular pauses between repetitions. Do not coordinate.



= Section leader begins on cue; others follow one at a time. Continue previous material (or rest) until it is your turn to enter the box. Repeat until entering another box or otherwise directed. If sopranos and altos share a box, the soprano section leader begins, followed by the other sopranos; the altos then follow one at a time beginning with the section leader.



= choice

V = break (pause)



changing pitches as high as possible



double box = all singers in a given section are coordinated by section leader rather than by conductor; repeat until directed otherwise. Move to new box on first repetition after cue is given (section leader coordinate).



canon: II enters on third beat with first note of figure;  
 2X = each part sings the figure twice.

density ↘ = texture moves from thick to thin (less frequent entries) during allotted time.

Xylophone is played throughout with hard plastic mallets. Marimba is played throughout with soft yarn mallets except in the lowest octave where heavy yarn mallets should be used. The xylophone sounds an octave higher than written; the marimba sounds at written pitch.

All glissandi move *immediately* away from starting pitch.

To Alec Wyton

# TE DEUM

Richard Felciano

1 ← 4" → 2 ← 5" → 3 ← 4" → 4 ← 6" → 5

*attack sharply*  $mf$  \*  $1^{\circ}$   $1^{\circ}$   $1^{\circ}$   $f$

S Te (ay) De - um lau - da - mus:

A Te (ay) De - um lau - da - mus:

T Te (ay) De - um lau - da - mus:

B Te (teh) (ay) De - um lau - da - mus:

1" 2" 5"



*attacca: agile, crisp*

3 solo te Do-mi-num te Do - mi-num te Do - mi - num

treble te Do-mi-num te Do - mi - num te Do-mi-num

voices te Do-mi-num te Do-mi - num te Do-mi-num con-fi-te - mur.

← 4" →

\*abrupt cessation, almost like a glottal stop

chorus  
claves

6 ← 4'' → 7 ← 5'' → 8 ← 4'' → 9 ← 6'' → 10 *attacca*

*f* *mf* *mf* *mf* *f*

S  
Te ae - ter - num Pa - trem:

A  
Te ae - ter - num Pa - trem:

T  
Te ae - ter - num Pa - trem:

B  
Te ae - ter - num Pa - trem:

1° 1° 1° 1°

1'' 2'' 5''



*faster than before*  
*attacca:* ♩ = 75 (count ♩)

3 solo  
trebles

*f* *f* *f*

om - nis ter - ra (ah) om - nis ter - ra ve -  
om - nis ter - ra om - nis ter - ra  
om - nis ter - ra

11

3 solo  
ne - ra - tur.

trebles  
ve-ne ra-tur.

om-nis ter - ra ve - ne-ra - tur.

organ  
Flute or light Principal 8' only *mp*

organ enter approx. on 1st execution of this syllable

12

xylo. *ff*

(♩ = 60 - slower than 3 solo trebles)

mar. *mf*

organ  
*(mp) mf f* loud enough to cover marimba entry  
+ Prin. 8' + Reed 8'

13

2''

*in marimba tempo;  
i.e. slower than solo  
trebles.*

*\*divide 3 parts equally among available men.*

T  
Ti - bi om - nes An - ge - li:

B  
Ti - bi om - nes An - ge - li:

xylo.

mar.

org.  
light prin. 8' *f* *mf* 3

flutes 8'4'

ped.  
Bourdon 16' only and Contrabass  
*mf* should create beats

14

T  
ti - bi Coe - li et un - i - ver - sae Po - tes - ta - tes.

B  
ti - bi Coe - li et un - i - ver - sae Po - tes - ta - tes.

(gallery) State Trumpet

org.  
as before

*ossia:  
all orch. trumpets  
(make no attempt  
to synchronize)*

*ff*

3" to 15

15 16 17

S *f* Ti - bi Che - ru - bin et Se - ra - phin: *f* in - ces (s-s-s) sa - bi - li

A Ti - bi Che - ru - bin et Se - ra - phin: in - ces (s-s-s) sa - bi - li

all men niente *ff* stop hiss abruptly with tongue

s - s - s



18 19 20 21

3 solo *sempre* ♩ = 75

trebles San - ctus, San - ctus, San - ctus, UNISON, COORDINATED

UNISON, COORDINATED

S vo - ce pro - cla - mant *ff* San - ctus

A *ff* San - ctus

all men

s-s-s (hiss) conductor coordinate with hand motion

mar. TACET

mar. *fff* hard!

organ *pp* Flutes, Strings 8' only (behind voices)

\*emphasize consonant

8

3'' → 22 ← 1'' → 23 ← 1'' → 24 → 25

3 trebles

10

*f.*

San-ctus, San-ctus, San - ctus, San - ctus.

S

A

San - ctus

S & A

10

*ff*

San-ctus, San-ctus, San - ctus, San - ctus.

T

B

San - ctus, San - ctus

*f* San -

xylo.

mar.

organ

Full *ff*

chancel Trumpet 8'

T

B

San - ctus San - ctus San-ctus San-ctus

ctus San - ctus San-ctus San-ctus

mar.

state Tpt.

organ

*mp* Flutes, Strings 8'4'

ped.

*f*

\*orchestral trumpets synchronize.

Prin. 8'16'



26  
 3 solo trebles  
 TACENT  
 3 solo trebles move away from piano and into chorus

S  
 S & A  
 TACENT  
 ff Do-mi-nus De-us Sa-ba-oth;

A  
 ff Do-mi-nus De-us Sa-ba-oth;

T  
 San-ctus Do-mi-nus De-us Sa-ba-oth;

B  
 San-ctus

xylo.  
 rapid!  
 ff

organ  
 8', 4', 2' with mixt. or reeds  
 ff

ped.

27  
 Divide men into two groups, half of tenors and half of basses in each group.

28  
 13"  
 f  
 men I  
 Ple - ni sunt coe - li et ter - ra: ma -

♩ = 100  
 men II  
 f  
 Ple - ni sunt coe - li et ter - ra: ma - jes - ta - tis glo - ri - æ tu - æ.

♩ = 100  
 mar.  
 f

org.

\*a slight stress on the first note of each group; enunciate!

29

men I  
jes - ta - tis glo - ri - ae tu - ae.

piano

*fff* Ped. →

*♩* = 50

*martellato; lift hands immediately after striking*

30 ← 1" → 31 ← 5" →

S  
Te

A  
Te

organ

*fff* Full

*♩* = 60

*black & white wipe-cluster, ca. 1½ octaves; start descent with half-step movement.*

32

claves

*f*

2 soprano soli (women)

I *f* II

S  
A

glo - ri - o - sus: 2x

men II

A - pos - to - lo - rum cho - rus,

33 ← 4" → 34 ← 1" →

canon concludes

piano

*fff*

*brittle, senza ped.*

8<sup>va</sup>

segue

organ

*fff* Full

Full

35      36      37      38

← 5"      ← 2"      ← 4" →

clv. II

S  
Te

A  
Te

*f*      *f*      *fff*\*

\*like high-speed tape voices

TACENT

TACENT

xylo.  
mar.

*f*

$\text{♩} = 60$

piano

*fff* Ped. →

$\text{♩} = 50$

org.

*simile*

39      40

← 1"      ← 4"      ← 4" →

claves

S  
Te

A  
Te

*f*      *f*

2 soprano soli

Mar -

men I

lau - dat ex - er - ci - tus.

pno.

*fff* sempre ped. →

*mf* inside piano; center section; strum across strings in tenor range

organ  
prin. 8'4'2'

*mf* Prin. Reeds

$\text{♩} = 60$

3

41

S  
 II  
 ty - rum can - di - da - tus: 1x

segue: next cue immed.  
 after soli complete figure.

42

♩ = 50

piano  
*fff*  
 Ped. →

43

S  
*f*  
 ⊗ gliss.  
 R - R - R

A  
 ⊗ gliss.  
 R - R - R

tongue trill

1" 3"

org.  
 Prin.  
 8'4'2'

*mf* 3 + +  
*f ff*  
 Prin. Reeds

44 45 46 47

S  
*fff* Te *solo f* per or - bem ter - ra - rum:

A  
*fff* Te *solo f* per or - bem ter - ra - rum:

men II  
 san - cta con - fi - te - tur Ec - cle - si - a.

xylo. TACET

mar.

piano  
*fff* martellato, sempre pedale

org.  
*fff* full

1" 4" 3"

48 49 50 51 52 53

1'' 2'' 1'' 3'' 6''

S  
A  
T  
B

claves *f*  
claves *f*

Pa - trem:  
Pa - trem:  
Pa - trem:  
Pa - trem:  
Pa - trem:

mar.

*piano pedal*

organ *full* *ff* State Trumpet

TACET



54 55 56

4'' 4''

S  
A  
T  
B

im - men - sae  
Ma - jes - ta - tis;

im - men - sae  
Ma - jes - ta - tis;

im - men - sae  
Ma - jes - ta - tis;

im - men - sae  
Ma - jes - ta - tis;

org.

*ossia:*  
orchestral trumpets  
(synchronize)

57 ← 4" → 6" → 58

♩ = 50  
*mp* *gently*

T  
 u (oo) um (oom)

St. Tpt.

org. *fff* 3  
*mp* + + - + - - etc.

continue irregular staccato alternations

8' only flutes or principals:  
 each note a different timbre from the previous one. On a 3-manual instrument, one timbre per manual. Change manuals constantly; vary order of change.

ossia:

*ff* orch. tpts., unison

ossia:  
 or-  
 chestr  
 al  
 trum-  
 pets  
 (syn-  
 chronize)

59

S  
 u um  
*p*

A  
 u um  
*p*

constant choice of phonemes; leave irregular silences of 1"-3" between phonemes

T  
 Ve - ne - ran - dum tu - um: ve - rum, et u - ni C um  
 \* x

clap sing

B  
 one bass singer: whistle simply, non vib.; non gliss.; articulate each note

\*pronounce consonants with great emphasis when in bold-face capitals.

60

S

A

*poco f*

T

Fi-li-um;

*mp*

Sanc - tum quo - que Pa - ra - cle -

B

(one singer: whistle)

xylo.

*f*

org.

*p* mixed cluster

String celeste 8' or 8'4'



T

tum: Spi - ri - tum.

*mf* solo tenor one breath

Tu rex glo - ri-ae: Chris - te

xylo.

*f*

organ

Str. Cel. *p* mixed cluster both forearms

soft flues 8'16'

61

*soprano solo* *mf*

S

Tu Pat-ris sem - pi - ter -

S

A

u us same; these notes

*(solo)*

T

8

mar.

*mp* *mf*

org. Flutes 8'4'

softer 8' voice support: Str. or Fl. *pp*

62

*subito secco, poco f.*

S

nus: es Fi - li - us.

*sempre p.*

S

A

u um same; these notes

*baritone solo* *mf*

B

Tu

piano

*senza pedale* *mf*

7

org. *mp* Fl. 8'2'



*(solo)*

B

ad lib - e - ran - dum - sus-cep-tu-rus ho-minem: non horru-is - ti Virginis

org.

63

*subito secco, poco f*

64

65

66

*(solo)*

B

u - te - rum. Tu de-vic - to mor-tis a - cu - le - o

mar.

*in tempo colla voce* ♩ = 100

glo - ri - a, glo-ri-a

piano

*ff* ped. →

org.

1'

*all trebles (others continue as at 62)*

67 *poco f*

all bars.

all treble voices

68 *f*

glo-ri - a Patris, glo-ri-a, glo - ri-a Pat-ris

a - pe - ru - is - ti cre - den - ti - bus reg - na coe - lo - rum

pno.

org.

ped. *mf*  $\text{♩} = 60$

2''

69 *mf*  $\text{♩} = 50$  *slowly* *div.*

all men

T & B Tu ad dex - te - ram De - i se - des: in

70 *f*

all treble voices

glo - ri - a Patris, glo - ri - a, glo - ri - a Patris,

pno. *mf*  $\text{♩} = 60$  *ff* *ff*

mar. *p*  $\text{♩} = 50$

org. *mf*  $\text{♩} = 50$  (Ped. always depressed) *light reeds 8'*

71

← 2" →

treb. *f* <sup>1<sup>o</sup></sup> *x*

glo - ri - a nu - me - ra - ri glo - ri - a, glo - ri - a Pa - tris, glo - ri - a nu - me - ra - ri

S & A

*Trebles enter one at a time, followed by women in like manner (first S then A); women continue 62 material until their respective entries into this box. ▼ Material should overlap. x = point at which next singer enters.*

T *f* *legato, dolce*

Te er - go

B *ff* *broadly* *secco*

Ju - dex cre - de - ris:

mar.

pno. *ff* (*pedal always down*) *f*

org. *prin., mixt.* *secco* *f* *broadly*

T  
8  
quae sumus                      fa-mu-lis                      tu-is sub-ve-ni,

B  
es - se ven - tu - rus.

pno.  
*f sempre*                      *ff*

org.  
Prin. 8'4"  
Fl. cel.  
*mf dolce*

ped.  
3  
*ff*  
reeds, 16'8"  
but quick speech

Ped. →

+\* →

\*add as necessary to support voices but always softer than them.

one singer with claves:  
 continue singing figure  
 in previous box; strike  
 claves *f* once each time  
 you begin a repetition of  
 the figure

T  
 8 quos pre-ti - o - so san-qui - ne re-de

B  
*ff* E - ter - na fac cum Sanc -

pno.  
 ♩ = 50

org.

ped.

reeds, Prin. 16'8"

73

74

15''-30''

**\*ENTIRE CHORUS**  
*\*except the one singer playing claves, who continues previous figure: divide into three equal groups which enter canonically at the points indicated and reiterate until the next cue.*

I II III  
 glo - ri - a nu - me - ra - ri.

T  
 8 mis - ti.

B  
 tis tu - is: in

xylo.  
 mar.  
 mp

org.

ped.

75 ← 5" → 76 ← 3" → 77 ← 5" →

all parts stop when interrupted by state tpt.

oh ah

once "fall away" at random in downward gliss. as though the ground were suddenly cut from beneath them and they found themselves hurtling downward. Simulate cries and muffled screams.

singer

each

density

pno. release pedal

xylo. TACENT

mar. TACENT

State Tpt.

org. *ossia: orchestral tpts. in unison, non dim.*

re-enter inaudibly *ppp* at will during this time span

S & A Sal (ah)

(sempre *ppp*)

N.B. If orchestral trumpets are unable to sustain: the indicated *Bb fff non diminuendo* for the durations indicated in all three subsequent entries (75, 79, 83), then the following directions pertain in all three instances: all orchestral trumpets enter in unison *fff*, then make slow, irregular diminuendos and crescendos. Do not synchronize after entry. Stop abruptly where the State Tpt. is to stop.

78 ← 8" → 79 ← 3" → 80 ← 3" → 81 ← 4" →

*each singer individually. wail: gliss. one-half step above and below, returning always to and pausing a second on the B $\flat$*

S & A

(State Tpt.)

org. *mf* ossia: *orchestral trumpets in unison, non dim.*

ped. *Prin. Flutes 16'8"  $\flat\flat$  (lots of air in the attack) *mf**

82 ← 6" → 83 ← 3" → 84 ← 6" →

*each singer individually. wail: slow gliss. as low as possible. max. range: minor third*

*ppp*

T & B

vum (oo)

mar. *play *ff* ascending grace note figures, leaving irregular pauses between; change pitches constantly; start at bottom of range and proceed higher; do not exceed given range; continue until next cue*

pno. (senza pedale) *play *ff* ascending grace note figures, leaving irregular pauses between; change pitches constantly; start at bottom of range and proceed higher; do not exceed given range; continue until next cue*

(State Tpt.)\*

org. *LH: play ascending grace note figures, leaving irregular pauses between; change pitches constantly; start at bottom of range and proceed higher; do not exceed given range; continue until next cue*

\*orchestral trumpets in unison, non dim.  
 † *mp* - *mf* chifty Flutes or light Principals 8'(4')



85 ← 3" ← 86 ← 4" ← 87 ← 12" ← 88

*enter inaudibly*

*each singer individually. wail: gliss. half step, whole step, or minor third above B $\flat$  and back, always pausing a second on B $\flat$*

*return to B $\flat$ ; sustain*

*ppp* *sempre ppp*

S & A

fac (ah)

mar. TACET

pno. TACET

org. LH TACET

*solo mf*  $\text{♩} = 56$

A Sal. vum.

(b) *ppp* *chorus sempre legato, stagger breathing*

S & A fac pop-u-lum Do - mi - ne,

A *(solo)* tu - um et be - ne - dic

*gl.* *gl.* *secco*

*pp (a little more)*

S - hae-re-di - ta - ti Et re - ge e - os et ex - tol - le il - los

A - hae-re-di - ta - ti Et, et,

A *(solo)* tu - ae.

3 solo trebles  
return to  
piano strings

S  
us-que in ae - ter-num. Per singu-los di - es: \_\_\_\_\_

A  
et \_\_\_\_\_

T *p dolce*

be - ne - di -

pno.

*mp*

*ad. → a niente*

flute 8'4' or 8'4'2'

org.

*mp*

*pp*

str. 8'

*♩ = 40*

3



T  
ci - mus te, \_\_\_\_\_ be - ne - di - ci - mus te. Et

org. *legato*

(Str.)

ped. *ped. light 4' solo reed p (foreground)*

*faster*  
♩ = 60  
*secco*

T  
8  
lau-da-mus                      No-men

mar. *p*

pno. *pp* *senza pedale*

org. *Flutes or light Prin. mp but audible*

ped. *(must be at voice pitch)*

T  
8  
tu-um in                      sae - cu-lum:                      et in                      sae-cu-lum

mar. *mp*

pno. *knuckles or three finger tips on sound board* *f* *inside piano* *f* *with 2 plastic sticks (mallet handles) in alto-tenor range*  
*senza ped.*

org.

ped. *(b)*

89

(♩ = 60)

3 solo  
trebles  
(into  
piano)

*f* Dig-na - re, Do-mi - ne, di - e is - to:  
*f* Dig - na - re, - Do - mi - ne, di -  
*f* Dig-na - re, Do-mi - ne,

T  
8 sae - cu - li

mar.  
senza batutta - broadly

pno.  
damper ped. depressed continuously →

org.  
+ String 8'

ped.



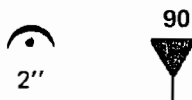
(moan) gliss. si - ne pec - ca - to nos  
 3 solo (moan) gliss. e is - to: si - ne pec - ca - to  
 trebles (moan) gliss. di - e is - to: si - ne pec - ca

3 solo trebles

cus - to - di - re.

nos\_ cus-to - di - re.

to



B

♩ = 50  
mp (moan)

Mi - se - re -

♩ = 50

org. mp montre 16' only

5



B

secco

3

91

re nos - tri, Do - mi - ne



pno. mp (pedal always depressed)

(strike sharply - bells)\*

org. mp

Flute or Prin. 8' only

3

5

\*with plastic sticks: slowly at random on lowest (wound) strings

92

♩ = 50 *f*    ♩ = 60 (*faster*)

3 solo trebles (unis.)

Do - mi-ne, Do-mine, Do - mi-ne, non - con-fu (n) dar

A ♩ = 50 *mp*    3    *sempre* ♩ = 50

Fi - at mi-se-ri-cor-dia tu - a sup-er nos:

pno. *mp* (keyboard) LV    *senza misura; slowly*    *mp*

*inside piano, as before (lowest strings)*

org. ♩ = 50    3

*mf*

Flute or Prin. 8'



T ♩ = 50 *mp*

8 quem-ad-mo-dum spe-ra-vi mus \_\_\_\_\_ in te. In

pno. *mp* (keyboard)

(Ped. →)

org. 8' Reed only (foreground)

(man.) *mf*

3 solo trebles  
(unis.)

mf

non \_\_\_\_\_ con-fun-dar in ae - ter - num.

T

8

te, Do-mi - ne, \_\_\_\_\_ spe - ra - vi: \_\_\_\_\_

org.

Flutes

mp

softer registration

p

3 solo trebles

mp

p

non con - fun - dar non non no\*

pno.

Ped.

a niente

org.

softest regist. (but clear articulation!)

pp

\*omit final consonant

San Francisco, 1974  
duration ca. 14 min.

PERCUSSION (one player)

# Te Deum

Richard Felciano

Marimba: written at pitch. Use soft yarn marimba mallets throughout (in the lowest octave only, heavy yarn mallets should be used).

Xylophone: written one octave below pitch. Use hard plastic mallets throughout.

♩ = 60

12

*ff brittle*

Xylophone

Marimba

*mf mellow mf*

ca. 1'

Marimba

19

Chorus: hisses

**TACET**



20 21 22 23 24

Xylo.

Mar.

*fff*  
*hard!*

Mar.

3 3 3 3 3

Xylo.

*rapid!*

2 3

*ff*

27

Mar.

$\text{♩} = 100$

*f*

ca. 1'

37

Xylo.

$\text{♩} = 60$

(with high-speed voices)

*f*

Mar.

*f*

ca. 42''

47

per \_\_\_\_\_ or - bem

ca. 20"

Mar. (with soprano solo)

*f*

Chorus, Claves, Organ

52

TACET

ca. 1'12"

Ten: Fi-li-um;

Xylo. = 50

*f*

3

Xylo. 3 Mar. 5

*mf*

63 *f* ca. 2" 64 ca. 22"

Bass solo:

non hor - ru - is - ti Vir - gi - nis

70

Mar. u-ter-um

In tempo colla voce ♩ = 100

*mf*

ca. 48"

*p*

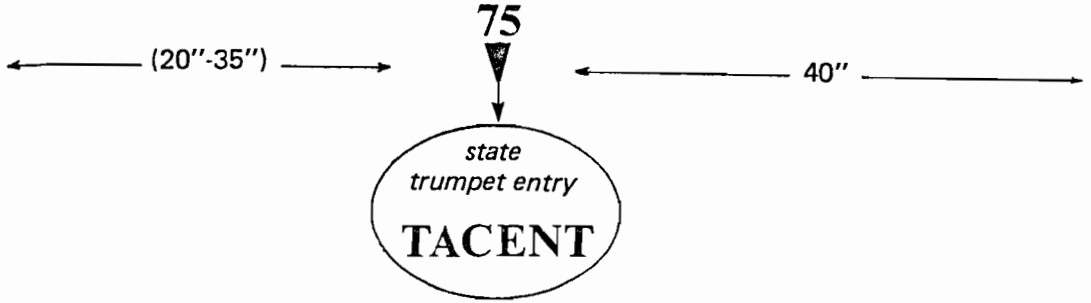
(ca. 48")

Mar.

Xylo. *f*

(Mar.) *mp*

20"-35"



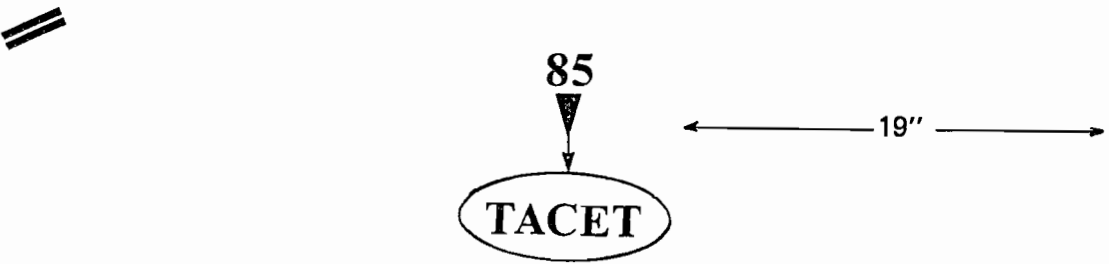
(82 = men moan;  
83 = state trumpet)

84

6''

Mar.

*Play ff ascending grace note figures, leaving irregular pauses between; change pitches constantly; start at bottom of range and proceed higher; do not exceed given range; continue until next cue.*



88

Mar.

♩ = 56

16

Faster  
♩ = 60

Tenors:

lau-da-mus

No-men

1

*p*

*mp*

89

(Mar.)

2

*f*

*senza batutta—broadly*

*tacet al fine*

