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118: I. Te Deum

~~(Hymne) Te Deum, Op.~~

~~22, H 118: V. Te ergo~~

~~quaesumus Te Deum,~~

~~Op. 22, H 118: IV.~~

~~Christe, rex gloriae Te~~

~~Deum, Op. 22, H. 118:~~

~~VI. Judex crederis~~

~~(Hymne et pri è re) Te~~

~~Deum, Op. 22, H 118: I.~~

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Faure's Requiem Op. 48  
Complete (Best  
Recording) Te Deum Te  
Per Orbem, from Te  
Deum by Ludvig Nielsen  
Bruckner - Te Deum  
Benjamin Bernheim sings  
“ Te ergo quaesumus ”  
(Pri è re) from Berlioz ’

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Collegium Regale  
(Herbert Howells)

Requiem Berlioz/ Royal

Albert Hall/ sir Colin

Davis ~~Berlioz: Grande~~

~~Symphonie fun è bre et  
triomphale / Rattle~~

~~Berliner Philharmoniker~~

Te Deum, Op. 22, H.

118: Pr é lude

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Berlioz - Te Deum Op.

22

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Te Deum, Op. 22, H.

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118: III. \ "Dignare  
Domine\ "

Te Deum, Op. 22, H 118:

III. Dignare Te Deum,  
Op. 22, H. 118: IV.

\ "Christe, Rex gloriae\ "

~~Te Deum, Op. 22, H.~~

~~118: I. Te Deum~~

~~laudamus Te Deum, Op.~~

~~22, H. 118: IV. Christe,~~

~~rex gloriae (Hymne) Te~~

~~Deum Op22 H 118~~

The Te Deum (Op. 22 /

H.118) by Hector Berlioz

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(1803 – 1869) was completed in 1849. Like the earlier and more famous Grande Messe des Morts, it is one of the works referred to by Berlioz in his Memoirs as "the enormous compositions which some critics have called architectural or monumental music."

~~Te Deum (Berlioz)~~



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La primera

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Deum de Berlioz se

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1855, en la iglesia de Saint-Eustache en París. Te Deum Op. 22 / H.118:  
1.- Te ...

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Title Composer Berlioz,  
Hector: Opus/Catalogue  
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118 ; Œuvre 22 I-  
Catalogue Number I-  
Cat. No. IHB 61  
Movements/Sections

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Mov'ts/Sec's: 7  
movements: I. Te Deum  
laudamus (Hymne) II.  
Tibi omnes (Hymne) III.  
Dignare (Pri è re) IV.  
Christe, rex gloriæ  
(Hymne) V. Te ergo  
quæsumus (Hymne)  
VI. Judex crederis  
(Hymne et Pri è re)

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the enormous

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- 4, 2+2, 6, 2, timpani,  
percussion, 12 harp,  
organ, strings (2.2.1.1.1),  
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Completed in 1849, the  
Te Deum, like the earlier  
and more famous

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Grande Messe des Morts, is one of Berlioz's self-described "architectural" works. While the orchestral forces required for the Te Deum are nowhere near as massive as huge as those for the Requiem, the work does call for an organ which can compete on equal terms with the rest of the orchestra. It lasts approximately fifty

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minutes and derives its text from the traditional Latin liturgical form, though Berlioz made some changes to the word order for dramatic purposes. The instrumental Prelude and Marche are seldom performed in concert. Berlioz's dramatic work premiered on April 30, 1855 at the glise de Ste. Eustache in Paris with a



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combined force of some 900 musicians, chorus and soli under the composer's direction.

The vocal score presented here is the piano reduction by C. A. Barry that was prepared some thirty years after the premiere and issued in London by Novello.

Barry's vocal score was itself re-engraved by G. Schirmer of New York

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early in the 20th century,  
which is the basis for the  
present digitally-

enhanced reprint. With  
added measure numbers  
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match the widely public  
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orchestral material now  
available, this large

format vocal score will be  
a welcome addition for  
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This book is an analytical and critical study of Berlioz's unique musical style. It does not undertake to analyse all his works, but rather to separate characteristic elements and observe them in action. Berlioz's writings and those of his critics are called upon to help focus the discussion. Part I includes material on the sources of

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Berlioz's idiosyncrasy and a discussion of fundamental pitch elements. Part II pursues this discussion into textural, contrapuntal and orchestral features, and considers melody and rhythm. Part III deals with whole musical forms, vocal and instrumental. The book includes copious musical illustration, much of it

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analytical reduction, and the expressive purpose of the features analysed is fully considered. The conclusion is that Berlioz's musical language is inescapably peculiar, though not necessarily inept; features which seem inexplicable in the light of compositional theory nearly always contribute to the musical and

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expressive exactness of communication.

This text serves as a field guide to the principal choral-orchestral repertoire of the nineteenth century. It provides conductors with the information they will need to make programming decisions, and it provides scholars with a starting point for

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research on these works.

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Offering comprehensive coverage of classical music, this guide surveys more than eleven thousand albums and presents biographies of five hundred composers and eight hundred performers, as well as twenty-three essays on forms, eras, and genres of classical music. Original.



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persons, places, technical terms, and institutions of Romantic music. This book is a vital reference tool for students and teachers of music history, students and teachers and above all for lovers of Romantic music.

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of choral orchestral works from 1600 to the present. Synthesizing Jonathan Green ' s earlier six volumes on this repertoire, this edition updates and adds to the over 750 oratorios, cantatas, choral symphonies, masses, secular works for large and small ensembles, and numerous settings of liturgical and biblical

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texts for a wide variety of vocal and instrumental combinations. Each entry includes a brief biographical sketch of the composer, approximate duration, text sources, performing forces, currently available editions, and locations of manuscript materials, as well as descriptive commentary, discography, and

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bibliography. Unique to this edition are practitioner's evaluations of the performance issues presented in each score. These include the range, tessitura, and nature of each solo role, and a determination of the difficulty of the choral and orchestral portions of each composition. There is also a

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description of the specific challenges, staffing, and rehearsal expectations

related to the

performance of each

work. Choral-Orchestral

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Conductor's Guide is an

essential resource for

conductors and students

of conducting as they

search for repertoire

appropriate to their

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their ensembles.

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This is the first full-length musical study of Berlioz to take into account the rediscovered Messe solennelle. Julian Rushton discusses all aspects of his work, without undue emphasis on a few more popular pieces. The first section consists of a comprehensive

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biography of Berlioz's musical works, tracing shifting patterns of productivity, approaches to genre, and the contrast between works which are aesthetically progressive or retrospective. The author then considers aspects of Berlioz's musical style, building upon earlier studies by the author and other recent scholarship. The



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final section offers a more substantial analysis of selected passages and an overall critical assessment.

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