

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.

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. *mf*

35

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

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

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

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

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

Detailed description of the musical score: The score is for page 40 of a piece. 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 'Red. sc.' (Reduced score) section at the bottom. The music is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The tempo is marked 'ff' (fortissimo). The lyrics are: 'Ho - ly, Ho - ly, Ho - ly:..... Lord God of Sa - ba - oth; Heav'n and earth are full of the'. The vocal parts S.1, S.2, A.1, and A.2 are mostly silent, indicated by rests. The vocal parts T.1, T.2, B.1, and B.2 have melodic lines with triplets and other rhythmic figures. The 'Red. sc.' section provides a piano accompaniment for the vocal parts, featuring complex rhythmic patterns and triplets.

47

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

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

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

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

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

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

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

B.2
Ho - ly, Ho - ly, Ho - ly: 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

Detailed description of the musical score: The score is for page 66 and consists of nine staves. The first four staves are for Soprano (S.1, S.2) and Alto (A.1, A.2) voices, each with the lyrics 'praise thee: —' and 'The' at the end. The next four staves are for Tenor (T.1, T.2) and Bass (B.1, B.2) voices, with the lyrics 'the good - ly fel-low-ship of the Pro-phets praise thee:'. The final staff is a reduced score (Red. sc.) for piano. The music is in a key with one sharp (F#) and a 3/4 time signature. Dynamics include *mf* (mezzo-forte) and accents (>). There are triplets in the tenor and bass parts. The tempo is indicated by a '7' in a circle above the first measure of each vocal line.



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.



mf

78



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

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

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

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

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

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

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

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

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

Red. sc. *mp* *poco cresc.*

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 enter in measure 103 with the lyrics 'Com - for - ter, the Ho - ly Ghost.' and continue through measure 107. The piano accompaniment provides harmonic support, with a dynamic marking of *p* (piano) throughout. The score includes various musical notations such as slurs, ties, and fermatas.

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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
e - ver - last - ing Son of the Fa - ther. *mf* When thou

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.

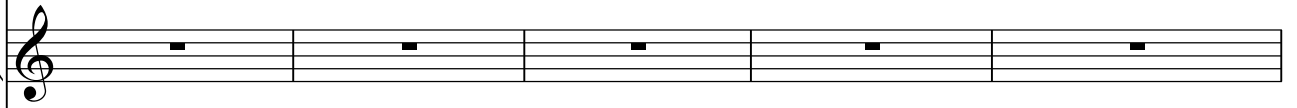
B.1
e - ver - last - ing Son of the Fa - ther. *mf* When thou

B.2
e - ver last - ing Son of the Fa - ther.

Red. sc.
mf

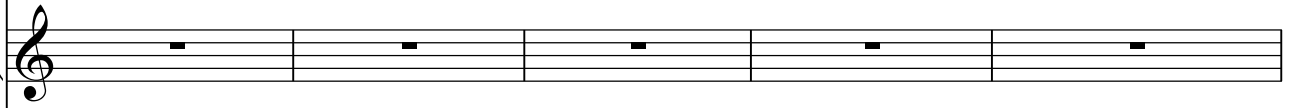
120

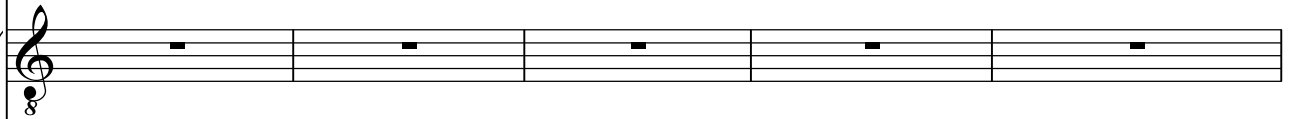
S.1  *mf*
 took-est up - on thee to de - liv - er man, thou didst not ab - hor the

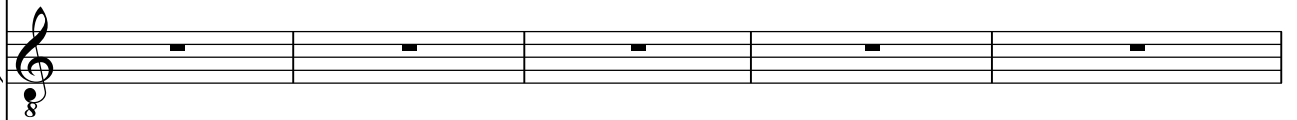
S.2 


Semi-chorus

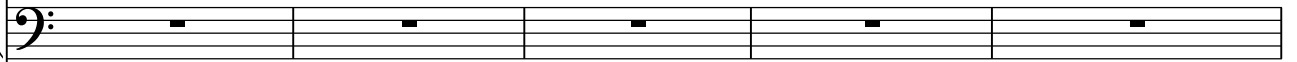
A.1  *mf*
 When thou took - est up - on thee to de - liv - er man: — thou didst


A.2 

T.1 

T.2 

B.1 
 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.

Detailed description of the musical score: The score is for page 26, measures 125-128. It is written for SATB choir and keyboard. The vocal parts are 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). The keyboard part is labeled 'Red. sc.'. The lyrics are: S.1: 'Vir - gin's womb.'; A.1: 'not ab - hor the Vir - gin's womb.'; A.2: 'When thou hadst'; B.1: 'hor the Vir - gin's womb.'; B.2: 'When thou hadst o - ver - come'. The music includes various dynamics such as 'f' (forte) and 'Full' (full voice). There are also accents and slurs. The time signature changes from 2/4 to 3/4 in measure 127. The keyboard part has a 'Red. sc.' (Reducido) section.

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.

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 *mf* thou didst
 A.2 *mf* thou didst
 T.1 *ff* shar-ar-arp-ness
 T.2 *ff* shar-ar-arp-ness
 B.1 *ff* shar-ar-arp-ness of death, death, death: *mf* thou didst
 B.2 *ff* shar-ar-arp-ness of death, death, death: *mf* thou didst
 Red. sc. *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**

S.1
right hand of God: *ff* Glo - ry of the Fa - ther._____

S.2
right hand of God: *ff* in the Glo - ry Fa - ther._____

A.1
right hand of God: *ff* in the Glo - ry_____ of the Fa - ther._____ *f* We

A.2
right hand of God: *ff* in the Glo - ry_____ of the Fa - ther._____ *f* We

T.1
right hand of God: *ff* in the Glo - ry of the Fa - ther._____ *f* We

T.2
right hand of God: *ff* in the Glo - ry of the Fa - ther._____ *f* We

B.1
right hand of God: *ff* Glo - ry Fa - ther._____

B.2
right hand of God: *ff* Glo - ry Fa - ther._____

Red. sc.
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 consists of nine staves. The top six staves are for voices: Soprano 1 (S.1), Soprano 2 (S.2), Alto 1 (A.1), Alto 2 (A.2), Tenor 1 (T.1), and Tenor 2 (T.2). The next two staves are for Basses: Bass 1 (B.1) and Bass 2 (B.2). The bottom two staves are for the Red. sc. (Reduction score). The music is in 4/4 time, with a 3/4 time signature change in the second measure of each staff. The key signature has one sharp (F#). Dynamics include *mp cresc.* and *mp cresc.*. Lyrics are provided for each vocal part.

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

This musical score is for a SATB choir and piano accompaniment, covering measures 179 to 182. The score is written in 4/4 time and features a key signature of one sharp (F#). The vocal parts (Soprano 1 & 2, Alto 1 & 2, Tenor 1 & 2, Bass 1 & 2) all sing the lyrics "ev - er - last" across the four measures. The piano accompaniment (Red. sc.) provides harmonic support. The dynamics are marked *mf* (mezzo-forte) at the beginning of each measure and *crescendo* throughout the phrase. The vocal lines are marked with a slur over the entire phrase. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment.

S.1 *mf* ev - er - last *crescendo*

S.2 *mf* ev - er - last *crescendo*

A.1 *mf* ev - er - last *crescendo*

A.2 *mf* ev - er - last *crescendo*

T.1 *mf* ev - er - last *crescendo*

T.2 *mf* ev - er - last *crescendo*

B.1 *mf* ev - er - last *crescendo*

B.2 *mf* ev - er - last *crescendo*

Red. sc. *mf* *crescendo*

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. —

Red. sc.
senza rall