

Jan Dismas Zelenka

Te Deum in D

ZWV 145

per Soli SSATB, Coro SSATB
2 Oboi, 2 Trombe, Timpani
2 Violini, Viola, Basso continuo
(Violoncello, Fagotto,
Contrabbasso, Organo)

Erstausgabe / First edition

herausgegeben von / edited by
Thomas Kohlhase

Partitur / Full score

 Carus 40.471

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3. Pleni sunt caeli et terra (Coro) Tutti SSATB; Tutti Allegro, D-Dur, 3/4-Takt, 58 Takte	40
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* Tutti-Orchesterbesetzung: Tromba I e II in D, Timpani in D, A, Oboe I e II, Violino I e II, Viola, Basso continuo (Violoncello, Fagotto, Contrabbasso, Organo, Tiorba ad libitum).

** Die Nummern 4, 10 und 12 sind reine Solonummern.

Biographisches und Bibliographisches zu Jan Dismas Zelenka findet man in den Vorworten der anderen Zelenka-Ausgaben im gleichen Verlage; siehe die Übersicht am Schluß des vorliegenden Bandes. Hingewiesen sei besonders auf das Vorwort zur *Missa Gratias agimus tibi*, dessen aufführungspraktische Anregungen auch für das hier zum ersten Mal edierte *Te Deum* gelten.

Neben den Messen als zentraler Gattung gehört zweifellos der große Komplex der Psalmvertonungen zum wichtigsten Teil von Zelenkas Kirchenmusik, zahlenmäßig sowohl wie auch vom kompositorischen Anspruch her. Die beiden Vertonungen des *Te Deum* dagegen, so prächtig und großartig ausgearbeitet sie auch sind, stehen als paraliturgische „Gelegenheitswerke“ eher am Rande. Sie könnten zu politischen Anlässen (Siegesfeiern u.ä.) oder besonderen Festen des kurfürstlichen Hauses (z.B. zu Hochzeiten, Taufen usw. von dessen Mitgliedern) geschaffen worden sein. So heißt es im *Königlich Polnischen und Churfürstlich Sächsischen Hoff- und Staats-Calender auf das Jahr 1733* anlässlich der Geburt von Prinzessin Maria Josepha Carolina (Geburt am 4. November, Kirchgang zur *Catolischen Capelle* am 15. Dezember), C 1 f: „In der Schloß-Kirchen ward in denen Vormittags-Predigten öffentlich gedancket und das *Te Deum laudamus* unter Paucken- und Trompeten-Schall angestimmt, das solenne Danckfest ward erst 8. Tage darauf, als den 11. Nov. im gantzen Lande durch Anstimmung des Ambrosianischen Lobgesangs gehalten.“ Vgl. auch Irmgard Becker-Glauch im Artikel *Dresden*, MGG 3, Sp. 770, anlässlich der Dresdner Hochzeitsfestivitäten 1719: „Das *Te Deum* mit Trompeten und Pauken zu Beginn und Schluß des Festes war der einzige kirchenmusikalische Beitrag.“

Einen festen liturgischen Ort hat das *Te Deum*, der hymnusartige „Ambrosianische Lobgesang“ (vgl. den Artikel *Te Deum* im Sachteil des Riemann-Musiklexikons, S.942), im römischen und monastischen Stundengebet (dem Offizium), und zwar in der Matutin. Daneben erklingt dieser wohl feierlichste Lob-, Dank- und Bittgesang der römischen Kirche „seit altersher zur feierlichen Danksagung nach der Messe, Bischofs- oder Abtweihe, bei der Fronleichnam-, Dank- und Reliquienprozession und anderen festlichen Gelegenheiten“ (ebendort).

Wir wissen nicht, zu welchen konkreten höfischen Anlässen Zelenkas zwei erhaltene *Te-Deum*-Kompositionen entstanden sind. Eine, die doppelchörige (Sächsische Landesbibliothek Dresden, Signatur *Mus. 2358-D-48*), stammt aus dem Jahre 1731, die andere, hier vorgelegte (SLB Dresden, *Mus. 2358-D-47*) ist undatiert, läßt sich aber nach Schrift und Stil auf die Zeit um 1724 festlegen (siehe ZWV, Nr. 145). Mehr als die zwei überlieferten *Te-Deum*-Vertonungen hat Zelenka wohl auch nicht geschrieben. Denn in seinem *Inventarium* (1726–1739) und im Hofkirchenkatalog (ca. 1760/70) werden nur diese beiden Werke genannt. Im *Inventarium rerum musicarum variorum auctorum Ecclesiae servientium quas possidit Joannes Dismas Zelenka* (vgl. dazu die am Ende von Fußnote 1 im Vorwort zur *Missa Gratias agimus tibi* genannte Dokumentation) nennt Zelenka zwei eigene *Te-Deum*-Vertonungen, eine a 5, die andere doppelchörig (SLB, Signatur *Bibl. Arch. III Hb. 787 d*, S. 63). Nach Zelenkas Angaben zu Tonart, Stimmenzahl und Besetzung sind sie eindeutig mit den beiden uns heute vorliegenden identisch. Auch der

Hofkirchenkatalog, *Catalogo della musica da chiesa* ... (nur Band III mit den Komponisten S–Z sowie den Anonymi erhalten, SLB, Signatur *Bibl. Arch. III. H. 788,3*), nennt nur diese beiden Werke. Seine Besetzungsangaben sind zwar falsch oder ungenau, dafür gibt er aber (im Gegensatz zu Zelenkas eigenhändigem *Inventarium* der in seinem Besitz befindlichen und für die Hofkirchenmusik bestimmten Kirchenmusikalien) Notenincipits. Und diese entsprechen *D-47* und *D-48*. Beide Werke lagen nach den Hinweisen im *Catalogo* sowohl in Partituren als auch in Stimmen vor. Die Stimmen sind heute nicht mehr vorhanden. Für beide Kompositionen sind die Dresdner autographen Konzeptpartituren die einzigen erhaltenen Quellen.

Unsere Ausgabe folgt der insgesamt gut erhaltenen Partitur Zelenkas (*D-47*). Der Sächsischen Landesbibliothek sei sehr herzlich für die Druckerlaubnis, die Anfertigung von Quellenfotos und für viele wertvolle Hinweise zur Handschrift und zu den aufführungspraktischen Bedingungen am Dresdner Hof gedankt. Insbesondere ist der Herausgeber dem Leiter der Musikabteilung der SLB, Herrn Dr. Wolfgang Reich, sowie Frau Dr. Ortrun Landmann dankbar verpflichtet.

Über die Quelle, das Editionsverfahren und die Lesarten unterrichtet der Kritische Bericht. Hier sei nur auf eine Besonderheit hingewiesen, die die Nr.8 betrifft, *Salvum fac populum tuum*. Nach Nr.7, *Aeterna fac*, schreibt Zelenka auf S.53 seiner Partitur: „*Salvum Fac / tacet*“ (siehe Abbildung 4); S.54 beginnt Nr.9 (alle Nummern sind vom Herausgeber ergänzt!), *Et rege eos* (siehe Abbildung 5). Heißt das nun, daß der Text zwischen Nr.7 und 9, der Doppelvers „*Salvum fac populum tuum* ...“, nicht vertont worden ist oder nicht vorgetragen werden soll? Das zweite *Te Deum* Zelenkas, das doppelchörige (*D-48*), hilft hier weiter. (Dr. Reinhold Kubik hat es als Depotarbeit für *Das Erbe deutscher Musik* in moderne Partitur übertragen.) Auch in seiner autographen Konzeptpartitur folgt auf den Satz *Aeterna fac* (Nr.6, D-Dur – auch hier sind die Nummern ergänzt) die Nachschrift „*Salvum fac / Tacet*“ (S.59 der modernen Bibliothekspaginierung, die nur die beschriebenen Seiten berücksichtigt; siehe Abbildung 7). Danach beginnt (S.60) *Et rege eos* (Nr.8, D-Dur). Im Anschluß an diese Nummer nun (nach S.72) sind in der Partitur in neuerer Zeit drei Blätter kleineren Formats eingheftet worden: S.73, 74 (siehe Abbildung 7) und 75 (Rückseiten der Blätter jeweils leer), je eines für *Tenore*, *Basso* und *Organo e Violone* (auch dieses dritte übrigens mit unterlegtem Text!). Sie enthalten die vollständige einstimmige gregorianische Intonation zum *Salvum fac populum tuum* Nr.7 (richtig müßten die Blätter also nach S.59 eingefügt werden). In der Tenor- und Baßstimme folgt der Hinweis „*Segue Et rege eos*“ (Nr.8).

Die gregorianische Melodie ist in jener rhythmischen Notation geschrieben, wie wir sie auch aus anderen Partituren Zelenkas kennen, in denen er einzelne Psalmverse gregorianisch vortragen läßt: z.B. im *De profundis* d-Moll von 1724 (SLB, *Mus. 2358-D-61,14*, S.26; Ausgabe Carus-Verlag 40.064/01, Abbildung 2, Vorwort und Kritischer Bericht, Notentext S.24, 35 und 37) und im *Requiem* D-Dur von 1733 (*D-81,1*, S.14: *Introitus-Versus Te decet hymnus*; *D-81,5*, Schlußseite: die gesamte *Communio* als *Intonatio*). Vgl. außerdem Johann David Heinichens 1726 für die Dresdner Hofkirche geschriebenes *Requiem* Es-Dur

(SLB, Mus. 2398–D–16, Introitus und Communio).

Der Quellenbefund in Zelenkas zweitem *Te Deum* (D-48) ist eindeutig. Der tacet-Vermerk nach *Aeterna fac* heißt: Der folgende Text „*Salvum fac populum tuum ...*“ ist nicht figuraliter vertont worden, sondern soll choraliter vorgetragen werden. Die gregorianische Version (mit den für das 18. Jahrhundert typischen melodischen Abweichungen) notiert Zelenka für die beteiligten Musiker (tutti Tenori e Bassi, Basso continuo; der Generalbaß offenbar ebenfalls einstimmig, nicht akkordisch ausgesetzt, es fehlen Ziffern) auf separaten Blättern, die wahrscheinlich beim Ausschreiben der Stimmen den betreffenden Parti beigefügt werden sollten. Der tacet-Vermerk im vorliegenden *Te Deum* ist ebenso zu verstehen, auch wenn zum *Salvum fac* keine ausnotierte gregorianische Version erhalten geblieben ist; sie könnte sich bei den verlorengegangenen Stimmen befunden haben. Wegen der gleichen tonartlichen Anschlüsse (D-Dur) des vorausgehenden und des folgenden Satzes übernehmen wir daher die *Intonatio* aus dem *Te Deum* D-48 in die vorliegende Ausgabe von D-47.

Die gregorianische *Intonatio* bedeutet einen Einschnitt. Wie wir auch aus anderen *Te-Deum*-Kompositionen, die am Dresdner Hof entstanden sind, wissen, war es dort üblich zu Heinichens, Zelenkas und Hasses Zeiten, mit dem *Aeterna fac* einen ersten Teil der Komposition zu beschließen und den zweiten Teil entweder figuraliter oder choraliter mit dem *Salvum fac* zu beginnen. (Auf diesen Sachverhalt hat mich freundlicherweise Herr Dr. Wolfgang Reich aufmerksam gemacht. Ich teile hier und im folgenden den Inhalt seiner brieflichen Mitteilungen vom August 1983 mit.) Die beiden Fassungen von J.D.Heinichens *Te Deum* D-Dur zum Beispiel, aus den 1720er Jahren (SLB Mus. 2398–D–17 und D–17a, *abbreviato*) unterscheiden sich auch im *Salvum fac*. D-17 führt es (S.69-71) figuraliter aus; D-17a (S.40) dagegen sieht eine gregorianische „*Intonatio: Salvum fac p.*“ vor (siehe Abbildung 9), ohne sie allerdings auszunotieren. Heinichens *Te Deum* SLB Mus. 2398–D–18 sieht ebenfalls eine (nicht notierte) *Intonatio* vor, D-19 dagegen führt das *Salvum fac* figuraliter aus.

Die Zweiteilung des *Te Deum* in Dresden (und wahrscheinlich gab es diesen Usus auch anderenorts) hatte offenbar den Grund, daß vor dem *Salvum fac populum tuum* der eucharistische Segen erteilt wurde. Wolfgang Reich machte dazu auf einen entsprechenden Hinweis in der Partiturabschrift SLB Mus. 2477–D–52 eines *Te Deum* von J.A. Hasse aufmerksam. Dort steht über dem Beginn von *Salvum fac*, S.34 (siehe Abbildung 10): „*Questo si canta non dandosi la Benedizione all' Altare; ma dandosi, si tralascia, e si canta dopo la Benedizione la Tripola seguente.*“ Das bedeutet: Dieses *Salvum fac* singt man, wenn kein (eucharistischer) Segen am Altar erteilt wird (wenn also das *Te Deum* ohne jeden liturgischen Rahmen aufgeführt wird); wird er aber erteilt, läßt man das *Salvum fac* (hier in der Partitur) aus (und ersetzt es durch die gregorianische *Intonatio*) und singt nach dem Segen das (S.40 ff) folgende *Et rege eos* im 3/4-Takt. Das heißt für sämtliche oben erwähnten *Te-Deum*-Vertonungen: Wurden sie außerhalb der Kirche oder ohne liturgische Einbindung aufgeführt, wurde der Textteil *Salvum fac* mehrstimmig konzertant ausgeführt. Wurden sie dagegen liturgisch durch den eucharistischen Segen vor dem *Salvum fac* unterbrochen, so wurde dieser Text gregorianisch gesungen, vielleicht sogar zum Segen selbst. Nach dem Segen fuhr man figuraliter mit dem *Et rege eos* fort.

Tübingen, im März 1984

Thomas Kohlhasse

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur, zugleich Orgelstimme (Carus 40.471),
Chorpartitur (Carus 40.471/05),
komplettes Orchestermaterial (Carus 40.471/19).

The following performance material is available for this work:
full score, also organ part (Carus 40.471),
choral score (Carus 40.471/05),
complete orchestral material (Carus 40.471/19).

Biographical and bibliographical information concerning Jan Dismas Zelenka is to be found in the introductions to other Zelenka publications in this same edition; see the summary at the end of the present volume. Attention is directed especially to the introduction to the *Missa Gratias agimus tibi*, whose notes concerning performing practice apply also to the *Te Deum*, published here for the first time.

Along with the masses as his most important sacred works, his many psalm settings belong to the most prominent body of Zelenka's church music, both numerically and in their importance as compositions. On the other hand his two settings of the *Te Deum*, splendid and finely worked out as they are, belong on the periphery of his sacred music as para-liturgical "occasional works". They may have been written to mark political events (celebrations of victories etc.), or particular festivities of the Electoral House (e.g. weddings, baptisms etc. of its members). Thus the *Königlich Polnische und Churfürstlich Sächsische Hoff- und Staats-Calender auf das Jahr 1733* published the following account concerning the birth of Princess Maria Josepha Carolina (born on the 4th of November, baptized at the *Catolische Capelle on the 15th of December*): "In the Court Church public thanksgiving was offered at the morning service and the *Te Deum laudamus* was sung with the sound of timpani and trumpets; the solemn thanksgiving ceremonies took place a week later on the 11th November throughout the country, with the singing of the Ambrosian Hymn of Praise". See also Irmgard Becker-Glauch in the article *Dresden*, MGG 3, column 770, concerning the Dresden wedding festivities in 1719: "The *Te Deum* with trumpets and timpani at the beginning and end of the festivities was the only church music included."

The *Te Deum*, the "Ambrosian Hymn of Praise" (see the article *Te Deum* in the *Riemann-Musiklexikon*, page 942) has a fixed liturgical place in the Roman and monastic daily offices, as part of matins. However, this probably most solemn hymn of praise, thanksgiving and supplication has also been used in the Roman Church "from early times as a solemn act of praise after the Mass, the consecration of a bishop or abbot, during Corpus Christi, thanksgiving and reliquary processions, and on other festive occasions" (op. cit.).

We do not know for what particular court occasions Zelenka's two surviving settings of the *Te Deum* were composed. The one for double choir (Sächsische Landesbibliothek Dresden, *Mus. 2358-D-48*) dates from 1731; the other, now published, (SLB Dresden, *Mus. 2358-D-47*) is undated, and the period of its composition can only be estimated approximately on the basis of the handwriting in the score and the musical style: c. 1724 (cf. ZWV, no. 145). Probably Zelenka did not write any settings of the *Te Deum* other than the two which have survived, because in both his *Inventarium* (1726–1739) and in the Court Church Catalogue (c. 1760/70) only these two works are named. In the *Inventarium rerum musicarum variorum auctororum Ecclesiae servientium quas possidit Joannes Dismas Zelenka* (see the documentation quoted at the end of Footnote 1 in the introduction to the *Missa Gratias agimus tibi*) Zelenka listed two settings of the *Te Deum* which he had composed, one for 5 voices and the other for double choir (SLB *Bibl. Arch. III Hb. 787 d*, page 63). Zelenka's details concerning tonality, numbers of voices and scoring show that the two works to which he referred are clearly identical to those which we have today. The Court Church Catalogue, *Catalogo della musica da chiesa ...* (only Vol. III survives, con-

taining composers S–Z and anonymous works, SLB *Bibl. Arch. III. H. 788, 3*) also lists only these two works. Its details of scoring are incorrect or inexact, but (unlike the *Inventarium* in Zelenka's own hand of the sacred works which were in his possession and were intended for use at the Court Church) it gives the opening bars in musical notation - and these correspond to *D-47* and *D-48*. According to the *Catalogo* both scores and separate parts of these works were in existence. The parts have since vanished; for both of these compositions the Dresden draft scores, in the composer's hand, are the only extant sources.

Our edition follows Zelenka's well-preserved score (*D-47*). Our grateful thanks are due to the Sächsische Landesbibliothek for granting publication rights, for supplying photocopies of the source material, as well as for much valuable information concerning the handwriting and the circumstances under which performances were given at the Dresden Court. The editor is especially indebted to the head of the music section of the SLB, Dr. Wolfgang Reich, and to Dr. Ortrun Landmann.

Details concerning the source, the editorial procedures and readings are given in the critical report. Reference is made here to only one unusual feature, concerning No. 8, *Salvum fac populum tuum*. After No. 7, *Aeterna fac*, Zelenka wrote on page 53 of his score: "*Salvum Fac / tacet*" (see illustration 4); page 54 contains the beginning of No. 9 (all numbers have been added by the editor!), *Et rege eos* (see illustration 5). Does this indicate that the words between Nos. 7 and 9, the double verse "*Salvum fac populum tuum ...*", were not set or were not to be sung? Zelenka's second *Te Deum* (*D-48*), for double choir, is of assistance in this respect. (Dr. Reinhold Kubik has transcribed it into modern score notation for *Das Erbe deutscher Musik*). Here too in the autograph draft score the movement *Aeterna fac* (No. 6 in D major - these numbers, too, have been added) is followed by the words "*Salvum fac / Tacet*" (page 59 of the modern library pagination, which applies only to written pages; see illustration 7). After this (on page 60) *Et rege eos* (No. 8, D major) begins. At the end of this number (after page 72) three smaller pages have been fastened into the score at a later date; page 73, 74 (see illustration 7) and 75 (the reverse of each of these pages is blank), a part each for *Tenore*, *Basso* and *Organo e Violone* (even this third has the words underlying the notes!). They consist of the complete unison plainsong melody of the *Salvum fac populum tuum* No. 7 (these pages ought, therefore, to have been inserted immediately after page 59). These tenor and bass parts conclude with the words "*Segue Et rege eos*" (No. 8).

The plainsong melody is written in the rhythmical notation with which we are familiar from other scores by Zelenka in which he had certain psalm verses sung to plainsong, e.g. in the *De profundis* in D minor of 1724 (SLB, *Mus. 2358-D-61, 14*, page 26; Carus-Verlag 40.064/01, illustration 2, introduction and critical report, musical text page 24, 35 and 37) and in the *Requiem* in D major of 1733 (*D-81, 1*, page 14: *Introitus-Versus Te decet hymnus; D-81, 5*, final page, the entire Communio as *Intonatio*). See also Johann David Heinichen's *Requiem* in E flat major written in 1726 for the Dresden Court Church (SLB, *Mus. 2398-D-16*, *Introitus* and *Communio*).

The source of Zelenka's second *Te Deum* (*D-48*) is unambiguous in this respect. The *tacet* marking after *Aeterna fac*

indicates that the following section “*Salvum fac populum tuum ...*” was not set as a figural piece but is to be sung to the traditional plainsong melody. Zelenka wrote out this Gregorian chant (With melodic variants typical of the 18th century) for the musicians involved (tutti Tenori e Bassi, Basso continuo, which was evidently to be played *Tasto solo* without chords, as there are no figures) on separate sheets, which were presumably to be added to the parts in question when the performing material was copied. The tacet marking in the *Te Deum* published here is to be understood in a similar sense, even though no written-out version of the plainsong melody for the *Salvum fac* has come down to us; it may have been included with the performing parts which have been lost. As the tonality of the preceding and following movements is the same (D major) we have incorporated the plainsong *Intonatio* from the *Te Deum D-48* into the present edition of *D-47*.

The Gregorian *Intonatio* marks a caesura in the work. We know from other settings of the *Te Deum* made at the Court of Dresden that it was the custom there at the time of Heinichen, Zelenka and Hasse to conclude the first part of the composition with the *Aeterna fac*, and to begin the second part either in a figural setting or to plainsong with the *Salvum fac*. (Dr. Wolfgang Reich has been kind enough to bring this fact to my attention. He sent me the following information in a letter of August 1983): the two versions of J. D. Heinichen’s *Te Deum* in D major, for example, which date from the 1720s (SLB, *Mus. 2398-D-17* and *D-17a, abbreviato*) differ in the *Salvum fac*. In *D-17* (page 69–71) it occurs in a figural setting, while *D-17a* (page 40) contains a plainsong “*Intonatio: Salvum fac p.*” (see illustration 9), although this is not notated. In Heinichen’s *Te Deum*, SLB *Mus. 2398-D-18* provision is also made for a (not notated) plainsong *Intonatio*, while in *D-19* there is a figural setting of the *Salvum fac*.

The division of the *Te Deum* into two parts at Dresden (and probably also elsewhere) clearly originated in the fact that the Eucharistic blessing was given before the *Salvum fac populum tuum*. Wolfgang Reich also pointed out a corresponding example in the copy (SLB *Mus. 2477-D-52*) of the score of a *Te Deum* by J. A. Hasse. In that instance, above the beginning of the *Salvum fac*, page 34 (see illustration 10) there are the words “*Questo si canta non dandosi la Benedizione all’Altare; ma dandosi, si tralascia, e si canta dopo la Benedizione la Tripola seguente.*” This means: This *Salvum fac* is sung if no (Eucharistic) blessing is given at the altar (i.e. if the *Te Deum* is performed in a non-liturgical context); if the blessing is given, however, the *Salvum fac* (here in the score) is omitted (and replaced by the plainsong *Intonatio*), and after the blessing the following *Et rege eos* (page 40 et seq.) in 3/4 time is sung. This signifies that in the case of all the settings of the *Te Deum* mentioned if they were performed outside the church or in a non-liturgical context the *Salvum fac* was performed in a figural setting in parts. If, however, they were used liturgically and were interrupted by the Eucharistic blessing before the *Salvum fac* this section was sung to the traditional plainsong melody, possibly even during the actual blessing. After the blessing the work continued with the figural setting of the *Et rege eos*.

For critical report see German text.

Tübingen, March 1984
Translation: John Coombs

Thomas Kohlhase

Le lecteur trouvera plusieurs notices bio-bibliographiques sur Jan Dismas Zelenka dans les préfaces à d'autres œuvres de Zelenka publiées par cette même maison d'édition; voir l'aperçu à la fin du présent volume. On se reportera en particulier à la préface de la *Missa Gratias agimus tibi*; les suggestions pour l'interprétation de cette œuvre pourront être appliquées au *Te Deum* dont nous proposons ici la première édition.

L'ensemble des mises en musique de psaumes constitue sans aucun doute, avec les messes, la partie la plus importante de l'œuvre religieuse de Zelenka, à la fois par leur nombre et par la qualité de l'écriture. Les deux *Te Deum*, en dépit de leur caractère fastueux et de leur élaboration, occupent une position plus marginale d'œuvres de circonstance paraliturgiques. Elles pourraient avoir été composées à l'occasion de manifestations politiques (victoires, etc.) ou de fêtes particulières de la Maison du Prince-Électeur, de mariages ou de baptêmes par exemple. On lit ainsi dans le *Königlich Polnischer und Churfürstlich Sächsischer Hoff- und Staats-Calender auf das Jahr 1733*, à l'occasion de la naissance de la Princesse Maria Josepha Carolina (née le 4 novembre; procession vers la *Catholische Capelle*, le 15 décembre), C 1 f: «Un office public d'action de grâces avait été célébré le matin à la Schloß-Kirche et on avait entonné un *Te Deum* rehaussé du son des timbales et des trompettes; la fête solennelle ne fut célébrée que huit jours plus tard: le 11 novembre, où le cantique ambrosien fut chanté à travers tout le pays.» Cf. aussi Irmgard Becker-Glauch, article «Dresden», *MGG* 3, col. 770, à l'occasion des festivités nuptiales à Dresde: «Le *Te Deum* avec trompettes et timbales avait été la seule contribution signalant le début et la fin des festivités.»

Le *Te Deum*, l'hymne de St Ambroise, appartient à la liturgie des matines dans l'office monastique romain (cf. l'article «Te Deum» du volume matières du Dictionnaire de la musique de Riemann, p. 942). Cette hymne de louange et d'intercession «a toujours trouvé sa place comme chant d'action de grâces après la messe, le jour de la consécration d'un évêque ou d'un abbé, lors des processions de la Fête-Dieu, des processions des reliques ou des processions d'actions de grâces, enfin à l'occasion d'autres fêtes.» (*Ibid.*)

On ignore les circonstances précises pour lesquelles Zelenka a composé ces deux *Te Deum* qui nous sont parvenus. L'un, à deux chœurs (Sächsische Landesbibliothek Dresden, *Mus.* 2358-D-48), date de 1731, l'autre, que nous éditons ici, ne peut être daté qu'approximativement à partir de critères paléographiques et stylistiques, aux environs de 1724 (cf. ZWV 145). Il ne semble pas que Zelenka ait composé d'autres *Te Deum*. Son *Inventarium* (1726-1739) et le Catalogue de la musique religieuse de la Cour (vers 1760-70) ne connaissent que ces deux œuvres. Zelenka mentionne dans l'*Inventarium rerum musicarum variorum auctorum Ecclesiae servientium quas possidit Joannes Dismas Zelenka*¹ deux *Te Deum* dont il affirme être l'auteur: un à 5 voix et un autre à double chœur (SLB, cote *Bibl. Arch. III Hb. 787 d*, p. 63). Les indications de Zelenka quant à la tonalité, le nombre de voix et la composition orchestrale, ne laissent aucun doute sur l'identité des deux compositions qui nous sont parvenues. De même, le *Catalogo della musica da chiesa*...² ne signale que ces deux œuvres. Les indications qu'il donne quant à la composition de l'orchestre sont fausses ou imprécises; en revanche il comporte des incipit musicaux des œuvres religieuses (contrairement à l'*Inventarium* rédigé par Zelenka qui se trouvait chez le compositeur). Ces incipit correspondent en effet à D-47

et D-48. Selon le *Catalogo*, il existait à la fois une partition et des parties séparées de chacune de ces deux œuvres. Les parties séparées sont aujourd'hui perdues. On ne possède plus que les partitions autographes conservées à Dresde.

Notre édition a été réalisée à partir de la partition de Zelenka (D-47) avec l'aimable autorisation de la Sächsische Landesbibliothek que nous remercions pour les photographies des sources et pour divers renseignements qu'elle nous a fait parvenir concernant les conditions du concert à la cour de Dresde. Nos remerciements s'adressent en particulier à M. Wolfgang Reich, Conservateur du Département de la musique de la SLB, ainsi qu'à Mme Ortrun Landmann.

On trouvera dans l'apparat critique les éléments concernant les sources, les principes éditoriaux et les variantes. Précisons néanmoins un détail concernant le N° 8, *Salvum fac populum tuum*. Après le N° 7, *Aeterna fac*, Zelenka note, à la p. 53 de sa partition: «Salvum Fac / tacet» (cf. ill. 5); à la page 54 commence le N° 9, *Et rege eos* (cf. ill. 5) (numéros restitués par l'éditeur). Cela signifie-t-il que le double verset «Salvum fac populum tuum» entre les n°s 7 et 8 n'a pas été mis en musique, ou qu'il ne devait pas être exécuté? Le second *Te Deum* de Zelenka, la composition à double chœur (D-48) permet d'éclaircir ce point. (Reinhold Kubik en a réalisé une partition pour le compte de la collection *Das Erbe deutscher Musik*.) De même dans la partition autographe, le mouvement *Aeterna fac* (n° 6, Ré Majeur - numérotation restituée), est suivi de la mention «Salvum fac / Tacet» (p. 59 de la pagination moderne qui ne tient compte que des pages écrites; cf. ill. 7). Cette mention est suivie (p. 60) du *Et rege eos* (n° 8, Ré Majeur). A la suite de ce numéro (après la p. 72), trois feuillets d'un format plus petit ont été insérés à une époque plus récente: il s'agit des p. 73, 74 (cf. ill. 7) et 75, respectivement pour *Tenore*, *Basso* et *Organo e Violone* (cette troisième partie comporte d'ailleurs le texte). Ce supplément comporte l'intégralité de l'intonation monodique grégorienne du *Salvum fac populum* (n° 7) (ces feuillets auraient donc dû se trouver après la page 59). Les parties de ténor et de basse sont suivies de la mention «Segue Et rege eos» (n° 8).

La mélodie grégorienne est transcrite en une notation rythmique que nous connaissons par d'autres partitions de Zelenka, dans lesquelles les différents versets psalmiques sont exposés sous une forme grégorienne: par exemple dans le *De profundis* en Ré mineur de 1724 (SLB, *Mus.* 2358-D-61, 14, p. 26, édition Carus Verlag 40.064/01, ill. 2, préface et apparat critique, musique p. 24, 35 et 37) et dans le *Requiem* en Ré majeur de 1733 (D-81, 1, p. 14: verset d'introît *Te decet hymnus*; D-81, 5, dernière page: l'ensemble de la Communion en intonation). Cf. par ailleurs le *Requiem* en Mi bémol majeur composé par Johann David Heinichen en 1726 pour la Hofkirche de Dresde (SLB, *Mus.* 2398-D-16, Introît et Communion).

Les sources pour le second *Te Deum* (D-48) de Zelenka sont indiscutables sur ce point. La mention «tacet» qui suit l'*Aeterna fac* signifie que le texte «Salvum fac populum tuum...» n'a pas été mis en musique et qu'il devait par conséquent être entonné sur le ton de la psalmodie grégorienne. Zelenka a noté la version grégorienne (compte-tenu des variantes mélodiques caractéristiques du XVIII^e siècle) à l'attention des musiciens sur des feuillets séparés (tutti Tenori e Bassi, Basso continuo; le continuo était vraisemblablement exécuté à une seule voix puisque Zelenka n'indique aucun

chiffre). Ces feuillets étaient probablement destinés à être joints aux différents pupitres au moment de la réalisation du matériel d'orchestre. L'indication «tacet» dans ce *Te Deum* doit être comprise de la même manière, même s'il n'existe plus aucune version grégorienne pour le *Salvum fac*; cette version pourrait avoir disparu en même temps que le matériel d'orchestre. Le cadre tonal de Ré majeur formé par le mouvement précédent et le suivant permet d'emprunter ici l'intonation qui se trouve dans le *Te Deum D-48*.

L'intonation grégorienne prend la signification d'une incise. Nous savons par d'autres *Te Deum* composés pour la cour de Dresde, qu'à l'époque de Heinichen, Zelenka et Hasse, l'*Aeterna fac* marquait la fin de la première partie, tandis que la seconde commençait, soit polyphoniquement, soit avec la mélodie grégorienne du *Salvum fac*. (M. Wolfgang Reich a eu l'amabilité de nous rendre attentif à ce point. Les lignes qui suivent sont empruntées à une lettre qu'il nous a adressée en août 1983.) Les deux versions du *Te Deum* en Ré majeur de J. D. Heinichen composé au cours des années 1720 (SLB *Mus. 2398-D-17* et *D-17 a, abbreviatio*) se différencient également par le *Salvum fac*. *D-17* en donne une version polyphonique (p. 69-71), *D-17a* p. 40 prévoit en revanche une version grégorienne intitulée «Intonatio: Salvum fac p.» (cf. ill. 9), sans toutefois la noter. Le *Te Deum* de Heinichen SLB *Mus. 2398-D-18* introduit également une intonation (non notée); *D-19* donne en revanche une version polyphonique du *Salvum fac*.

La bipartition du *Te Deum* à Dresde - cet usage était probablement connu encore ailleurs - permettait probablement de donner la bénédiction eucharistique avant le *Salvum fac populum*. Wolfgang Reich signale à ce sujet une mention tout à fait significative qui figure dans la copie en partition (SLB *Mus. 2477-D-52*) d'un *Te Deum* de J. A. Hasse. Le *Salvum fac*, p. 34 (cf. ill. 10) est précédé du texte suivant: «Questo si canta non dandosi la Benedizione all'Altare; ma dandosi, si tralascia, e si canta dopo la Benedizione la Tripola seguente.» Cela signifie que ce *Salvum fac* est chanté lorsqu'il n'y a pas de bénédiction à l'autel (donc lorsque le *Te Deum* est exécuté dans un cadre non liturgique); dès lors que l'exécution du *Te Deum* est accompagnée de la bénédiction, on supprime le *Salvum fac* (ici en partition) pour le remplacer par l'intonation grégorienne. Après la Bénédiction (p. 40 sqq.) on chante le *Et rege eos* en 3/4. Pour revenir aux *Te Deum* dont il a été question plus haut, cela signifie que lorsqu'ils étaient exécutés ailleurs qu'à l'église ou dans un cadre non liturgique, le *Salvum fac* était exécuté polyphoniquement de manière concertante. En revanche, lorsqu'un cadre liturgique imposait une bénédiction eucharistique avant le *Salvum fac*, ce texte était alors chanté sur une psalmodie grégorienne, peut-être même pendant la bénédiction. Après la bénédiction, on reprenait polyphoniquement avec le *Et rege eos*. Pour l'apparat critique, voir le texte allemand.

Tübingen, mars 1984

Thomas Kohlhasse

Traduction: Christian Meyer

¹ Voir à ce propos la documentation signalée à la fin de la note 1 de la Préface à la *Missa Gratias agimus tibi*.

² Seul le troisième volume de ce catalogue (Compositeurs S-Z, Anonymes) est conservé (SLB, cote *Bibl. Arch. III. H. 788,3*).

Te Deum

[Prima pars]

Jan Dismas Zelenka

1679–1745

1. Te Deum laudamus

Vivace

Tromba I in D

Tromba II in D

Timpani in D, A

Oboi I *f*

Oboi II *f*

Violini I *f*

Violini II *f*

Viola *f*

Soprano I *Tutti*
Te De - um

Soprano II *Tutti*
Te De i mus,

Alto *Tutti*
un da - - mus,

Tenore *Tutti*
um lau - da - - mus,

Basso *Tutti*
De - um lau - da - - mus,

Tutti *f*

5 4 3 6 5 5



Aufführungsdauer/Duration: ca. 35 min.

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Herausgeber:
Thomas Kohlhase
Generalbaaussetzung:
Wolfgang Horn

6

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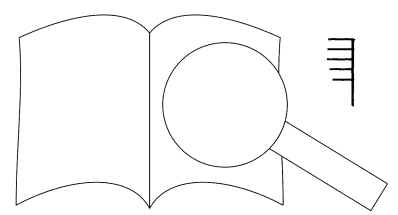
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6 9 8 5

8

11

11



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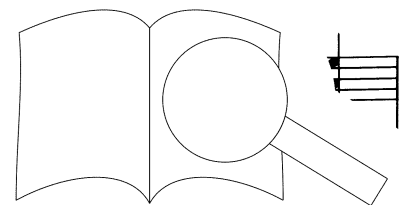
Musical notation system 1, measures 1-4. Treble and bass staves. Treble staff has rests in measures 1-2, followed by eighth-note patterns in measures 3-4. Bass staff has quarter notes in measures 1-2, followed by quarter notes in measures 3-4.

Musical notation system 2, measures 5-8. Treble and bass staves. Treble staff has eighth-note patterns in measures 5-6, followed by quarter notes in measures 7-8. Bass staff has eighth-note patterns in measures 5-6, followed by quarter notes in measures 7-8.

Musical notation system 3, measures 9-12. Treble and bass staves. Treble staff has eighth-note patterns in measures 9-10, followed by quarter notes in measures 11-12. Bass staff has eighth-note patterns in measures 9-10, followed by quarter notes in measures 11-12.

Musical notation system 4, measures 13-16. Empty staves for treble and bass clefs.

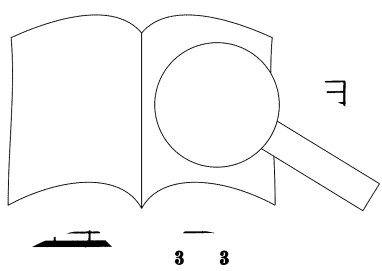
Musical notation system 5, measures 17-20. Treble and bass staves. Treble staff has chords and quarter notes in measures 17-18, followed by quarter notes in measures 19-20. Bass staff has chords and quarter notes in measures 17-18, followed by quarter notes in measures 19-20.



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Tutti

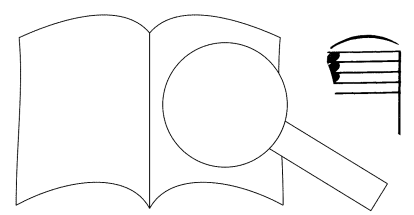


te - - - - - um lau - da - -

De - - - - - um lau - - - - - mus, lau - da - -

- - - - - te De - - - - - um lau - da - -

- - - - - um - - - - - lau - - - - - da - - - - - mus, te



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

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First system of musical notation, featuring a vocal line and piano accompaniment.

Second system of musical notation, featuring a vocal line and piano accompaniment.

Third system of musical notation, featuring a vocal line and piano accompaniment.

Fourth system of musical notation, featuring a vocal line and piano accompaniment.

mus: te Do - m. con - - fi - -

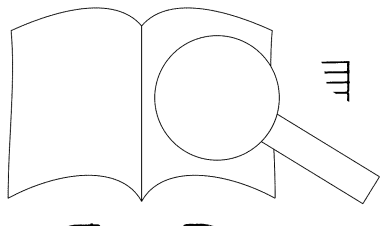
mus, lau - - da - - te Do - mi - num con - fi -

- da - - us - te Do - mi - num con - fi - te - -

mus: te Do - mi - num con - fi - te - -

- da - - mus: te Do - mi - num con - fi - te - -

Fifth system of musical notation, featuring piano accompaniment.



9 8 6 7 # 6

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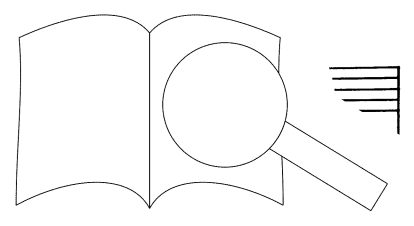
te - - - - e - - mur.

te - - - - m - - fi - te - - mur.

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

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

te - - - - - - - mur.



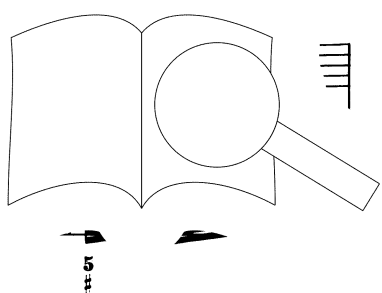
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Five empty musical staves, consisting of two treble clefs and three bass clefs, arranged in a grand staff format.

Musical notation for the first system, featuring a treble clef and a bass clef. The music includes various note values and rests. A large, diagonal watermark reading "PROBEPARTITUR" is overlaid across the page. Below the watermark, the text "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag" is visible.

Five empty musical staves, consisting of two treble clefs and three bass clefs, arranged in a grand staff format.

Musical notation for the second system, featuring a treble clef and a bass clef. The music includes various note values and rests. A large, diagonal watermark reading "PROBEPARTITUR" is overlaid across the page. Below the watermark, the text "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag" is visible.



48

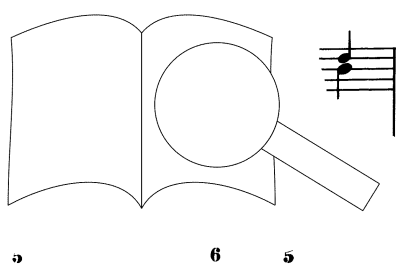
ae - ter - num, ae - ter - num

Te ae - ter - num, ae - ter - num

Solo

Te ae - ter - num, ae - ter - num

senza Rip



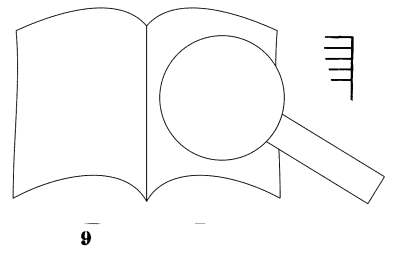
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Pa - trem o-mnis ter - ne - ra -

Pa - - trem o - - nis t - ve - - ne-ra -

Pa - - trem o - - mnis ter - - ra, o - - mnis



6 5 - # 7 6 # 4# 6 9

4 - # 2

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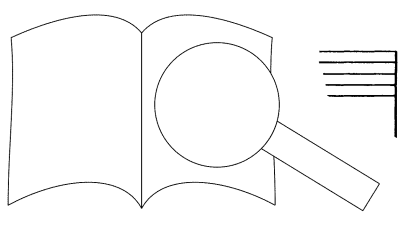
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Empty musical staves for vocal and piano accompaniment.

Musical score for piano accompaniment, featuring treble and bass clefs with various rhythmic patterns and dynamics.

Musical score with vocal line and piano accompaniment. The vocal line includes lyrics: "tur, omnis - - - ra ve-ne - - - te - - - ra - - - ra,". The piano accompaniment continues with complex rhythmic figures.

Musical score for piano accompaniment, showing the continuation of the piano part with chords and melodic lines.



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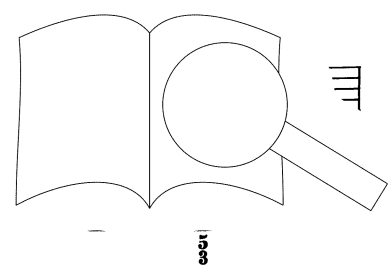
64

64

ra - - - tur, ve - ne - ra - -

- tur, ve - ne - ra - ve - ne - ra - -

o - mnis - ra, o - mnis



69

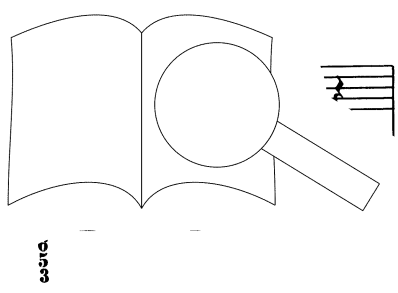
69

o-mnis

ter - ra

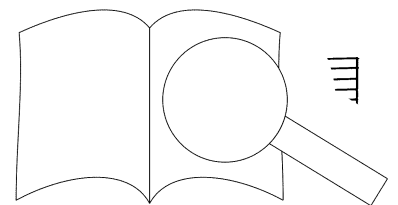
- tur,

tur,



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Musical notation for the first system, including vocal lines and piano accompaniment.

Musical notation for the second system, including vocal lines and piano accompaniment.

Musical notation for the third system, including vocal lines and piano accompaniment.

Musical notation for the fourth system, including vocal lines and piano accompaniment.

Musical notation for the fifth system, including vocal lines and piano accompaniment.

Musical notation for the sixth system, including vocal lines and piano accompaniment.

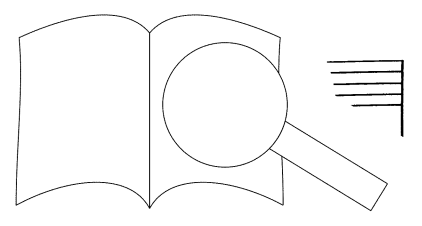
Musical notation for the seventh system, including vocal lines and piano accompaniment.

Musical notation for the eighth system, including vocal lines and piano accompaniment.

Musical notation for the ninth system, including vocal lines and piano accompaniment.

Musical notation for the tenth system, including vocal lines and piano accompaniment.

Musical notation for the eleventh system, including vocal lines and piano accompaniment.



5 4/2 6 3 4/2 6 6/4 7 6

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First system of musical notation, featuring a vocal line and piano accompaniment.

Second system of musical notation, featuring a vocal line and piano accompaniment.

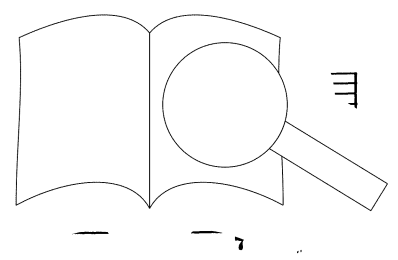
Third system of musical notation, featuring a vocal line and piano accompaniment.

Fourth system of musical notation, featuring a vocal line with lyrics and piano accompaniment.

Te De - - - um lau te
 lau - da - - - mus, - mus, lau - - da - -
 mus, lau - da - - lau - - - da - - -
 te De - - - da - - - - -
 te De - - - um lau - da - -

Fifth system of musical notation, featuring piano accompaniment.

5 6 7 6 5 9 8



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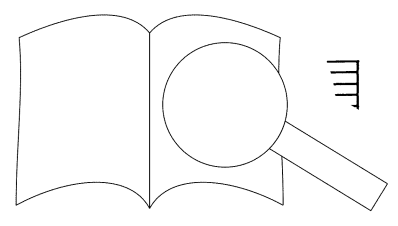
- mur, con - fi - te - - mur.

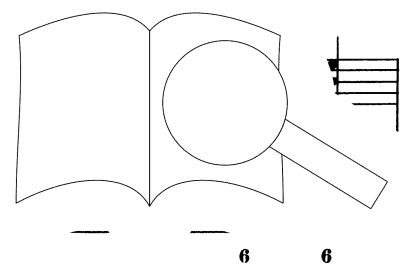
- mur, con - fi - te -

Do - mi-num con -

Do - mi-n' - mur.

- - mur.





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un poco p

un poco p

Solo

Solo

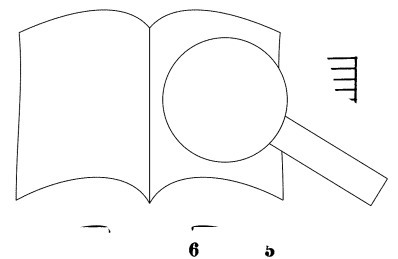
Solo

- ru - bim et Se - ra - phim in - ces -

An - ge - li, ti - bi cae - li et u - ni - ver - sae,

Ti - bi Che - ru - bim et Se - ra - phim in - ces -

Solo



Solo

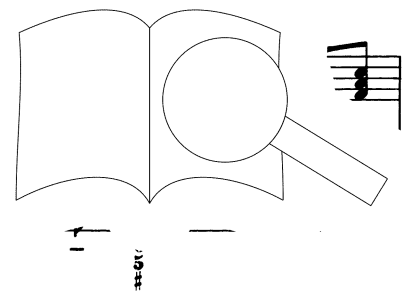
Ti-bi Che - ru - bir in - ces - sa - bi - li vo -

sa - bi - li, e - ru - bim et Se - ra - phim pro -

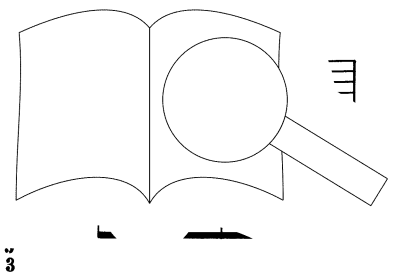
ti - bi o - m, cae - li et u - ni - ver - sae po - te - sta - - - tes

Che - ru - bim et Se - ra - phim in - ces - sa - bi - li vo -

8 8 6 5 6 5 5



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First system of musical notation, including vocal staves and piano accompaniment.

Second system of musical notation, including vocal staves and piano accompaniment.

Third system of musical notation, primarily piano accompaniment with intricate patterns.

Fourth system of musical notation, including vocal staves with lyrics and piano accompaniment.

Lyrics: Te De - - um lau - da - -
 Te - - da - -
 lau - dr - - mus, te De - -
 - mus, te De - - um lau - da - -

Fifth system of musical notation, including piano accompaniment and a diagram of an open book.

5 4/2 3 4/2 6 6/2 7/3 6 5 6

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Musical notation for the first system, including vocal line and piano accompaniment.

Musical notation for the second system, including vocal line and piano accompaniment.

Musical notation for the third system, including vocal line and piano accompaniment.

De - um lau - da - - mus: te Do - mi-num con-fi -
 - mus, lau - da - - u - da - - - mus:
 - m - da - - - mus: te
 um - - - - mus: te
 te De - - um lau - da - - mus: te

Musical notation for the fifth system, including piano accompaniment and a magnifying glass icon.

7 6 5
3 - -

9 8 6 7 #

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Musical notation for the first system, including vocal staves and piano accompaniment.

Musical notation for the second system, including vocal staves and piano accompaniment.

Musical notation for the third system, including vocal staves and piano accompaniment.

te - mur, con - fi - mur, con -
 te Do - r - m con - mur, con -
 Do - mi-num co - mur, te Do - mi-num con -
 Do - - mur, te Do - mi-num con -
 - e - - mur, con - fi - te -

Musical notation for the fifth system, including piano accompaniment and a graphic of an open book.

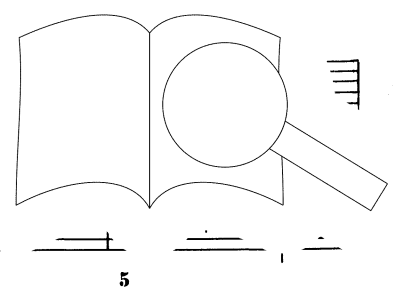
- fi - te - - mur. Te ae - ter - - num,

- fi - te - - mur. Te ae - ter - - num,

fi - te - Te ae - ter - - num,

fi - te Te ae - ter - - num,

Te ae - ter - - num. ae - ter - num,



6 5 # 4 # 5 5

4 4 # 3

140

140

ae - ter - num Pa - - trer .er - - ra ve - - ne -

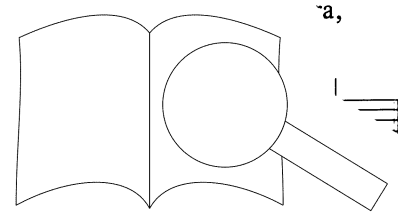
ae - ter - num Pa - - mnis ter - - ra ve - - ne -

ae - ter - n' o - - mnis ter - - ra, o - mnis

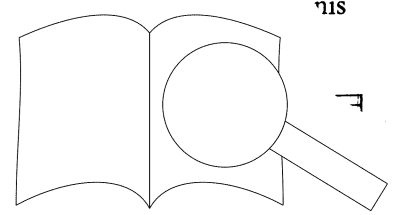
ae - n. m o - - mnis ter - - ra ve - ne -

Pa - - trem a,

Vc.



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Musical score for the first system, featuring two vocal staves and a piano accompaniment staff. The music is in a major key and 4/4 time.

Musical score for the second system, featuring two vocal staves and a piano accompaniment staff. The music continues with similar melodic lines.

Musical score for the third system, featuring two vocal staves and a piano accompaniment staff. The piano part includes some arpeggiated figures.

150

-mnis ter - - ra - ve tur.

- - - - - tur.

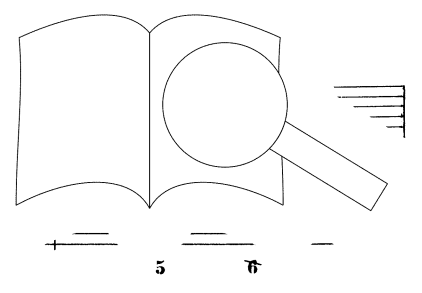
- e - ra - - - tur.

o - - - - - ne - ra - - - tur.

- ra ve - ne - ra - - - tur.

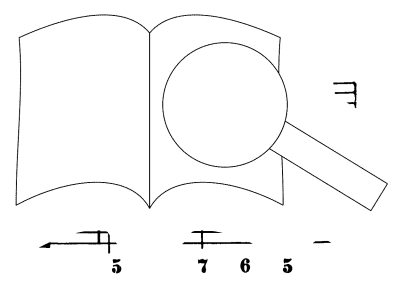
Musical score for the fourth system, including vocal lines with lyrics and piano accompaniment. The lyrics are: -mnis ter - - ra - ve tur. - - - - - tur. - e - ra - - - tur. o - - - - - ne - ra - - - tur. - ra ve - ne - ra - - - tur.

Musical score for the fifth system, featuring piano accompaniment. The notes are: 7, 6, 6, 6, 6, 5, 4, -.



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bi Che - ru - bim et Se - ra - phim in - ces -
 es An - ge - li, ti - bi cae - li et u - ni - ver - sae,
 Ti - bi Che - ru - bim et Se - ra - phim in - ces -



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160

Ti - bi Che - ru - - - - - um in - ces - sa - bi - li vo -

Ti - bi - - - - - et Se - ra - phim in - ces - sa - bi - li vo -

sa - - - - - bi - li - - - - - bi Che - ru - bim et Se - ra - phim in - ces -

ti - bi - - - - - ti - bi cae - li et u - ni - ver - sae po - te - sta - - - - - tes

ti - bi Che - ru - bim et Se - ra - phim in - ces - sa - bi - li vo -

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ce pro-cla - - mant, im et Se-ra - phim in - ces -

ce pro-cla - - mant, ru - bim et Se-ra - phim in - ces -

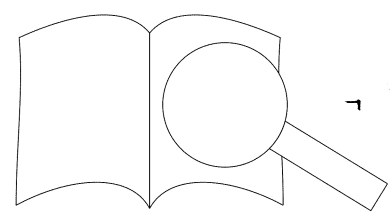
sa - bi - li vo - - - mant, in - ces - sa - bi - li vo -

pro - cla - ro - cla - - mant, in - ces - sa - bi - li vo -

nt, pro - cla - mant, in -

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170

170

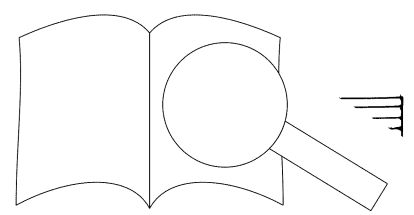
sa - bi - li, vo - ce pro - cla - mant, pro -

sa - bi - li, in - bi - li vo - ce pro - cla - mant, pro -

- ce pro - cla - mant, in - ces - sa - bi - li

- mant, in - ces - sa - bi - li vo - ce pro -

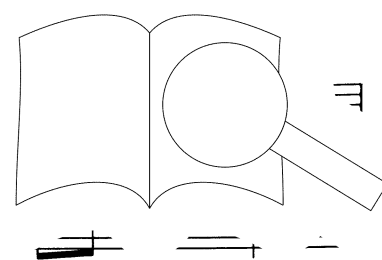
- mant, pro - cla - mant,



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0 8 6 7 6 5 6

- cla - - - mant, in - ces - sa - bi - li
 - cla - - - in - ces - sa - bi - li
 vo - - ce pr - - - - cla - - - -
 cla - ma - - bi - li vo - - ce pro - - - cla - - -
 vo - - - ce, - - - - li



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179

vo - - -ce, ti - bi Che - ru - bim et Se - ra -

vo - - -ce, ti - bi Che - ru - bim et Se - ra -

mant, ti - bi Che - ru -

ti - bi o - mnes An - ge - li, ti - bi cae - li et u - ni -

ti - bi Che Se - ra -

Vc. Cb.

5 6 5 6 5 6

Musical notation for the first system, featuring vocal lines and piano accompaniment.

Musical notation for the second system, featuring vocal lines and piano accompaniment.

Musical notation for the third system, featuring vocal lines and piano accompaniment.

phim in - ces - sa - bi - pro - cla - - -

phim in - ces - sa - ce pro - cla - - -

bim et Sc - sa - bi - li vo - ce pro -

ver - sa - tes pro - cla - - - mant, pro -

sa - bi - li vo - ce pro - cla - -

Musical notation for the fourth system, including vocal lines with lyrics and piano accompaniment.

Musical notation for the fifth system, including piano accompaniment and a diagram of a book.

5 7 6 4 3 5 5 4 3

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- mant, - cla - - mant:

- mant, - mant, pro - - cla - - mant:

cla - mant, cla - - mant, pro - cla - - mant:

cla - pro - cla - - mant, pro - cla - - mant:

pro - cla - - mant, pro - cla

4 3 5 3 5 4 3

[attacca]

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2. Sanctus

Grave

à2

3

Oboi I / II

I

Violini

II

Viola

Grave

à2

3

Soprano I / II

San-ctus, San - - ctus Do - us Sa - ba - oth.

Alto

San-ctus, San - - ctus Do - mi - nus De - us Sa - ba - oth.

Tenore

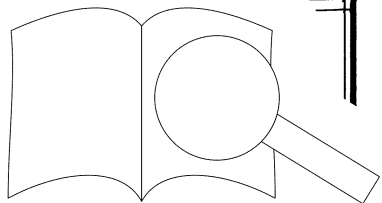
San - ctus Do - mi - nus De - us Sa - - ba - oth.

Basso

San-ctus Do - mi - nus De - us Sa - - ba - oth.

C Or₃

6 7 9 6 6
4 6 4 4 4
2# - - 7 6 7 4 3 6 4# 6
- - - - - 3b



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3. Pleni sunt caeli et terra

Allegro 3

Tromba I in D

Tromba II in D

Timpani in D, A

Oboi I

Oboi II

Violini I

Violini II

Viola

Allegro

Soprano I

Soprano II

Alto

Tenore

Basso

Obas.

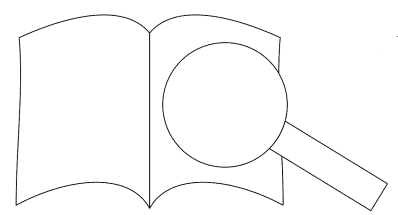
Tutti Registri

3

5

5

sunt cae - li,
Ple - ni sunt cae - li,
Tutti
Ple - ni sunt cae - li,
Tutti
Ple - ni sunt cae - li,
Tutti
Ple - ni sunt cae - li



10

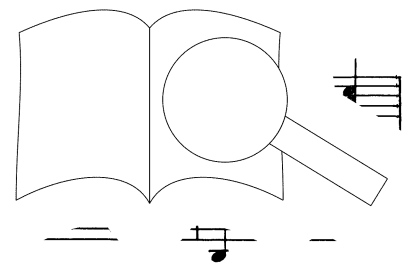
ple - ni sun' cae - li et ter - ra,

ple - s' sunt cae - li et ter - ra,

ple - ni sun' - - - - - li,

sunt cae - li, sunt cae - li et ter - ra,

e - ni sunt cae - li, sunt cae - li et ter - ra,



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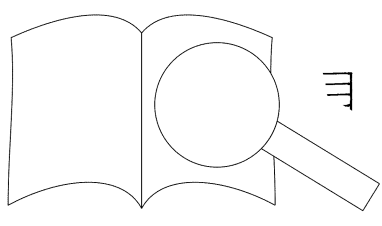
Empty musical staves for vocal and piano parts.

Musical notation for vocal parts with lyrics.

Musical notation for piano accompaniment.

sunt cae - li et ter - - -
 ple - ni - - - - li et ter - -
 - - - - li et ter - ra, et ter - -
 - - - - cae - li et ter - ra, et ter - -
 sunt cae - li et ter - - -

Musical notation for piano accompaniment.



5 5 5 6 7 5 7 5

Empty musical staves for piano accompaniment, consisting of three systems of two staves each (treble and bass clef).

Musical score for piano accompaniment, consisting of three systems of two staves each (treble and bass clef). The music is in G major and 4/4 time.

Vocal score with lyrics. The lyrics are:

ra ma - ie - sta - tis glo - tu - ae, glo - - ri - ae tu -

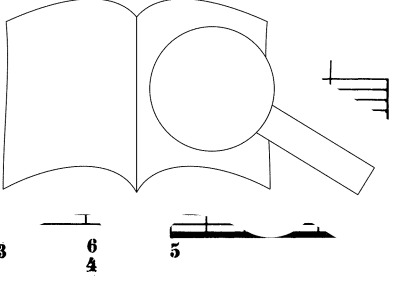
ra ma - ie - sta - tis - ri - ae tu - ae, glo - - ri - ae tu -

ra .is glo - - ri - ae, ma - ie - sta -

ra - - tis glo - ri - ae tu - ae, glo - - ri - ae tu -

a - ie - sta - - tis glo - - ri - ri - ae

Piano accompaniment for the second system, consisting of two staves (treble and bass clef). Below the staves are the following fingering numbers: 6, 3, 5, 5, 6, 5, 3, 4, 3, 6, 4, 5.



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Musical score for the first system, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features rhythmic patterns of eighth and sixteenth notes.

Musical score for the second system, consisting of two staves in treble clef. The music features melodic lines with some rests and slurs.

Musical score for the third system, featuring a grand staff (treble and bass clefs) with piano accompaniment. The music includes chords and melodic fragments.

Vocal score with lyrics for the first system. The lyrics are: ae, ma - ie - sta - - tis glo - ri tu - - ae, glo - - ri - ac

Vocal score with lyrics for the second system. The lyrics are: ae, ma - ie - sta - - tis glo - - ri - ae tu - - ae, glo - - ri - ae

Below the vocal staves is an organ part with figured bass notation: 5/3, 7/3, 6, 5/3, 7/3, 6/4, 5/3, 6/4, 7/3, 6/4.



tu - - - - ma - ie - sta - - tis

tu - - - - ma - ie - sta - - tis

glo - - ri - ae - - - - - ri - ae tu -

glo - - - - - ae, ma - ie - sta - - - -

- ae, ma - ie - sta - - - -

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37

37

glo - ri - ae, glo - - - ri - ae - - - ri - ae tu - - - ae,

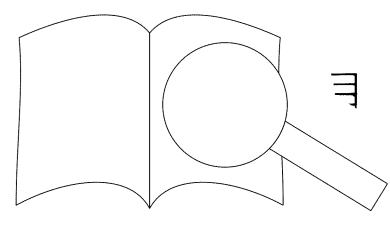
glo - ri - ae, glo - - - ri - ae tu - - - ae,

- ae, ma - ie glo - - ri - ae tu - - - ae, ma - ie -

- - - ri - ae tu - - - - - ae,

glo - ri - ae tu - - - - -

6 5 7 6 6 6 6 5
4 3 3 2 4 4 4



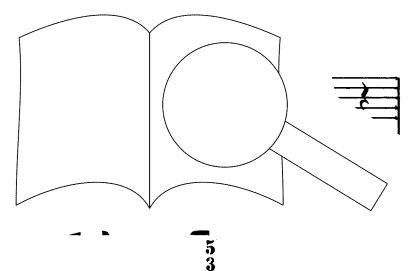
ma - ie - sta - tis glo - -

ma - ie - sta - ti - - ae,

sta - - - ae tu - ae, ma - ie -

- ri - ae tu - - ae,

- a - tis glo - ri - ae tu - - ae,



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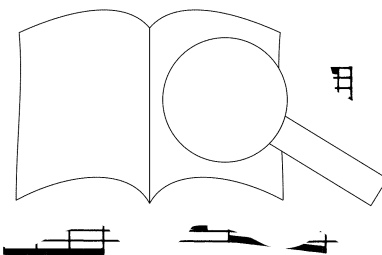
Musical score for measures 48-52, top system. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The music is in a major key with a 4/4 time signature.

Musical score for measures 48-52, middle system. It consists of two staves: a vocal line (treble clef) and a piano accompaniment line (treble clef). The music is in a major key with a 4/4 time signature.

Musical score for measures 48-52, bottom system. It consists of four staves: two vocal lines (treble clef) and two piano accompaniment lines (treble and bass clefs). The music is in a major key with a 4/4 time signature.

Musical score for measures 48-52, with lyrics. It consists of five staves: two vocal lines (treble clef) and three piano accompaniment lines (treble and bass clefs). The lyrics are: "ma - ie - sta - tis glo - ri - ae", "ma - ie - sta - tis gl", "sta -", "ma", "is glo - ri - ae tu - - ae.", and "ae tu - - ae.".

Tutti Registri



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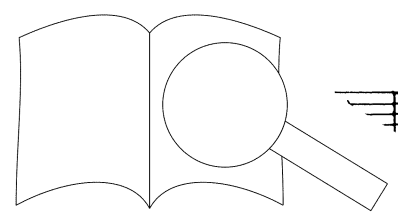
Musical score for measures 54-57, consisting of three staves with rests.

Musical score for measures 58-61, featuring a melody in the upper staves and accompaniment in the lower staves.

Musical score for measures 62-65, featuring a melody in the upper staves and accompaniment in the lower staves.

Musical score for measures 66-69, consisting of three staves with rests.

Musical score for measures 70-73, featuring a melody in the upper staves and accompaniment in the lower staves.



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4. Te gloriosus Apostolorum chorus

Allegro

Violini
I/II unisoni

Viola

Tenore solo

Basso continuo
(Violoncello,
Contrabbasso,
Organo)

Allegro

Rip.

The image displays a musical score for the piece 'Te gloriosus Apostolorum chorus'. It is arranged in a system with five staves: Violini I/II unisoni, Viola, Tenore solo, Basso continuo (Violoncello, Contrabbasso, Organo), and a lower system with two staves. The score is in G major (one sharp) and common time (C). The tempo is marked 'Allegro'. The first system includes measures 1-3, with a triplet of eighth notes in measure 3. The second system includes measures 4-7, with a triplet of eighth notes in measure 7. The third system includes measures 8-11, with a triplet of eighth notes in measure 11. The score is overlaid with a large, semi-transparent watermark that reads 'PROBENPARTITUR' and 'Evaluation Copy - Quality may be reduced'. At the bottom right, there is a logo for 'Carus-Verlag' featuring an open book and a magnifying glass. The page number '51' is located at the bottom right corner.

12

Te glo - - ri - o - sus A - po - sto - lo - rum cho - rus, A - po - sto - lo - rum cho - rus: Te Pro - phe -

12

15

Solo

16

ta - rum lauda - bi - lis nu - me - rus:

16

Rip.

5 3

6 6

6 - 5

6 6

6 5

20

...n candi - da -

...t, lau -

Solo

5 6

6 6

6 -

6 6

6 5

4

3

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24

24

- dat, lau - - dat ex-er - - ci - tus.

27

Rip.

3 4 5 6 5 6
2 3 4

28

28

Te per orbem terrarum

sancta con-fi - te - tur Ec -

6 5 6 # 5 b 6 5 3b 5 3 6 #

32

Pa - trem immensae ma-ie

7 5 # 5 6 5 6 5 6

36

- tis: Ve-ne - randum tu - um verum, et u - - ni - cum Fi - li - um:

36 39

40

San-ctum

40

44

pi-ritum. Tu Rex glo - ri - ae, Christe. Tu Pa - tris sem - - li -

5
3 4 3

48

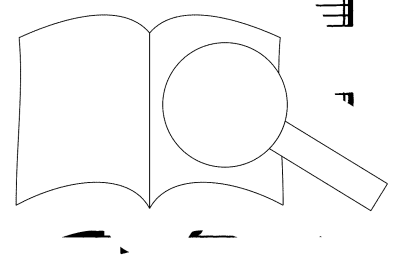
us, sempiter - - - - - nus es Fi - li - us.

48

53

53

57



5. Tu ad liberandum

Grave 3

Tromba I in D

Tromba II in D

Timpani in D, A

Oboi I/II *à2*

Violini I

Violini II

Viola

Soprano I/II *à2* **Tutti**
 Tu, su - - sce - ptu - rus ho - -

Alto **Tutti**
 - - - - - ran - - - dum su - - sce-ptu-rus ho - mi -

Tenore **Tutti**
 - - - - - tu li - - be - ran - dum su - - sce-ptu - rus ho -

Basso **Tutti**
 ad li - - be - ran - dum su - - sce - ptu - rus ho - mi -

Oba-

Tutti

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Adagio

4

Musical score for piano introduction, consisting of three staves (treble, middle, and bass clefs) in 4/4 time. The first measure contains a whole note chord in the treble clef.

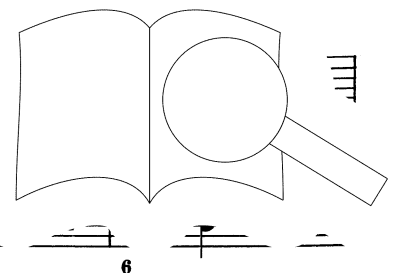
Musical score for piano accompaniment, consisting of three staves (treble, middle, and bass clefs) in 4/4 time. The melody is primarily in the treble clef, with accompaniment in the middle and bass clefs.

Adagio

Vocal line musical score with lyrics in 4/4 time. The lyrics are: - mi - nem, non hor - ru : non hor - ru - i - sti, nem, nor - sti, non hor - ru - i - sti, - mi - ne. - i - sti, non hor - ru - i - sti, n hor - ru - i - sti, non hor - ru - i - sti.

Adagio

Musical score for piano accompaniment, consisting of two staves (treble and bass clefs) in 4/4 time. The score includes a series of chords and melodic lines.



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non hor - ru - i - sti Vir - - - te - rum.

non hor - ru - i - sti - - - u - - - te - rum.

non hor - - - Vir - gi - nis u - - - te - rum.

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

6 6 6 7 6 5

4 4 4 7 4 5

2# 2# 2# 2# 2# 2#

15 **Vivace***

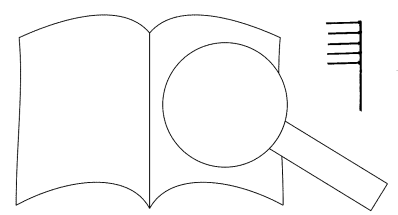
15 **Vivace***

Tu, de - vi - - cto, - cto, de - vi - cto

Tu, de - vi - - cto, de - vi - - cto, de - vi - cto

Tu, c tu, de - vi - - cto, de - vi - cto

- cto, tu, de - vi - - cto, de - vi - cto



* im Sinne von lebhaft, ein schnelles Tempo fordert erst T. 22=**Allegro**

Allegro

Empty musical staves for piano accompaniment, consisting of three staves (treble, middle, and bass clefs).

Musical score for piano accompaniment, featuring a treble and bass clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The music includes a melodic line in the treble and a supporting bass line.

20

mor - tis a - - cu - le - a - pe - ru - i - sti cre - den - ti - bus

mor - tis a - cu - a - pe - ru - i - - sti, a - pe - ru -

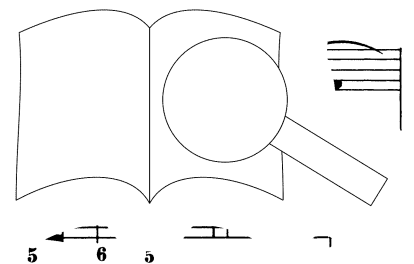
mor - tis - o, a - pe - ru - i - sti, a - pe - ru - i - sti re -

- le - o, a - pe - ru - i - sti cre - den - ti - bus re - - gna cae -

Vocal score for three voices (Soprano, Alto, and Tenor) with lyrics. The lyrics are in Latin and describe the resurrection of Christ. The music is in the same key signature and time signature as the piano accompaniment.

Allegro

Musical score for piano accompaniment, featuring a treble and bass clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The music includes a melodic line in the treble and a supporting bass line.



re - gna cae - lo - rum,

a - pe - ru - i - sti

i - sti re - gna cae - lo - rum,

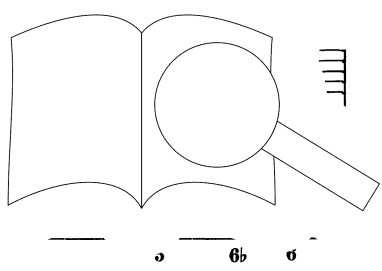
a - pe - ru - i - sti,

gna cae -

a - pe - ru - i - sti cre -

rum,

a - pe - ru - i - sti cre -



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re - gna cae - - lo - - rum. Tu ad de - xte-ram -
 a - pe-ru-i - - cae-lo - - rum. Tu ad de - xte-ram, ad
 den - - - - - rum. Tu ad de - xte-ram De-i
 a cae - lo - - - - - rum. Tu ad de - xte-ram De-i

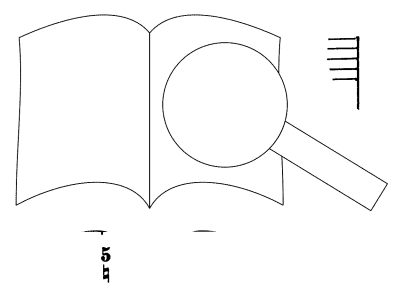
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De - i se - des, in glo -

dex-te-ram De-i se - des, - glr a - tris.

se - des, i - a Pa - tris.

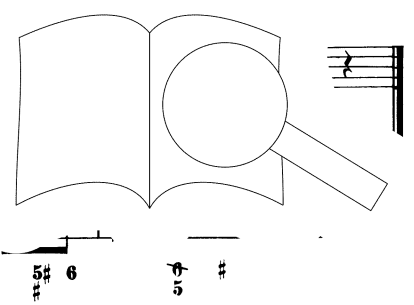
a Pa - - - tris.



7 6 5 6 6 7 5 6 5# 6

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6. Judex crederis esse venturus

Allegro assai

3

Tromba I
in D

Tromba II
in D

Timpani
in D, A

Oboi I/II

Violini
I

II

Viola

Allegro assai

a2 *Tutti*

Soprano I/II

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

Alto

Tutti

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

Tenore

Tutti

- de - ris, ju - dex cre - de - ris es - se

Basso

Tutti

Ju - dex cre - de - ris es -

assai

Tutti

3

F. Coi.
Orga.

Vc.

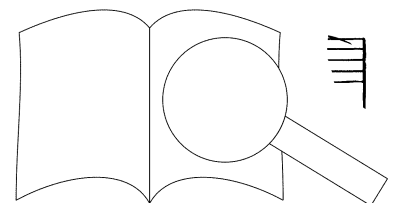
Cb.

5

3

5

6



Adagio

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Adagio

- - tu - - rus. Te er - - tu - is fa - -

tu - - - rus. Te go - - - ae - su-mus, tu - is fa - - mu -

ven - tu - er - go quae - su-mus, tu - is fa - mu-lis

- - rus. Te er - go quae - su-mus, tu - is fa - - mu -

Adagio

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Adagio *

First system of musical notation, consisting of five staves (treble and bass clefs) with rests.

Second system of musical notation, consisting of one staff with a melodic line.

Third system of musical notation, consisting of four staves with piano accompaniment.

Fourth system of musical notation, including vocal line and piano accompaniment.

- mulis sub - ve - ni, quos pre - ti - o - e - mi - sti.

Fifth system of musical notation, including vocal line and piano accompaniment.

lis sub - ve - ni, quos pre - se - gui - ne red - e - mi - sti.

Sixth system of musical notation, including vocal line and piano accompaniment.

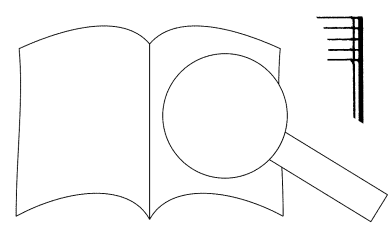
sub - - ve - - so san - gui - ne red - e - mi - - sti.

Seventh system of musical notation, including vocal line and piano accompaniment.

lis - ti - o - so san - gui - ne red - e - mi - sti.

Adagio *

Eighth system of musical notation, including piano accompaniment.



5 3 7 6 4 # 5 6 9 8 6 5

3

[attacca]

* hier im Sinne von ritardando

7. Aeterna fac

Grave **Allegro**
3

Tromba I in D

Tromba II in D

Timpani in D, A

Oboi I

Oboi II

Violini I *un poco piano*

Violini II *un poco pi*

Viola *u.*

Soprano I/II *à2*
Ae - ter - na

Alto cum san - ctis tu - is in glo - ri - a nu - me - ra -

Tenore fac cum san - ctis tu - is in glo - ri - a nu - me - ra -

Basso Ae - ter - na fac cum san - ctis tu - is in glo - ri - a nu - me -

Allegro
3

O. *Tutti*

6 4 2 7 7 - 6 4 5 3



5

5

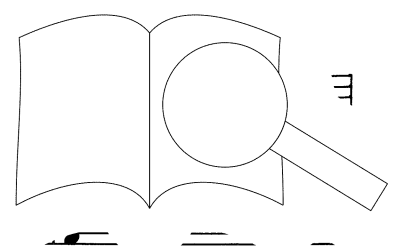
cum san - ctis

- ri, cum san - ctis

- ri, cum san - ctis

- ri

7 5 4 6 7 6 5 6 4 5



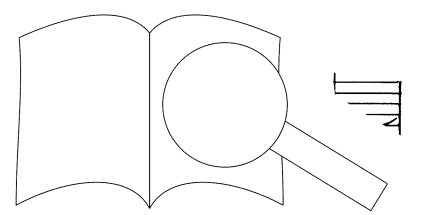
tu - is in glo - ri - a, cum .tis - is in glo - ri - a nu - - me -

tu - is in glo - .tis tu - is in glo - ri - a nu - me-ra -

tu - ir .um san - ctis tu - is in glo - ri - a nu -

cum san - ctis tu - is in glo - ri - a nu - - me -

Cb.



4 6 5 4 6 5 5 6

Adagio*

13

Adagio*

13

Adagio*

* = ritardando

[Secunda pars]

8. Salvum fac populum tuum (Intonation)

[In Zelenkas Originalpartitur findet sich lediglich der Hinweis *Salvum Fac / tacet*. Dieser Text sollte nicht figuraliter (mehrstimmig), sondern choraliter (einstimmig) vorgetragen werden, eine entsprechende Version ist in der Quelle aber nicht enthalten; vgl. dazu Vorwort und Kritischen Bericht. In Zelenkas zweitem *Te Deum*, von 1731, ist die zeitgenössische gregorianische Fassung ausnotiert. Wir übernehmen diese *Intonatio* in die vorliegende Ausgabe, und zwar wegen der identischen tonartlichen Verhältnisse — die umgebenden Sätze stehen in D-Dur — in der gleichen Lage. — Zieht man die heute übliche liturgische Fassung des einstimmigen *Te Deum* vor, nimmt man am besten den *Tonus solemnis*, 3. Ton, in der Version des *Antiphonale Romanum*, Paris etc. 1949, S. 68*, und zwar wegen der D-Dur-Anschlüsse in der Lage do = d. — Beide Intonationen sind mit Tutti-Tenören und -Bässen zu besetzen. Zelenka rechnet im übrigen mit *colla-parte-Continuo*.]

Zelenkas *Intonatio*:

Tenore e Basso

Tutti

Sal - vum — fac po - pu - lum tu -

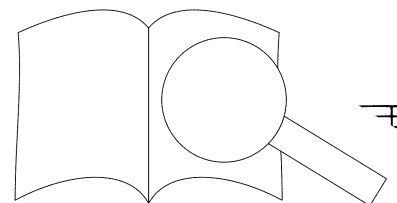
Basso continuo

et be - - ne - dic ta - ti tu - - ae.

Fassung der

um tu - um Do - mi - ne, et be - ne - dic he - re ne.

um fac po - pu - lum tu - um Do - mi - ne, et be - ne - dic he -



9. Et rege eos

Allegro assai

Tromba I in D

Tromba II in D

Timpani in D, A

Oboi I

Oboi II

Violini I

Violini II

Viola

Soprano I/II

Alto

Tenore

Basso

Allegro assai

Soprano I/II

Alto

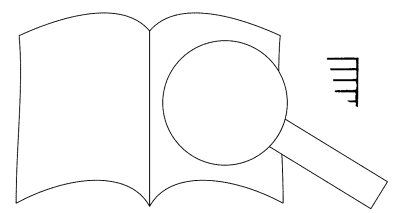
Tenore

Basso

assai

Fa.
Cont.
Organ.

Solo



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8

8

Tutti à 2

Et re et re - ge

Tutti

E† - os, et re - ge

Tutti

ge e - os, et re - ge

i

re - ge e - os, et re - ge

Tutti

11

First system of musical notation, featuring vocal staves and piano accompaniment.

Second system of musical notation, featuring vocal staves and piano accompaniment.

Third system of musical notation, featuring vocal staves and piano accompaniment.

11

Fourth system of musical notation, featuring vocal staves and piano accompaniment.

e - os,

Fifth system of musical notation, featuring vocal staves and piano accompaniment.

e - os,

et

Sixth system of musical notation, featuring vocal staves and piano accompaniment.

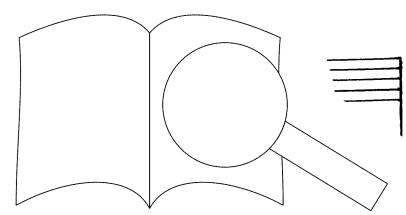
e - os,

et ex-tol-le il-los us-que

Seventh system of musical notation, featuring vocal staves and piano accompaniment.

et ex-tol-le il-los us - - que in ae-ter -

Eighth system of musical notation, featuring piano accompaniment.



5
3

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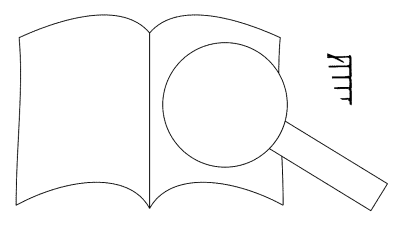
et — ex-tol-le in ae-ter-num, us-

— ex-tol-le il - los, ex - que in ae-ter -

in ae-ter - - - - - num, in ae-ter -

et — ex-tol-le il - los us - que in ae-ter -

Cb.



5 6 5 5 6 5 6 — 4# 6 7 6

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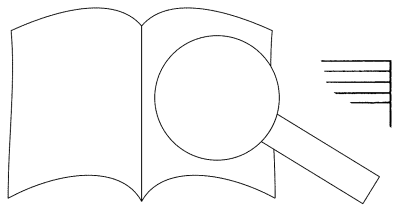
- que in - ae - ter - - et ex - tol - le il - los

num, - le il - - los us - - que in ae -

- num, et ex - tol - le il - los

ae - - ter - - - - -

Tasto solo



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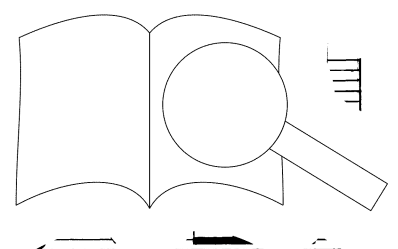
us-que in ae - ter -

ter -

us-que in - num.

- num.

Solo



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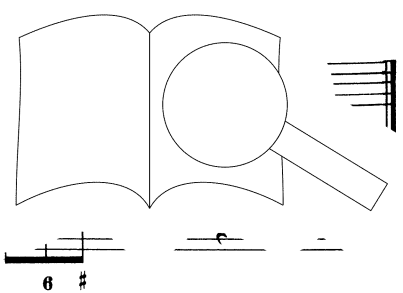
Musical notation for the first system, measures 26-29. It consists of three staves: a treble clef staff with a melody of eighth and sixteenth notes, a treble clef staff with a supporting melody, and a bass clef staff with a bass line.

Musical notation for the second system, measures 30-33. It consists of two treble clef staves and one bass clef staff, continuing the musical piece.

Musical notation for the third system, measures 34-37. It consists of a grand staff (treble and bass clefs) and a separate bass clef staff.

Musical notation for the fourth system, measures 38-41. It consists of four staves: three treble clef staves and one bass clef staff.

Musical notation for the fifth system, measures 42-45. It consists of two staves: a treble clef staff with chords and a bass clef staff with a bass line.



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10. Per singulos dies

Andante 3

Violini I
Violini II
Oboi

Viola

Soprano solo

Alto solo

Andante 3

Basso continuo
(Violoncello,
Fagotto,
Organo)

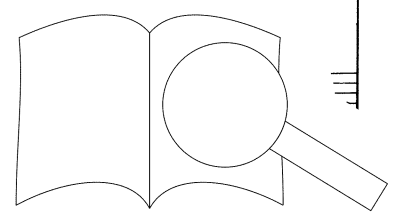
senza Fag.

6

sin - gu - los di - ci - mus te.

Per sin - gu - los

6



11

Et lau - da

di - es, be - - ne - di - ci - mus te. Et lau -

16

- mus no - - men tu - - um in -

da - - - mus no - men tu -

21

lum, et in sae -

in sae -

26

- cu - lum sae - cu - li.

- cu - lum sae - cu - li.

31

Per sin - gu - los di - es, per sin - gu - los

Per sin - gu - los di - es, per

6 5 6 6 5 6 6 6

36

di - es, be - ne - di - ci - mus te. Et lau -

sin - gu - los di - es,

6 5

41

mus, - mus no -

te. Et lau - da - no - - men tu - - um

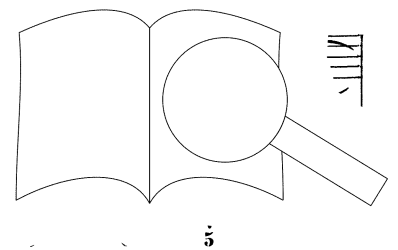
5

46

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

sae - - cu - lum, et in sae -

6 5 7 6 7 5 6 4



51

sae - cu - li. Per sin - gu - los

sae - cu - li. Per sin - gu - los di - es,

56

di - es, lau - da - - - mus, lau -

lau - da - - - mus,

59

61

- mus no - - - in sae - - cu -

- mus no - - men in sae - - cu -

Adagio*

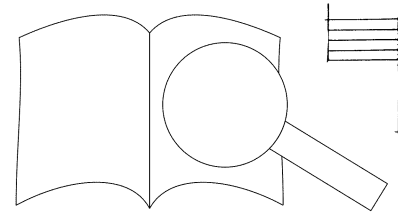
66

Andante

lum, cu - lum sae - - - cu -

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

* = ritardando



Più andante

Viol.

Viol.

Più andante

li.

li.

Più andante

78

Tutti

78

Rip. col Fag.

5/3

84

Tutti

tr

Ob.

Ob.

6

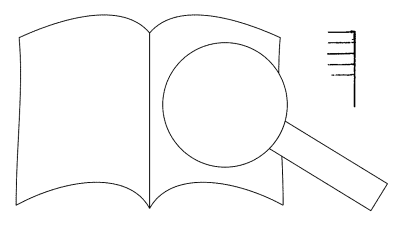
5

9

8

6

5



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