

Johann Michael
HAYDN

Te Deum in D
MH 829

Coro (SATB)
2 Oboi, 2 Clarini, Timpani
2 Violini, Viola, Organo e Bassi
(Violoncello / Fagotto / Contrabbasso)

Erstausgabe / First edition
herausgegeben von / edited by
Charles H. Sherman

Ausgewählte Werke · Selected works
Urtext

Partitur / Full score



Carus 50.342

Inhalt

Vorwort / Foreword / Avant-propos	3
Te Deum	6
Te ergo quaesumus	21
Aeterna fac	23
In te Domine speravi	35
Kritischer Bericht	46

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 50.342),
Chorpartitur (Carus 50.342/05),
komplettes Orchestermaterial (Carus 50.342/19).

The following performance material is available for this work:
full score (Carus 50.342),
choral score (Carus 50.342/05),
complete orchestral material (Carus 50.342/19)

Vorwort

Schon als Kind zeigte Michael Haydn (1737–1806) eine außergewöhnliche Begabung für die Musik. Doch hatte er wenig Gelegenheit, sein Talent zu entwickeln, bis es ihm um das Jahr 1747, wie schon vorher seinem Bruder Joseph, gelang, in die berühmte Chorschule von St. Stephan in Wien einzutreten. Über die Zeit, die Michael dort verbrachte, ist fast nichts bekannt. Weder kennen wir die Namen seiner Lehrer, noch wissen wir, ob er an einem geregelten oder systematischen Unterricht teilnehmen konnte. Dennoch bot ihm St. Stephan zumindest Gelegenheit, täglich Erfahrung einer aktiven und hervorragenden Musiktradition zu sammeln und einigen der größten Künstler seiner Zeit zu begegnen. Dies kam Haydn zustatten, als er sich anschickte, seinen Beruf sowohl als praktischer als auch als schöpferischer Musiker zu beherrschen. Im Laufe der Zeit wurde er bekannt wegen seiner schönen Stimme, seines Geschicks als Geiger und Cembalist und seines frühentwickelten kompositorischen Talents.¹

Nachdem Haydn St. Stephan verlassen hatte, wahrscheinlich um 1759, trat er in die Dienste des Grafen Adam Patáichich, des neu ernannten Bischofs von Großwardein im Südosten Ungarns, (heute Oradea in Rumänien), und blieb dort bis zum Frühjahr des Jahres 1762. Von Großwardein ging Haydn nach Salzburg, wo er am 14. August 1763 zum Konzertmeister und Hofkomponisten des Fürst-Erzbischofs Sigismund Christoph Graf Schrattenbach ernannt wurde. Dieses Amt hatte er bis zu seinem Tode inne.

Im Laufe seines langen Lebens wurde Michael Haydn von Laien und Fachleuten als einer der führenden Komponisten seiner Zeit auf dem Gebiet der Kirchenmusik anerkannt. Vermutlich hat ihn das Leben im Sold zweier kirchlicher Dienstherrn veranlaßt, seine Kreativität der Musica Sacra zu widmen. Wahrscheinlicher ist es jedoch, daß er die liturgische Musik bevorzugte, weil er eine tiefe Neigung zu der feierlichen und erhabenen Ausdruckswelt seiner Kunst empfand.² Jedenfalls ist sein gesamtes Oeuvre überwiegend kirchlichen Werken gewidmet; die Spanne reicht von einfachen Gesängen in der Volkssprache bis zu den großen lateinischen Messen.

Unter Haydns anspruchsvolleren Chorwerken gibt es fünf Vertonungen des *Te Deum*, die chronologisch von der Großwardeiner Zeit bis zu seinem Lebensende in Salzburg entstanden sind. Es handelt sich um folgende Werke:

Te Deum MH 28 (Klafsky V/1), Großwardein, 1. April 1760.

Te Deum MH 144 (Klafsky V/2), Salzburg, 9. Dezember 1770.

Te Deum MH 412 (Klafsky V/6), Salzburg, 30. Januar 1786.

Te Deum MH 798 (Klafsky V/4), Salzburg, 21. August 1801.

Te Deum MH 829 (Klafsky V/5), Salzburg, 20. September 1803.

Die beiden zuletzt genannten Kompositionen waren Auftragswerke, Teile zweier Werkzyklen, welche die Kaiserin Marie-Thérèse von Haydn für Familienfesttage erbeten hatte. Für beide dieser Anlässe sollte Haydn je eine Messe samt Graduale, Offertorium und Te Deum schreiben: 1801 zur Feier des Namenstages der Kaiserin selbst, 1803 als Überraschung zum Namenstag ihres Ehemanns, des Kaisers Franz II. (ab 1804 Franz I. von Österreich).

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im Sommer 1989

Übersetzung: Willi Schulze

¹ [Georg Schinn, Franz Otter und Werigand Rettensteiner], *Biographische Skizze von Michael Haydn* (Salzburg 1808), S.5 – 10.

² A.a.O., S.8 f.

Foreword

Michael Haydn (1737– 1806) gave evidence already as a child that he possessed exceptional aptitude for music. He had little opportunity to develop his gifts, however, until about the year 1745, when, as with his brother Joseph before him, he was offered the chance to join the renowned choir school of St. Stephen's in Vienna. Scarcely anything is known of the time that Michael spent there, neither the names of any of his teachers, nor, for that matter, whether he was able even to pursue a regular or systematic course of instruction. Nevertheless, the situation at St. Stephen's provided him at least the daily experience of an active and distinguished tradition of music-making in the presence of some of the greatest artists of his day – an experience that served him well as he strove to master his craft both as a practical and as a creative musician. In time, he came to be known for his beautiful singing voice, his proficiency as a keyboard player and a violinist, and his precocious talent as a composer.¹

When Haydn left St. Stephen's, probably around 1759, he entered the service of Adam Graf Patáchich, the newly-appointed bishop of Grosswardein in south-eastern Hungary (today Oradea in Rumania), with whom he remained until the spring of 1762. From Grosswardein, Haydn then made his way to Salzburg, where, on August 14, 1763, he was appointed as concertmaster and court composer to Prince-Archbishop Sigismund Christoph Graf Schrattenbach. This latter appointment he held until his death.

In the course of his long career, Michael Haydn won the recognition of amateurs and connoisseurs alike as the foremost composer of sacred music of his time. Perhaps his life in service to two ecclesiastical patrons encouraged him to channel his creative energies into this field. It is more likely, however, that he leaned towards liturgical music out of a natural deep interest in the most serious and elevated expression of his art.² At any rate, his total *oeuvre* is overwhelmingly devoted to works for the church, from grand Latin Masses to simple vernacular songs.

Among Haydn's more imposing choral works are five settings of the Hymn *Te Deum*, which range chronologically from his first days at Grosswardein to the close of his life at Salzburg. They are as follows:

Te Deum. Grosswardein, April 1, 1760. MH 28 (Klafsky V/1).

Te Deum. Salzburg, December 9, 1770. MH 144 (Klafsky V/ 2).

Te Deum. Salzburg, January 30, 1786. MH 412 (Klafsky V/6).

Te Deum. Salzburg, August 21, 1801. MH 798 (Klafsky V/4).

Te Deum. Salzburg, September 20, 1803. MH 829 (Klafsky V/5).

The last two of these were commissioned works, being parts of two sets of pieces that the Empress Marie Thérèse requested Haydn to compose for her personal use. On each occasion, Haydn was to write a Mass, Graduale, Offertorium, and Te Deum: in 1801, for the celebration of the name day of the Empress herself; in 1803, as a surprise for the name day of her husband the Emperor, Franz II (1804 – 1835 Franz I of Austria).

For footnotes, see German text.

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Avant-propos

Dès son plus jeune âge, Michael Haydn (1737–1806) fit montre d'une aptitude exceptionnelle pour la musique. Cependant ce n'est qu'après 1745 environ qu'il eut vraiment la possibilité de développer son don de musicien quand, comme ce fut le cas pour son frère Joseph avant lui, on lui offrit la chance de faire partie de la célèbre maîtrise de Saint-Etienne de Vienne. Cette période de la vie de Michael est très peu documentée; on ne connaît pas les noms de ses professeurs et on ne sait même pas s'il put suivre un enseignement régulier ou systématique. Néanmoins, Saint-Etienne lui permit de vivre l'expérience quotidienne d'une tradition musicale riche et distinguée en présence de quelques-uns des plus grands artistes de l'époque – cette expérience lui profita beaucoup alors qu'il s'évertuait à maîtriser son métier à la fois sur les plans pratique et créatif. Plus tard, il fut connu pour sa magnifique voix, sa grande compétence pour les instruments à clavier et pour le violon, et son talent précoce de compositeur.¹

Quand Haydn quitta Saint-Etienne, probablement vers 1759, il entra au service d'Adam Graf Patáchich, évêque nouvellement nommé de Grosswardein dans le sud-est de la Hongrie (aujourd'hui Oradea en Roumanie), pour lequel il travailla jusqu'au printemps de 1762. De Grosswardein, il se rendit ensuite à Salzbourg où, le 14 août 1763, il fut nommé maître de concert et musicien de la cour au service de l'archevêque Sigismund Christoph Graf Schrattenbach. Il conserva cette fonction jusqu'à sa mort.

Au cours de sa longue carrière, Michael Haydn a été reconnu, tant par les amateurs que les connaisseurs, comme le plus grand compositeur de musique sacrée de son époque. C'est peut-être sa vie passée au service de deux «mécènes» ecclésiastiques qui l'a encouragé à concentrer son énergie créatrice dans ce domaine. Il est cependant plus probable qu'il a eu un penchant pour la musique liturgique né d'un intérêt naturel profond pour l'expression la plus sérieuse et la plus élevée de son art.² De toutes façons, la totalité de son

œuvre est presque toute entière consacrée à des compositions liturgiques, allant de grandes Messes en latin à de simples chansons vernaculaires.

Parmi les œuvres chorales les plus imposantes de Haydn, on trouve cinq écritures de l'hymne *Te Deum*, qui s'échelonnent, sur un plan chronologique, de ses débuts à Grosswardein à la fin de sa vie à Salzbourg. Elles sont comme suit:

Te Deum. Grosswardein, 1 avril 1760. MH 28 (Klafsky V/1).

Te Deum. Salzbourg, 9 décembre 1770. MH 144 (Klafsky V/2).

Te Deum. Salzbourg, 30 janvier 1786. MH 412 (Klavsky V/6).

Te Deum. Salzbourg, 21 août 1801. MH 798 (Klafsky V/4).

Te Deum. Salzbourg, 20 septembre 1803. MH 829 (Klafsky V/5).

Les deux derniers *Te Deum* furent commandés par l'impératrice Marie-Thérèse. Ils font partie de deux œuvres qu'elle commanda pour elle-même. Dans les deux cas, Haydn dut écrire une messe, un graduel, une communion et un *Te Deum*: en 1801, ce fut en l'honneur de la fête de l'impératrice et en 1803, ce fut pour faire une surprise à son mari, l'empereur Franz II, en l'honneur de sa fête.

Pour le rapport critique et pour les notes, voir le texte allemand.

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Traduction: Pierrick Picot

8

8

Pa - trem o - mnis ter - ra ve - ne - ra - tur.

Pa - trem o - mnis ter - ra ve - ne - ra - tur.

Pa - trem o - mnis ter - ra ve - ne - ra - tur.

Pa - trem o - mnis ter - ra ve - ne - ra - tur.

6 6 5 7 4 3 6

12

12

Ti - bi - n

o - mnes An - ge - li,

o - mnes An - ge - li,

Ti - bi cae - li et u - ni -

Ti - bi cae - li et u - ni

Violoncello

tasto solo

6 5

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Musical score for measures 16-17, featuring vocal lines and piano accompaniment.

Musical score for measures 18-19 with German lyrics: *Ti - bi Che - ru-bim in - ces-sa - bi-li vo - ce*

Musical score for measures 20-21, including piano accompaniment.

Musical score for measures 22-23 with Latin lyrics: *San - ctus, San-ctus Do - mi-nus De - us Sa-ba-oth. Ple -*

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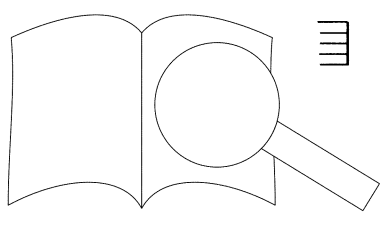
Musical score for measures 24-26. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "ni sunt cae - li et ter - ra ma - je - sta - tis glo".

Musical score for measures 27-30. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "Ple - ni sunt cae - li et ter - ra ma - je - sta - tis", "Ple - ni sunt cae - li et ter - ra ma - je - sta", and "Ple - ni sunt cae - li et ter - ra ma - je".

Musical score for measures 31-34. It includes vocal staves and piano accompaniment. The lyrics are: "tis glo - ri - ae".

Musical score for measures 35-38. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "tu - tis glo - ri - ae tu", "sta - tis glo", "je - sta - tis glo", and "ma - je - sta - tis glo".

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ae. Te glo-ri-o sus A -
 ae. Te glo-ri-o

Te Mar - ty - rum can-di - da - tus
 Te Mar - ty - rum can-di - da - tus
 ca - rum lau - da - bi - lis nu - me - rus: Te Mar
 Vic. Pro-pha - rum lau - da - bi - lis nu - me - rus: Te Ma
 col' Organo

-Cb. +Cb. # -Cb. +Cb. 7 2 6 6

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38

38

lau - dat ex - er - ci - tus. Te - per or - bem ter

lau - dat ex - er - ci - tus. Te - per or -

lau - dat ex - er - ci - tus. Te - per or - ter

lau - dat ex - er - ci - tus. Te - be - ra -

6 7 3 7 5 7

42

42

rur - fi - te - tur Ec - cle - si - a:

con - fi - te - tur Ec - cle - si

- cta con - fi - te - tur Ec - cle - si

ru. san - cta con - fi - te - tur Ec - cle - s

col' Or

2 6 6 6 6 6 7 45 47

46

a2

46

Pa - trem, Pa - trem im - men -

Pa - trem, Pa - trem im - men -

Pa - trem, Pa - trem im -

Pa - trem, Pa - trem im -

49

49

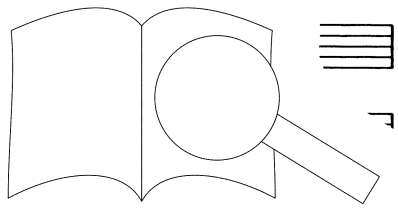
sta - tis: Ve - ne - ran - dum

je - sta - tis:

mer ma - je - sta - tis:

sa - e ma - je - sta - tis:

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53

p *a2* *f* *p*

f *p*

f *p*

53

tu - um, *p* tu - um ve - rum et u - ni-cum Fi - li-um: San

tu - um ve - rum et u - ni-cum Fi - li-um:

tu - um ve - rum et u - ni-cum Fi - li-um:

tu - um ve - rum et u - ni-cum Fi - li-um:

7 6 6 7 6 5 6 7 6 8 7 9 4

57

f

f

f

57

q1' cli-tum, San - ctum quo - que Pa - ra - cli - tum Spi - ri-tum.

San - ctum quo - que Pa - ra - cli

San - ctum quo - que Pa - ra - cli

San - ctum quo - que Pa - ra - cli

7 6 6 7 6 5 6 7 6 7 9 4 3 6

61

61

Tu Rex glo - - - ri - ae, Chri - ste.

Tu Rex glo - - - ri - ae, Chri

Tu Rex glo - - - ri - ae

Tu Rex glo - - - Tu

64

64

ter -

tu Pa - tris sem - pi - tr

tris, tu Pa - tris sem - pi -

tris, tu Pa - tris sem - pi -

7 6 5 6 7 6 7 6 8 6 2

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67

67

nus es Fi - li - us. Tu ad
 ter - nus es Fi - li - us. Tu
 ter - nus es Fi - li - us. Tu
 ter - nus es Fi - li - us. Tu

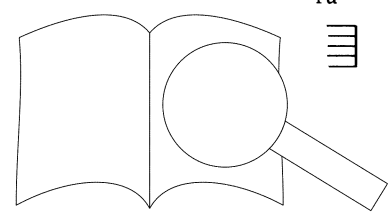
6 6 45 3/4 3

70

70

ran - ptu - rus ho - mi - nem, non hor - ru -
 sce - ptu - rus ho - mi - nem, non hor - ru -
 su - sce - ptu - rus
 cum su - sce - ptu - rus

6 6 6 7 6/4 3



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73

73

i - sti, non hor - ru - i - sti, non hor - ru - i -

i - sti, non hor - ru - i - sti, non hor - ru - i

8 non hor - ru - i - sti, non hor - ru - i - sti, i

non hor - ru - i - sti, non hor - ru - i - sti. n.

76

76

sti Vir - gi - nis u - - te - rum.

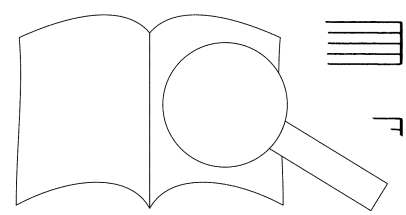
- sti Vir - gi - nis u - - te -

sti, - - ru - i - sti Vir - gi - nis u - - te .

non hor - ru - i - sti Vir - gi - nis u - - te

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Tu, tu de - vi - cto

Tu, tu de - vi - cto

Tu, tu de - vi - cto

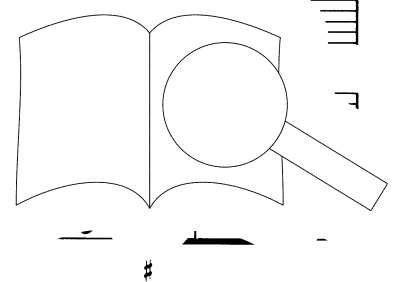
Tu, tu de -

mor - is cu - le - o, a - pe - ru - i - sti cre -

- cu - le - o, a - pe - ru - i - sti cre -

a - cu - le - o, a - pe - ru - i

- tis a - cu - le - o, a - pe - ru - i



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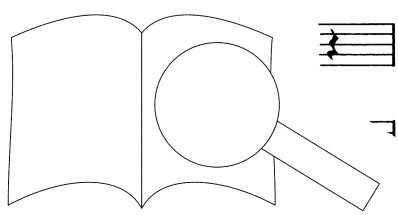
Musical score for measures 85-88, featuring piano accompaniment with multiple staves.

den - ti - bus re - gna cae - lo - rum.
 den - ti - bus re - gna cae - lo - rum.
 den - ti - bus re - gna cae - lo - rum.
 den - ti - bus re - gna cae - lo - rum.

Musical score for measures 89-92, featuring piano accompaniment with multiple staves.

des, in glo - ri - a, in glo - ri - a Pa - tris,
 se - des, in glo - ri - a Pa - tris,
 se - des, in glo - ri - a Pa - tris,
 se - des, in glo - ri - a Pa - tris,
 x - teram De - i se - des, in glo - ri - a Pa - tris,
 se - des, in glo - ri - a Pa - tris,
 se - des, in glo - ri - a Pa - tris,
 se - des, in glo - ri - a Pa - tris,

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94

94

in glo - ri - a Pa - tris. Ju - dex

in glo - ri - a Pa - tris. Ju - dex

8 in glo - ri - a Pa - tris. Ju - dex

in glo - ri - a Pa - tris.

97

97

cre - de - ris es - se ven - tu - rus,

cre - de - ris es - se ven - tu

- dex cre - de - ris es - se ven - tu

ju - dex cre - de - ris es - se ven - tu

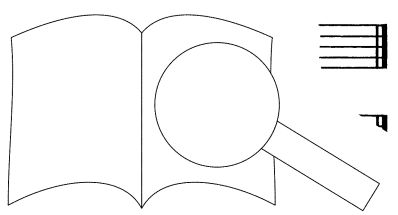
Musical score for measures 100-102, featuring piano accompaniment with treble and bass staves.

ju - dex cre - de - ris es - se ven - tu - rus

Musical score for measures 103-105, featuring piano accompaniment with treble and bass staves.

es - se ven - tu - rus.
rus. ju - rus.
es - se ven - tu - rus.

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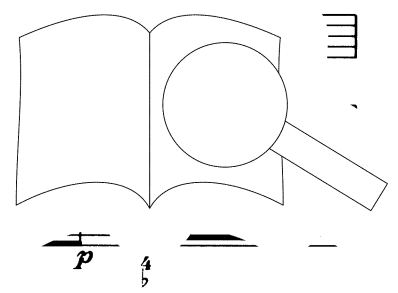
Largo

First system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef. The tempo is marked 'Largo'. The key signature has one sharp (F#).

Second system of musical notation with lyrics. The vocal line includes the lyrics: "Te, te er - go, te, te quae - su - mus." and "Te, te er - go, te, te quae". The piano accompaniment continues with chords and bass lines.

Third system of musical notation with lyrics. The vocal line includes the lyrics: "Te, te er - go, te, t nus," and "Te, te er - go, te, t s, nus,". The piano accompaniment features a triplet of eighth notes.

Fourth system of musical notation with lyrics. The vocal line includes the lyrics: "tu - is fa - mu - lis sub - ve - ni, quos, quos pre - ti - o - so" and "tu - is fa - mu - lis sub - ve - ni, quos, quos pre - ti - o - so". The piano accompaniment includes a triplet of eighth notes and various chordal textures.



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Allegretto

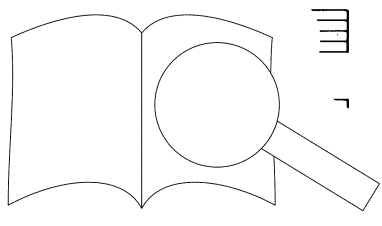
First system of the musical score, featuring piano accompaniment in the upper and lower staves and vocal lines in the middle staves. The tempo is marked 'Allegretto'.

Second system of the musical score with Latin lyrics: "Ae - ter - na fac - cum", "Ae - ter - na, ae - ter - na fac, ae - ter -", "Ae - ter - na, ae - ter - na fac, ae", "Ae - ter - na, ae - ter - na fac, ra cum".

Third system of the musical score, including fingerings for the piano part: 3, 5, 6, 6, 4, 6, 5, 6.

Fourth system of the musical score, primarily consisting of piano accompaniment for the vocal lines.

Fifth system of the musical score with Latin lyrics: "in glo - ri - a nu - me -", "is fac in glo - ri", "tu - is fac in glo -", "ctis tu - is fac in glo -". It also includes fingerings: 7, 6, 7, 4, 3, 6, 5, 6, 5.



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ra - ri. Sal - vum fac po - pu - lum t

ra - ri. Sal - vum fac, fac po - pu

ra - ri. Sal - vum fac, fac tu

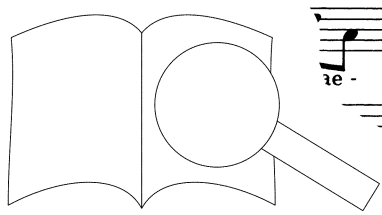
ra - ri. Sal - vum fac, fac um,

mi-ne, et be - ne - dic - hae -

Do - mi-ne, et be - hae -

mi-ne, Do - mi-ne, et be

mi-ne, Do - mi-ne, et be



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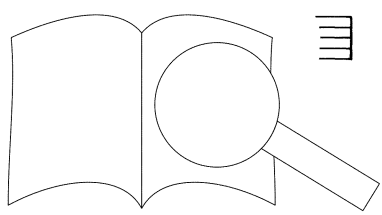
Musical score for measures 22-25, featuring piano accompaniment with treble and bass staves.

re - di - ta - ti tu - ae, be - ne - dic,
 re - di - ta - ti tu - ae, be -
 re - di - ta - ti tu - ae,
 re - di - ta - ti tu - ae,

Musical score for measures 26-29, featuring piano accompaniment with treble and bass staves.

be - di - ta - ti tu - ae.
 re - di - ta - ti tu - ae.
 hae - re - di - ta - ti tu -
 dic hae - re - di - ta - ti tu -

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30

Musical score for measures 30-33, featuring piano accompaniment with multiple staves.

30

Musical score for measures 30-33, featuring vocal lines and piano accompaniment.

34

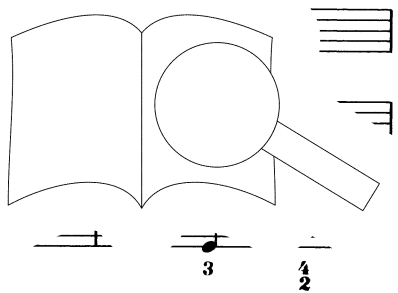
Musical score for measures 34-37, featuring piano accompaniment.

34

Musical score for measures 34-37, featuring vocal lines with Latin lyrics and piano accompaniment.

et ex - tol - le il - los us - que in - ae -
 et ex - tol - le il - los ae -
 ge e - os, et ex - tol -
 re - ge e - os, et ex - tol -

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ter - num, in

ter - num, in ae - ter - num,

us - que in ae - ter -

us - que in ae - ter -

ter -

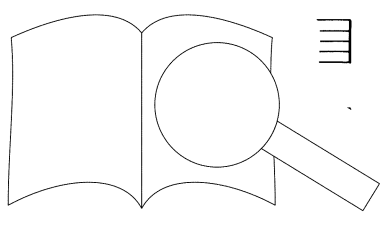
sin - gu - los di - es,

sin - gu - los, sin - gu -

nu - Per sin - gu - los, sin - g

Per sin - gu - los, sin - gu -

6 4 5 5 3 3 3 5 6 6 3



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47

Musical score for measures 47-50. It features a vocal line in G major and piano accompaniment. The piano part includes a prominent eighth-note pattern in the right hand and a steady bass line in the left hand.

47

Musical score for measures 47-50 with German lyrics. The lyrics are:
 be - ne - di - ci - mus te.
 be - ne - di - ci - mus, be - ne - di - ci - mus te
 be - ne - di - ci - mus, be - ne - di - ci - r
 be - ne - di - ci - mus, be - ne - di -

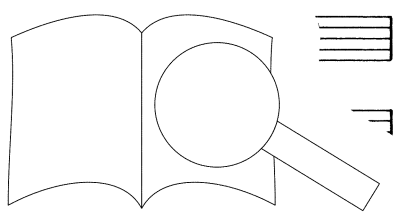
51

Musical score for measures 51-54. It features a vocal line in G major and piano accompaniment. The piano part continues with the eighth-note pattern and bass line.

51

Musical score for measures 51-54 with German lyrics. The lyrics are:
 - da - mus no - men tu - um in
 lau - da - mus no - mer in
 lau - da - mus no - r
 lau - da - mus no -

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56

56

sae - cu - lum, et in sae -
 sae - cu - lum, et in sae
 sae - cu - lum, et in
 sae - cu - lum, et in lum

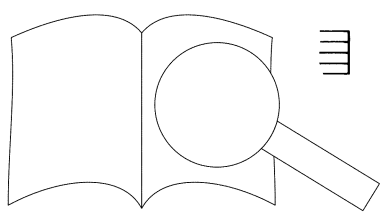
9 4 3 6 6

60

60

sae lau - da - mus in sae - cu - lum,
 li, lau - da - mus in
 cu - li, lau - da - mus in
 sae - cu - li, lau - da - mus ir

6 6 4 5 6 6 6



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64

Musical score for measures 64-67. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "et in sae - cu - lum sae - cu - li." and "et in sae - cu - lum sae - cu - li".

64

Musical score for measures 64-67, featuring vocal lines with lyrics and piano accompaniment. The lyrics are: "et in sae - cu - lum sae - cu - li." and "et in sae - cu - lum sae - cu - li".

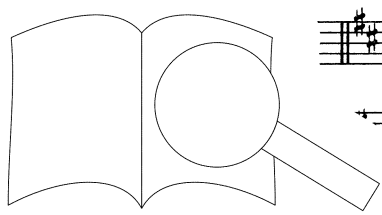
68

Musical score for measures 68-71, featuring piano accompaniment. The score includes staves for the right and left hands.

68

Musical score for measures 68-71, featuring piano accompaniment. The score includes staves for the right and left hands.

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Musical score for measures 72-76. It includes vocal staves with lyrics and piano accompaniment. The key signature has two sharps (F# and C#). The time signature is 6/4.

Di - gna - re Do - mi - ne, di - e i - sto
 Di - gna - re Do - mi - ne, di - e i - sto
 Di - gna - re Do - mi - ne, di - e i - sto
 Di - gna - re Do - mi - ne, di - e i - sto

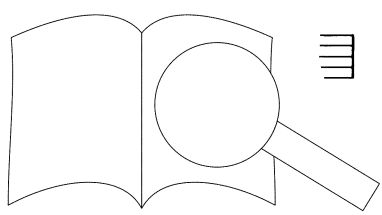
6 6 6 4 # 4 5 6 6

Musical score for measures 77-81. It includes vocal staves with lyrics and piano accompaniment. The key signature has two sharps. The time signature is 6/4.

os cu - sto - di - re. Mi - se
 nos cu - sto - di - re.
 to nos cu - sto - di - re.
 to nos cu - sto - di - re.

6 4 3 6 4 5 9 4 3 6 4

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81

Musical score for measures 81-84, featuring piano accompaniment with multiple staves.

81

re - re no - stri Do - mi - ne, mi -

re - re no - stri Do - mi - ne,

re - re no - stri Do - mi - r

re - re no - stri Do - mi - se

5 6/4

Vocal score for measures 81-84 with lyrics.

85

Musical score for measures 85-88, featuring piano accompaniment.

85

no - stri. Fi - at mi - se - ri -

no - stri. Fi -

re - re no - stri. Fi -

re no - stri. Fi -

7 6/5 7 f 2

Vocal score for measures 85-88 with lyrics and a large watermark.

90

90

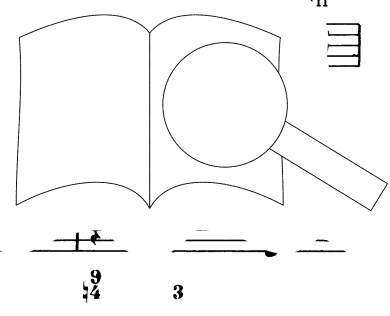
cor - di - a tu - a, fi - at Do - mi - ne su
 cor - di - a tu - a, fi - at Do - mi - ne
 cor - di - a tu - a, fi - at Do - mi
 cor - di - a tu - a, fi - at Do . . . per

95

6 6/4 3 2 6 6

95

no ad - mo - dum spe - ra - vi - mus in te, in
 quem - ad - mo - dum spe - ra - vi - mus
 quem - ad - mo - dum spe - ra - vi - mus
 quem - ad - mo - dum spe - ra - vi - mus



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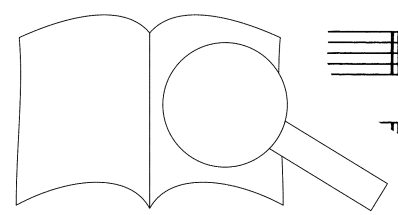
Musical score for measures 99-102. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "te, quem ad modum spe - ra - vi - mus".

Musical score for measures 103-106. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "te, quem ad modum spe - ra - vi - mus".

Musical score for measures 107-110, featuring piano accompaniment.

Musical score for measures 111-114. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "te, in te. in te. in te. in te. in te.".

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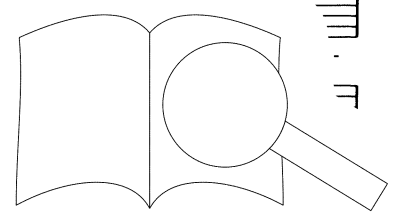


Vivace

In te Do - mi - ne, in te

Do - mi - ne, in te spe - ra - vi:

con - fun - dar, non con - fun - dar in ae - ter



In te

Do - mi - ne, in te spe - ra - vi: non,

fun - dar, non - con - fun - dar in ae - ter -

num, in ae - ter

5 3 3 3 6 5 # 3 -Cb.-Fag.

vi: non, non con - fun - dar, non - con -

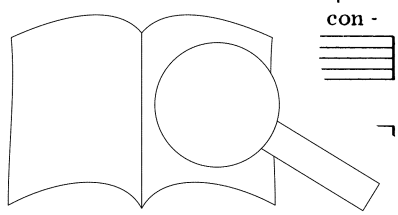
un - dar in ae - ter -

num, in ae - ter

in te

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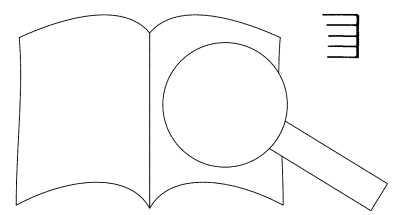
Musical score for measures 25-30. The vocal line begins with the lyrics "fun-dar in ae-ter-num, non con-fun-dar in". The piano accompaniment features chords and moving lines in both hands.

Musical score for measures 31-36. The vocal line continues with "fun-dar, non, non, non con-fun-dar in" and "ra-vi, in te spe-ra-vi: non co-". The piano accompaniment includes figured bass notation (6 7 6 7 6) below the bass line.

Musical score for measures 37-42. The vocal line includes the lyrics "nu-ter-num," and "in ae-ter-num,". The piano accompaniment continues with chords and moving lines.

Musical score for measures 43-48. The vocal line includes the lyrics "in te Do-mi-ne," and "con-fun-dar in ae-ter-num, in". The piano accompaniment includes figured bass notation (6 6 # 3 3 9 8 6 6 #) below the bass line.

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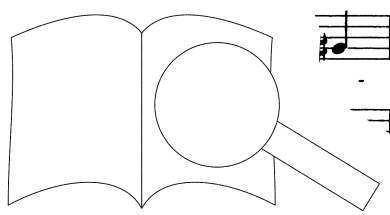
Musical score for measures 37-42. The score includes vocal lines and piano accompaniment. The key signature has two sharps (F# and C#). The time signature is 3/4. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests and ties.

Musical score for measures 37-42 with lyrics. The lyrics are: "non, non con - fun - dar, non, non con - fun - dar in ae - ter - num, non, non con - fun - dar, non, non con - fun - dar, vi: non con - fun - dar in ae fun - dar, non, non con - fun - dar, in". The score includes vocal lines and piano accompaniment.

Musical score for measures 43-48. The score includes vocal lines and piano accompaniment. The key signature has two sharps (F# and C#). The time signature is 3/4. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests and ties.

Musical score for measures 43-48 with lyrics. The lyrics are: "n, non con - fun - dar in ae - ter - num, mi - ne, in te spe - ra - vi: dar, am, non con - fun - dar in ae - non, non con - fun - dar, non con - fun - dar in ae". The score includes vocal lines and piano accompaniment.

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49

49

non, non con - fun - dar, in te

non, non con - fun - dar in ae - ter -

num, non, non con - fun -

fun - dar in ae - ter - num,

6 6 4 7 6 5 -Cb. -Fag. 6

54

54

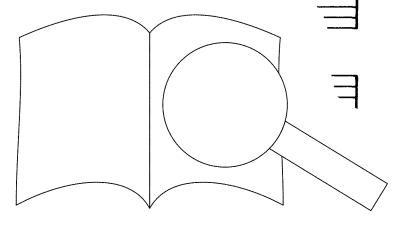
Do - r ra - vi, spe - ra - vi: non, non con -

non con - fun - dar in ae - ter - num,

in ae - ter -

con - fun - dar, non con - fun - dar, in

4 2 4 5 3 7 -Cb. -Fag. 6 6 4 +Cb. +Fag.



60

60

fun - dar, non, non con - fun - dar in ae - ter

non, non, non con - fun - dar in ae

num, in ae - ter - - - num,

Do - mi - ne, in te spe - ra

65

65

- dar in ae - ter - - num, non con -

fun - - dar in ae - ter -

non con - fun - dar in ae - ter -

spe - ra - - vi, spe - ra



+Cb.
+Fag.

-Cb.
-Fag.

70

70

fun - - - dar, spe - ra - - - vi, spe - ra
 ra - - - vi, non con - fun - - - dar, spe
 fun - - - dar, non con - fun - - - dar,
 non con - fun - dar, non con - fun - - - d

5 6 5 +Cb. +Fag. 7 #7/2

75

75

vi - - - vi,
 ra - - - vi,
 ra - - - vi,
 v. spe - ra - - - vi,

8 #7/2 #

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Musical score for measures 79-84. It features a vocal line with lyrics and piano accompaniment. The key signature has two sharps (F# and C#). The vocal line begins with rests and then enters with the lyrics 'in te Do - m'. The piano accompaniment consists of chords and moving lines in both hands.

Musical score for measures 85-88. The vocal line continues with the lyrics 'in te Do - m'. The piano accompaniment continues with chords and moving lines. There are some dynamic markings like 'p' and 'f'.

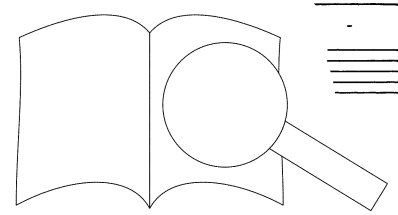
-Vc.
-Cb.

Musical score for measures 89-94. The vocal line continues with the lyrics 'Do - mi - ne, in te spe -'. The piano accompaniment continues with chords and moving lines.

Musical score for measures 95-100. The vocal line continues with the lyrics 'vi: non, non con - fun - ne te spe - ra - vi: In te'. The piano accompaniment continues with chords and moving lines.

+Cb.
+Fag.

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90

90

ra - - - vi:

fun - - - dar, in te spe - ra

fun - - - dar, in te spe - ra -

ne, in te spe - ra - - - vi, spe - r

5

tasto solo

95

95

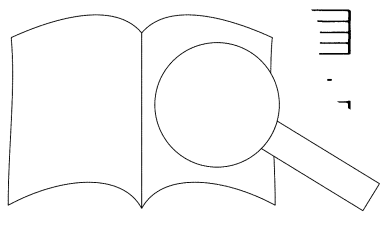
fun - - -

on con - fun - dar in ae - ter - -

non, non con - fun - dar in ae

on, a - fun - - - dar, non, non con - fun - - d

on con - fun - dar, non, non con - fun - - d



100

100

num, non con fun -

num, non con

ter - num, non con

ter - num, non con fun - non con -

Col' Organo

104

104

in ae - ter - num,

in ae - ter -

in ae - ter -

un - dar in ae - ter -

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108

a2

108

non, non in ae - ter

non, non in ae

non, non in

non, non in

112

112

num.

num.

num.

num.

6 6 5 Vc.

Kritischer Bericht

I. Die Quellen

Unserer Ausgabe des *Te Deum* (MH 829) für Kaiser Franz II. liegen zwei autographe Partituren zugrunde:

A Partiturreinschrift, aus der Musiksammlung des *Conservatorio di Musica Luigi Cherubini* in Florenz (I-Fc), Signatur *FPCh.A.317*, S.202–244. Das Konvolut, das außer dem *Te Deum* auch die übrigen Werke des kaiserlichen Auftrags enthält – die *Missa in honorem Sancti Francisci Seraphici* MH 826 (Klafsky I/23), das Offertorium *Domine Deus salutis* MH 825 (Klafsky III/22) und das Graduale *Cantate Domino* MH 826 (Klafsky IIb/36) – besteht aus 244 nummerierten Seiten zwölfzeiligem querformatigem Papier italienischer Herkunft mit den Maßen ca. 220 x 302 mm.

B Partiturreinschrift, aus der früheren Esterházy-Sammlung, heute in der Musik-Abteilung der National-Bibliothek Budapest, Országos Széchényi Könyvtár (H-Bn) unter der Signatur *Mus.Ms.II.37* aufbewahrt. Dieses Autograph umfaßt 40 Seiten (S.1 – 38 sind nummeriert, die beiden letzten Seiten sind unnummeriert und vacat); querformatiges zwölfzeiliges Papier italienischer Herkunft, ca. 232 x 326 mm; Seite 38 trägt von Haydns Hand die Datierung: „S[alzburg].20.September [1]803.“.

Außer den autographen Partituren wurden noch drei Manuskripte in der Handschrift von Nikolaus Lang – Haydns Hauptkopisten – benutzt: zwei Partituren aus der Musiksammlung der Bayerischen Staatsbibliothek München (D-Mbs), Signaturen *Mus.Mss.3123* und *4245/4*, und ein Stimmensatz aus dem Archiv der Benediktiner-Erzabtei St.Peter in Salzburg (A-Ssp), Signatur *Hay 1245/4*.

II. Allgemeine Bemerkungen

Haydn war nach seinem eigenen Urteil¹ ein sorgfältig arbeitender Schreiber. Deshalb sind die Manuskripte in der Regel akkurate und fehlerfrei. Haydns Vorstellungen über Artikulation und Dynamik sind in der Partitur deutlich zu sehen. Der Herausgeber hatte nur wenige Ergänzungen an Satzanfängen, wo das Original (dort, wo es notwendig war) hinzuzufügen (dort, wo es notwendig war) zu wiederholen und Artikulationszeichen einzusetzen. Diese editorischen Zusätze sind in kleinerer Schrift (kursive Schreibweise, Kleinschreibung) angegeben.

II. Ergänzungen gegenüber Original evtl. gemindert • Abbreviationszeichen betreffend

Org = Organo, Sti = Stimme(n), Imp = Impromptu, Va = Viola, VI = Violino.

Die Ergänzungen wurden in dieser Ausgabe wie folgt ergänzt:

Te Deum
T 1, letzte Note: alle Sti / T 2, 1. – 3. Note: alle Sti / T 12: Va / T 88, letzte Note: VI I, II / T 89: alle Sti / T 90–91: Va / T 99: VI I / T 103: Timp

Critical Report

I. The Sources

Our edition of the *Te Deum* (MH 829) for Emperor Franz II is based on two autograph sources.

A The first is a score preserved in the collection of the *Conservatorio Luigi Cherubini* in Florence (I-Fc), *FPCh.A.317*, pp. 202 – 244. The manuscript, which, in addition to the *Te Deum*, also contains the other works belonging to the imperial commission – the *Missa in honorem Sancti Francisci Seraphici* (MH 824; Klafsky I/23), the Offertorium *Domine Deus salutis* (MH 825; Klafsky III/22), and the Graduale *Cantate Domino* (MH 826, Klafsky IIb/36) – comprises 244 numbered pages of 12-stave oblong paper of Italian manufacture measuring c. 220 x 302 mm.

B The second also is a score, part of a collection, that is now housed in the *Széchenyi Library*, Budapest (H-Bn). The manuscript comprises 40 pages (1 – 38 numbered, the last two unnumbered and blank); oblong paper of Italian manufacture, c. 232 x 326 mm. The notation in Haydn's hand is dated: „[Salzburg]. 20. September [1803].“

Comparative research was carried out in the *Music Collection*, BnF, Paris, *Mus.Mss.3123* and *4245/4*, and in the *Mus.Mss.3123* and *4245/4* of the *Archabbey of St. Peter's*, Salzburg, all from the hand of Nikolaus Lang.

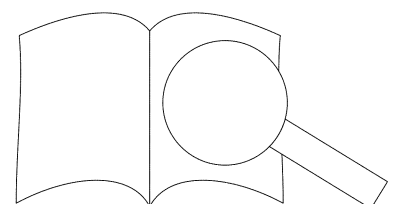
Haydn was a slow and methodical composer, his autographs are orderly, neat, and free of errors. In general, he notated precisely regarding phrasing, articulation, and dynamics. He has had only to add a few dynamic markings at the beginnings of movements where the absence of any sign implies "forte" and a few chromatic alterations (especially there where an altered note is repeated across a bar-line). Phrasing and articulation marks have been extended by analogy to a number of passages where these otherwise were missing. All such emendations are indicated clearly by typographical means.

For Special Remarks, see the German text.


Te ergo quaesumus
T 5: VI I, II / T 10: Ob I

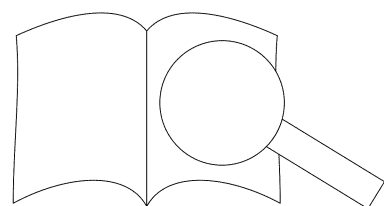
Aeterna fac
T 75: Va, Org / T 87

In te Domine speravi
T 108: VI I, II



¹ Michael Haydn, Briefe, zitiert nach Hans Sattler, *Michael Haydn, ein vergessener Meister*, Wien 1952, S.244 ff.

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Sologesang

- Aria de Passione Domini et Adventu MH 131 (L/G)
Solo S(T), 2 VI, Bc, Org solo 50.347
- Ave Regina in A MH 14 (L) / Solo S, 2 VI, Bc + 50.350

Knabenchor / Frauenchor

- Deutsches Magnificat MH 673 (G)
Soli SS, Coro SS, 2 Cor, Bc + 10.366
- Missa Sancti Nicolai Tolentini MH 109 (L)
Soli SS, Coro S, 2 Ctr, 2 VI, Bc + 54.109
- Missa Sancti Aloysii MH 257 (L)
Soli SSA, Coro SSA, 2 VI, Bc ● 54.257
- Missa sub titulo Sancti Leopoldi MH 837 (L)
Soli SSA, Coro SSA, 2 VI, Bc, [2 Cor] ● 54.837
- Puer natus in Bethlehem MH deest (L/G)
Coro SSA, Fl, 2 Clt, Fg, 2 Cor, Bc + 54.999
- Stella coeli MH 306 (L) / Coro SSA, Org ● in 2.111/10

Gemischter Chor

Lateinische Messen

- Missa Beatissimae Virginis Mariae MH 15
Soli SATB, Coro SATB, 2 Trb, 2 VI, Vc, Bc,
[2 Ctr, Timp] + 50.305
- Missa in honorem Sanctae Ursulae
(Chiemsee-Messe) MH 546
Soli SATB, Coro SATB, 2 Ctr, Timp, 2 VI, Bc 54.546
- Missa in honorem Sancti Dominici MH 419
Soli SATB, Coro SATB, 2 VI, 2 Ob, 2 Tr, Timp, Bc 91.008
- Missa in honorem Sancti Gotthardi MH 530
Soli SATB, Coro SATB, 2 Ob, 2 Ctr, Timp, 2 VI, Bc + 54.530
- Missa pro Quadragesima MH 551
Coro SATB, Bc 50.325
- Missa Quadragesimalis MH 552
Coro SATB, Bc 50.326
- Missa Sanctae Crucis MH 56 / Coro SATB 50.312
- Missa Sancti Amandi MH 229
Coro SATB, 2 Ob, 2 Ctr, 2 Tr, Timp, 2 VI, Bc 54.229
- Missa Sancti Gabrielis MH 17
Soli SATB, Coro SATB, 2 VI, 2 Tr, [Timp], Bc 91.009
- Missa Sancti Hieronymi MH 254 / Soli SATB,
Coro SATB, 2 Ob solo, 2 Ob, 2 Fg, 3 Trb, Bc 54.257
- Missa Sancti Joannis Nepomuceni MH 182
Coro SATB, 2 Ob, 2 Ctr, 2 Tr, Timp, 2 VI, Bc,
[3 Trb colla parte] 50.327
- Missa Sanctorum Cyrilli et Methodii MH 13
Soli SATB, Coro SATB, 2 Ctr, 2 Tr, 3 Trb, Timp, 2 VI 50.321
- Missa sub titulo Sanctae Theresiae MH 797
Soli SATB, Coro SATB, 2 Ob, 2 Ctr, Timp,
2 VI, Va, Bc ● + 54.838

Gemischter Chor

- Ave Maria in E MH 388 (L)
Coro SATB, 2 Ctr, 2 VI, Bc 50.341/10
- Fugue in G MH 276-278 (L)
Einzelausgaben 54.276
- Fugue in G MH 276-278 (L)
Einzelausgaben 50.340
- Fugue in G MH 276-278 (L)
Einzelausgaben 50.340/10
- Fugue in G MH 276-278 (L)
Einzelausgaben + in 50.340/20
- Fugue in G MH 276-278 (L)
Einzelausgaben in 50.340/20
- Fugue in G MH 276-278 (L)
Einzelausgaben in 50.340/20

Gemischter Chor mit Instrumenten

- Ave Maria in E MH 388 (L)
Coro SATB, 2 Ctr, 2 VI, Bc 50.343

- Deutsches Hochamt „Hier liegt vor deiner Majestät“
MH 560 (G) / Coro SATB, 2 Clt (2 VI), 2 Fg, 2 Cor,
2 Tr, Timp, Cb, [Org] oder Coro SATB, Org ● 54.560
- Heiligste Nacht MH 427 (G)
Coro SAB, Org (arr) ● in 2.112/10
- Lauff, ihr Hirten, allzugleich
Coro SATB, Org (arr) ● 3.116/50
- Responsoria ad Matutinum in Nativitate Domini
MH 639 (L). 8 Weihnachts-Responsorien
Coro SATB, 2 VI, Bc + 54.639
- Salve Regina in A MH 634 (L)
Coro SATB, 2 Cor, 2 VI, Bc + 50.349
- Stern auf diesem Lebensmeere MH 686 (G)
Coro SAB, Org (arr) ● in 2.112/10
- Te Deum in C MH deest (L)
Soli SATB, Coro SATB, 2 Ctr, Timp, 2 VI, Bc 54.998
- Te Deum in D MH 829 (L)
Coro SATB, 2 Ob, 2 Ctr, Timp, 2 VI, Va, Bc + 50.342
- Veni Sancte Spiritus MH 161 (L)
Coro SATB/SATB, Org 1/20

Soli, gem. Chor und Instrumente

- Ave Maria in F MH 72 (L)
Solo S, Coro SATB, 2 VI, Bc
- Salve Regina in B MH 90 (L)
Solo B, Coro SATB, 2 VI, Bc
- Veni Sancte Spiritus MH 39 (L)
Soli SATB, Coro SATB, 2 Ctr, Timp, 2 VI, Bc 44
- Vesperae solennes de Domini
Soli SATB, Coro SATB, Fl, Fg,
2 Cor, 2 Tr, 3 Trb, Timp + 50.348

Chorbücher

- Chorbuch Mozart
- Vol. I: Geistermusik 2.111
- Vol. II: Chormusik 2.112
- Vol. III: Chormusik 2.113
- Vol. IV: Chormusik 2.114
- Vol. V: Chormusik 2.115
- Vol. VI: Chormusik 2.116
- Vol. VII: Chormusik 2.117

Instrumentalmusik

- Instrumentalmusik
- Tänze und Versetten
- Tänze der 8 Kirchentontypen MH 176 und
Zwei Praeludien und Finale MH 436 / Org in 2.118
- 7 Divertimenti MH 5-10 + 27
2 VI, Vc (z. T. +) 40.537

Compact Discs

- Der Kampf der Buße und Bekehrung
(Purcell Choir, Orfeo Orchestra / Vashegyi) 83.351
- Deutsche Messe. Kleinere Kirchenwerke
(Wiener Kammerchor / Prinz) 83.354
- Messen für Frauenchor
(Mädchenchor Hannover / Schrüfel) 83.355
- Requiem in B MH 838
(Kammerchor Saarbrücken / Grün) 83.353

Bücher / Postkarten

- Außerordentlich beliebt und
J. M. Haydn – Leben. W 14.067
- Biographische Skizze von
Salzburg 1808 / Faksim 4.410
- J. M. Haydn, Ölgemälde
Postkarte 16,7 x 11,8 cm 10

- + = Erstausgabe
- = eingespielt auf Carus

