

# IN GLORY EVERLASTING

## (THE TE DEUM LAUDAMUS)

SATB and piano, optional string quartet

David von Kampen

Duration: c. 14'

**SATB and Piano Score**

*(Full score and string quartet parts sold separately)*



## **1. We Praise You, O God**

We praise You, O God, we acknowledge you to be the Lord.  
All the earth now worships You, the Father everlasting.  
To You all angels cry aloud, the heavens and all the powers therein.  
To You cherubim and seraphim continually do cry:  
Holy, holy, holy; Lord God of hosts;  
Heaven and earth are full of the majesty of Your glory.

## **2. The Glorious Company of the Apostles**

The glorious company of the apostles praise You.  
The goodly fellowship of the prophets praise You.  
The noble army of martyrs praise You.  
The holy Church throughout all the world does acknowledge you:  
The Father of an infinite majesty;  
Your adorable, true, and only Son;  
Also the Holy Ghost, the Comforter.  
You are the King of glory, O Christ;  
You are the everlasting Son of the Father.

## **3. When You Took Upon Yourself**

When You took upon Yourself to deliver man,  
You humbled Yourself to be born of a virgin.  
When You had overcome the sharpness of death,  
You opened the kingdom of heaven to all believers.  
You sit at the right hand of God in the glory of the Father.  
We believe that He will come to be our Judge.

## **4. We Therefore Pray You**

We therefore pray You help your servants,  
whom You have redeemed with Your precious blood.  
Make them to be numbered with Your saints in glory everlasting.

**David von Kampen (b. 1986)** is a composer based in Lincoln, Nebraska. David's creative work spans a wide variety of genres and styles, including jazz, choral music, hymnody and liturgy, solo voice, chamber music, and musical theater. He holds a Doctor of Musical Arts degree from the University of Kansas, and Master's and Bachelor's degrees from the University of Nebraska. He has studied composition with James Barnes, Dan Gailey, Forrest Pierce, Eric Richards, and Randall Snyder.

David is a six-time Downbeat Award winner in graduate-level jazz writing categories, a three-time winner of the Vancouver Chamber Choir Young Composers Competition, and was named the MTNA Distinguished Composer of the Year for his song cycle "Under the Silver and Home Again." He has been among ten winners of the ORTUS International New Music Competition, the recipient of an ASCAP Young Jazz Composer award, winner of the San Francisco Choral Artists New Voices Project, winner of the National Band Association's Young Jazz Composers Competition, and received Honorable Mention in the New York Youth Symphony First Music Commissions. "Puddin' and the Grumble," David's original musical with playwright Becky Boesen, was one of seven finalists for the Richard Rodgers award.

David has over 60 choral and instrumental compositions and arrangements published with Walton Music, G. Schirmer, Hal Leonard, Concordia Publishing House, Pavane Publishing, UNC Jazz Press, Graphite, MusicSpoke, and others. His music has been performed by the KHORIKOS Vocal Ensemble, the L.A. Choral Lab, KC VITAs Chamber Choir, the Taiwan Youth Festival Chorus, San Francisco Choral Artists, the U.S. Army Blues Jazz Ensemble, the Vancouver Chamber Choir, and by collegiate, all-state, high school, and church ensembles throughout the United States and internationally.

David is currently a lecturer of music theory and literature at the University of Nebraska, where he directs the Jazz Orchestra and Jazz Singers. He also teaches applied composition at Concordia University, Neb., and serves as Music Coordinator for Sanctuary Worship at Christ Lutheran Church in Lincoln. David is a member of ASCAP, the Jazz Education Network, and the American Choral Directors Association. He is active as a conductor and pianist, and as a clinician for vocal and instrumental ensembles. He lives in Lincoln with his wife Mollie and two daughters.

For the Minnesota Valley Chorale of Mankato, Minnesota, on the occasion of its 40th anniversary.  
Dr. Eric Harstad, director

# IN GLORY EVERLASTING

For SATB, Piano and String Quartet

## 1. We Praise You, O God

David von Kampen

Smooth and Steady ♩ = 98

*p* (altos only)

Soprano  
Alto

Tenor  
Bass

We praise You, O God,

*p* (tenors only)

*p*

pedal with harmony

6

SA

we ac - knowl - edge You \_\_\_\_\_ to \_\_\_\_\_ be the Lord.

TB

**PERUSAL**

11

(12)

SA *mp* *mf* *mp*

We praise You, O God, we ac -

TB *mp* *mf* *mp*

16

SA knowl - edge You \_\_\_\_\_ to \_\_\_\_\_ be the Lord.

TB

(21) *mf full* *mp* (25)

SA *mf full* All the earth now wor - ships You, the Fa - ther ev - er - last - ing.

TB *mf* To You all an - gels

26 *rit.* -----

SA -----

TB *f* *p* cry a - loud, the heav'ns and all the powers there - in. -----

*f* *rit.* *8vb* -----

31 *a tempo, pushing forward*

SA *p*  
To You \_\_\_\_\_ cher - ub-im and ser-aph-im con -

TB

*p pushing forward*

36 *p* 39 *mp* (altos only) SA  
tin - ual-ly **PERUSAL** ly, Ho -

TB *mp* (tenors only)

*mp molto legato*

42

SA  
- - - ly, *mp* Lord God

TB  
Ho - - - - - ly; Lord

*poco rit.* ----- (50) Broadly, slower

47 *mf* *f* *ff*

SA  
of hosts; Heav - - - en and earth

TB  
God of hosts; *f* *ff*

*poco rit.* *broadly*

*mf* *f* *ff*

ped. -----

52 *f* *mf* *rit.*

SA are full of the maj - es - ty of Your glo - ry,

TB are full of the ma - - jes - ty of Your glo - ry,

58 **Tempo I** ♩ = 98

*mp*

SA of Your glo - ry, of

TB of Your glo - - - - ry,

*mp*

*Tempo I*

63 Your glo - ry, of Your  
your glo - - - - ry.

68 *rit.* ----- (70) *a tempo* *p* (altos only)  
glo - - - - ry. Heav - - - en and  
*p* (tenors only)

73

SA  
earth are full of Your glo - ry, are

TB

# PERUSAL

78

SA  
full of Your glo - ry, are full of Your

TB

*pp*

*pp*

*pp*

82

SA  
glo - ry.

TB

*rit.*

*rit.*

*mp* *mf* *mp* *attacca*

# 2. The Glorious Company of the Apostles

David von Kampen

Freely ♩ = 72

*mp*

Soprano  
Alto

The glo - ri - ous com - pa - ny of the a - pos - tles praise You. \_

Tenor  
Bass

*mp* (tenors only)

3

*(altos only)*

SA

The good - ly fel - low - ship\_ of the proph-ets praise You. \_

TB

*TB*

5

SA *p*

The no - ble ar - my of mar tyrs praise You.

TB *p*

mar - tyrs *p*

9 Flowing ♩ = 120

SA *mp*

The ho - ly Church through - out all the

TB

*mp* flowing

12

SA world does ac - knowl-edge You, \_\_\_\_\_ does ac -

TB \_\_\_\_\_

*mf*

Detailed description: This system covers measures 12 to 14. The Soprano (SA) and Tenor Bass (TB) vocal staves are shown. The SA part has lyrics: "world does ac - knowl-edge You, \_\_\_\_\_ does ac -". The TB part has a rest in measure 12 and 13, then enters in measure 14 with a triplet of notes. The piano accompaniment consists of a right-hand staff with a triplet of eighth notes in each measure and a left-hand staff with a sustained bass line. Dynamics include *mf* and *mf* TB.

15

SA knowl-edge You, \_\_\_\_\_ the ho \_\_\_\_\_ ly

TB \_\_\_\_\_

*mp*

17

*mf* *mp*

Detailed description: This system covers measures 15 to 17. The SA part has lyrics: "knowl-edge You, \_\_\_\_\_ the ho \_\_\_\_\_ ly". The TB part has a triplet of notes in measure 15 and rests in measures 16 and 17. The piano accompaniment continues with triplets in the right hand and a sustained bass line in the left hand. Dynamics include *mp* and *mf*. A circled measure number 17 is present above the piano staff.

18

SA Church through out all the world \_\_\_\_\_ does ac -

TB \_\_\_\_\_

Detailed description: This system covers measures 18 to 20. The SA part has lyrics: "Church through out all the world \_\_\_\_\_ does ac -". The TB part has a rest in measure 18 and 19, then enters in measure 20. The piano accompaniment continues with triplets in the right hand and a sustained bass line in the left hand.



27

SA  
maj - es - ty; \_\_\_\_\_ Your a -

TB

30

SA  
dor - a - ble, true, and on - - - - ly Son;

TB

# PERUSAL

33

SA *mf* Al - so the Ho - ly Ghost, *mp* Al - so the Ho - ly

TB *mf* Al - so the Ho - ly Ghost,

36

SA Ghost, *mp* the Com - fort - er, \_\_\_\_\_ the

TB the Com - fort - er, \_\_\_\_\_

39

SA Com - - - - - fort - er,

TB the Com - - - - - fort - er,

42

SA *rit.* *p* the

TB *p*

45 Slower ♩ = 84

SA  
Com - fort - er.

TB

slower

rit.

48

51 Tempo I, Freely ♩ = 72

SA *mp* (altos only)

You are the king of glo - ry, O Christ; You are the King of glo - ry,

TB *mp* (tenors only)

(Tempo I)

54 (55) *pp* *mp* *mp*

SA O Christ; You are the ev - er - last - ing Son of the Fath - er.

TB **PERUSAL** *mp*

54 (55) *pp* *mp* *mp*

SA O Christ; You are the ev - er - last - ing Son of the Fath - er.

TB **PERUSAL** *mp*

(58) a little faster, push and pull

*p* *mp* *mf*

61 *rit.*

*attacca*

*mp* *p*

# 3. When You Took Upon Yourself

David von Kampen

Smooth, gentle ♩ = 80

SA unis.

4

*p*

Soprano  
Alto

When you took up-on Your - self to de -

*p* molto legato

blur with pedal

6

SA

liv - er man, You hum - bled Your - self

*p*

11

*poco rit.* ----- *a tempo*

15

SA

to be born of a vir - gin.

*p* *mp*

TB

TB unis.

When You took up-on Your -

11

*poco rit.* *a tempo* *mp*

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16 *mf* *mp*

TB self, You took \_\_\_\_\_ up - on Your-self to de - liv - - er man, you

21 *p*

TB hum - bled Your - self to be born of a vir - gin.

26 Slower, deliberate ♩ = 68

*mf* *rit.*

SA When you had o - ver - come the sharp - - - - - ness of death,

TB *mf* (tenors only)

26 *mf* Slower, deliberate *rit.*

29 a tempo [♩ = 68]

SA *mp*

You o - pened the king - dom of heav - en, the king - dom of heav -

TB *mp*  
*TB div.*

29

*p* a tempo

SA *p* *f* *pp* sopranos only

en to all be - liev - ers. You

TB *p* *f*

33

*mp* *f* *p*

# PERUSAL

37 Tempo I ♩ = 80

*rit.* ----- *a tempo*

SA *p* You sit at the right hand of God *mf*

TB *p* *mf*

37 *rit.* *mf* *a tempo*

SA *p* in the glo - - ry of the Fath - er. *rit.*

TB

42 *p* *rit.*

46 *a tempo* stagger breaths

SA *mp* *mp* *p*

We be - lieve that He will come to be our

TB *mp* *mp* *p*

46 *mp a tempo* *p* *mp* *p*

52 *attacca*

SA Judge. \_\_\_\_\_

TB \_\_\_\_\_

52 *pp*

ped. \_\_\_\_\_

# 4. We Therefore Pray You

David von Kampen

With smooth, driving energy ♩ = 132

The first system of the piano accompaniment consists of two staves in 4/4 time with a key signature of two sharps (D major). The upper staff features a driving eighth-note accompaniment, starting with a piano (*p*) dynamic and moving to mezzo-piano (*mp*) after the first two measures. The lower staff provides a bass line with a steady eighth-note accompaniment, including a double bar line and a fermata over the final two notes.

The second system includes vocal parts and piano accompaniment. The vocal staves are for Soprano (SA) and Tenor/Bass (TB). The SA part begins at measure 5 and has a circled measure number 7 above it. The lyrics "We there - fore" are written under the SA staff. The piano accompaniment continues with a mezzo-forte (*mf*) dynamic, featuring a driving eighth-note accompaniment. A large, bold watermark "PERUSAL" is overlaid across the piano accompaniment staves.

9

SA *mf*  
— pray — You — help — Your

TB *mf*

*mf*

13

SA *mf*  
ser - vants, — We

TB *mf*

15

*mp*

*mf*

17

SA

there - fore pray You help Your ser - - - - vants\_\_

TB

*mf*

21

SA

whom\_\_ You have re - deemed with Your

TB

*f*

24

26 *mf* (29) *mp*

SA pre - - - - - cious blood, whom You have re - deemed

TB *mf* *mp*

Musical score for SATB and piano, measures 26-29. The vocal parts (SA and TB) have lyrics "pre - - - - - cious blood, whom You have re - deemed". The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *mp*. A circled measure number 29 is present.

31

SA with Your pre - - - - - cious blood.

TB

Musical score for SATB and piano, measures 31-34. The vocal parts (SA and TB) have lyrics "with Your pre - - - - - cious blood.". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

36 38 *p*

S  
A  
T  
B

Make them to be num - bered with Your

40 *mp*

S  
A  
T  
B

saints, \_\_\_\_\_ make them To be  
to be num - bered, \_\_\_\_\_  
8 Make them to be num - bered with Your saints,  
Make them to be num - bered with Your

44 46  
*mf*

S num - bered with Your saints, to be num-bered with Your

A make them \_\_\_\_\_ to be num - bered \_\_\_\_\_ with Your

T 8 make them to be num - bered with Your saints, \_\_\_\_\_

B saints, make them to be

*mf*

48

S saints, make them to be num-bered with Your

A saints, to be num - bered with Your

T 8 make them to be \_\_\_\_\_ with Your saints \_\_\_\_\_ with Your

B num - bered, \_\_\_\_\_ with Your

*mf*

**PERUSAL**

52 (54)

S *f*  
saints, \_\_\_\_\_ make them to be num-bered with Your

A *f*  
saints, \_\_\_\_\_ make them to be num-bered with Your

T *f*  
8 saints, \_\_\_\_\_ make them to

B *f*  
saints, to be num-bered with Your saints, to be num - bered

56

S  
saints, make them to be num - bered with Your

A  
saints, to be num - bered with Your

T  
8 be \_\_\_\_\_ num - bered\_ with\_ Your\_

B  
with, num - bered\_ with Your

60

*ff*

S  
saints, \_\_\_\_\_ in glo - ry

A  
saints, \_\_\_\_\_ in glo - ry

T  
saints, \_\_\_\_\_ in glo - ry

B  
saints, \_\_\_\_\_ in glo - ry

64

S  
ev - - - er - - - last - ing, \_\_\_\_\_

A  
ev - - - er - - - last - ing, \_\_\_\_\_

T  
ev - - - er - - - last - ing, \_\_\_\_\_

B  
ev - - - er - - - last - ing, \_\_\_\_\_

68

S *mf*  
in glo - ry, in glo - ry,

A *mf*  
in glo - ry, in glo - ry,

T *mf*  
in glo - ry, in glo - ry,

B *mf*  
in glo - ry, in glo - ry,

72

S *f*  
in glo - ry ev - er - last - - - ing, in

A *f*  
in glo - ry ev - er - last - - - ing, in

T *f*  
in glo - ry ev - er - last - - - ing, in

B *f*  
in glo - ry ev - er - last - - - ing, in

79

76

S  
glo - ry ev - er - last - ing, in glo - - ry

A  
glo - ry ev - er - last - ing, in glo - - ry

T  
glo - ry ev - er - last - ing, in glo - - ry

B  
glo - ry ev - er last - ing, in glo - - ry

*molto rit.*

80

S  
ev - - - er - last - - - ing. *ff* *mp* *ff*

A  
ev - - - er - last - - - ing. *ff* *mp* *ff*

T  
ev - - - er - last - - - ing. *ff* *mp* *ff*

B  
ev - - - er - last - - - ing. *ff* *mp* *ff*