

Johann Michael
HAYDN

Te Deum in C

MH deest. (Hob. XXIIIc:1)
„Zum Namensfest des Bonapart producirt“

Soli (SATB), Coro (SATB)
2 Violini e Basso continuo
ad libitum: 2 Clarini e Timpani

herausgegeben von / edited by
Hans Ryschawy

Ausgewählte Werke · Selected Works
Urtext

Klavierauszug / Vocal score
Paul Horn



Carus 54.998/03

Ist zum Namensfest des Bonapart producirt: worden.

Diese Notiz steht auf der Umschlagrückseite des Stimmensatzes in der Musiksammlung des Benediktinerstiftes Göttweig und bezieht sich auf das Fest Mariä Himmelfahrt am 15. August 1809, dem Patrozinium der Stiftskirche und gleichzeitig dem 40. Namenstag von Kaiser Napoleon. Knapp einen Monat später, am 8. September besuchte dieser auf der Durchreise nach Wien das Kloster, das in den Wochen zuvor von französischen Truppen besetzt worden war. Auf der Höhe seiner Macht hatte Napoleon für die unter seiner Herrschaft stehenden Länder eine Verordnung über die liturgische Gestaltung seines Namenstages verfügt, bestehend aus einem *Te Deum* mit Festhochamt und Festpredigt. Der Göttweiger Konvent hatte sich dieser Verordnung wohl angesichts der im Hause stationierten französischen Truppen gefügt und das schon früher bei festlichen Anlässen verwendete *Te Deum in C* von Johann Michael Haydn zur Aufführung gebracht.

Das Werk ist als handschriftlicher Stimmensatz im Stift erhalten, der mit 1765 datiert ist, aber als Komponistennamen im Titel nur „Heyden“ enthält. Da aber in Musikverzeichnissen des Klosters ausdrücklich „Michael“ als Komponistenvornamen angegeben wird und das Manuskript vermutlich aus Ungarn stammt, wo der junge Johann Michael Haydn beim Bischof von Großwardein 1757–1763 angestellt war, lässt sich die bisherige Zuschreibung des Werkes an Joseph Haydn mit einiger Sicherheit zugunsten seines jüngeren Bruders Johann Michael korrigieren.

Glücklicherweise ist das gesamte Aufführungsmaterial für das Hochamt am 15. August 1809 erhalten geblieben, so dass sich der liturgisch-musikalische Verlauf genau rekonstruieren lässt. Es handelt dabei nicht um einen „gewöhnlichen“ Gottesdienst, sondern um ein repräsentatives Hochamt höchsten Ranges in der Verbindung mehrerer Werke Johann Michael Haydns (nebst einem Offertorium von Johann Adolf Hasse) im Nachklang der feierlichen Liturgie und des spätbarocken stilus solemnus, wie er über Antonio Caldara und Georg Reutter bis zur Jahrhundertwende tradiert wurde.

Auf der Rückseite des Bogens, in den der Stimmensatz eingelegt ist, sind neben dem oben genannten Hinweis auf eine Aufführung zu Napoleons Namenstag 1809 vierzig Aufführungen im Rahmen feierlicher Hochämter aus dem Zeitraum von 1768 bis 1886 dokumentiert (s. die Faksimileabbildung in der Partitur). So hielt sich das *Te Deum in C* im Repertoire der Göttweiger Stiftskirche über ein Jahrhundert, mitunter in gekürzter Form, fand Verwendung an Namens- und Geburtstagen von Kaiser Franz Joseph, ertrug sogar die Ablehnung durch die Cäcilianer und erklang zum letzten Mal in der Osternacht des Jahres 1886.

Für weitere Informationen siehe das vollständige Vorwort von Friedrich W. Riedel zur Partitur.

Stuttgart, Juni 2012

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 54.998), Klavierauszug (Carus 54.998/03),
Chorpartitur (Carus 54.998/05),
komplettes Orchestermaterial (Carus 54.998/19).

Performed for Bonaparte's name day

This note appears on the back of the folder containing the set of parts in the music collection of the Benedictine Abbey Göttweig and refers to the Feast of the Assumption of the Blessed Virgin Mary on 15 August 1809, the patron saint of the Abbey church and the 40th name day of the Emperor Napoleon. Just under a month later on 8 September he personally visited the abbey that had been occupied in the preceding weeks by French troops, before he continued his journey towards Vienna on the same day. At the height of his power, Napoleon had promulgated a decree for the countries under his dominion concerning the liturgical structure of his name day, which was to consist of a *Te Deum* with a solemn high mass and a festive sermon. The Göttweig Abbey, certainly due to the presence of the French soldiers stationed within its walls, followed this decree and performed the *Te Deum in C major* by Johann Michael Haydn which had already been performed on festive occasions.

The work is preserved in the Abbey in a set of parts dated 1765, but the composer is identified in the title only as “Heyden.” However, since in catalogs of music in the Abbey the composer's Christian name is expressly indicated as “Michael” and since the manuscript probably came from Hungary, where the young Johann Michael Haydn was employed from 1757 to 1763 by the the Bishop of Großwardein, Johann Michael Haydn can be identified with some certainty as the composer of the *Te Deum in C major* and not his elder brother Joseph, to whom the work was attributed in the past.

Fortunately, the entire performance material for the high mass on 15 August 1809 has been preserved, so that the liturgical musical order of service can be reconstructed precisely. This was certainly not a “normal” service; it was a ceremonial high mass of the most elevated order, synthesizing several compositions by Johann Michael Haydn (and an Offertory by Johann Adolf Hasse) in an echo of the ceremonial liturgy and the late baroque stilus solemnus as it was traditionally practiced by Antonio Caldara and Georg Reutter through the turn of the century.

In addition to the performance recorded for Napoleon's name day in 1809 on the back of the folder containing the set of parts, forty performances of the *Te Deum in C major* are documented for the opening of solemn high masses celebrated during a period from 1769 to 1886 (see the facsimile in the full score). In other words, the present *Te Deum* was retained in the repertoire of the Göttweig Abbey church for more than a century, sometimes in abbreviated form. It was performed on name days and birthdays of the Emperor Francis Joseph and even endured rejection by the Cecilian movement. It was last heard during the Easter Vigil in the year 1886.

For further information see Friedrich W. Riedel's complete foreword to the full score.

Stuttgart, June 2012

The following performance material is available:
full score (Carus 54.998), vocal score (Carus 54.998/03),
choral score (Carus 54.998/05),
complete orchestral material (Carus 54.998/19).

Te Deum in C

MH deest.

Johann Michael Haydn

1737-1806

Klavierauszug: Paul Horn

Allegro moderato

Tutti

Soprano

Te De - um lau - da - mus: te Do - mi - num con - fi - te - mur.

Alto

Tutti

Te De - um lau - da - mus: te Do - mi - num con - fi - te - mur.

Tenore

Tutti

Te De - um lau - da - mus: te Do - mi - num con - fi - te - mur.

Basso

Tutti

Te De - um lau - da - mus: te Do - mi - num con - fi - te - mur.

2 Clarini

Timpani

2 Violini

Bassi ed Organo

Tutti

Te ae - ter - num Pa - trem o - - - mni -
Te ae - ter - num Pa - trem o - - -
Te ae - ter - num Pa - trem o - - - ne - ra - - -
Te ae - ter - num Pa - trem - - - a ve - ne - ra - - -

tur. Ti - bi o - mnes an - ge -
tur. o - mnes an - ge -
tur. mnes an - ge -
t. ge -

Aufführungsdauer / Duration: ca. 7 min.

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edited by
Hans Ryschawy

9

li, ti-bi cae-li et u-ni-ver-sae pot-e - sta-tes: Che - ru-bim et Se - ra-phim

li, cae-li et u-ni-ver-sae pot-e - sta-tes: Che - ru-bim et Se - ra-phim

li, cae-li et u-ni-ver-sae pot-e - sta-tes: Che - ru-bim et Se - ra-phim

li, cae-li et u-ni-ver-sae pot-e - sta-tes: ti-bi Che - ru-bim et Se - ra-phim

13

in - ces-sa - bi - li vo - ce pro-cla-mant: San-ctus,

in - ces-sa - bi - li vo - ce pro-cla-mant: San-ctus,

in - ces-sa - bi - li vo - ce pro-cla-mant: San-ctus

in - ces-sa - bi - li vo - ce pro-cla-man' San-ctus,

17

San-ctus Do - mi - ni Je - us Sa - ba - oth. Ple - ni sunt cae - - li et

San-ctus Je - us Sa - ba - oth. Ple - ni

San - ba - oth.

Je - us Sa - ba - oth.

20

ter-ra ma-je - sta - tis glo - ri-ae tu - ae. Te glo - ri - o - sus A - po - sto - lo - rum
 sunt cae - li et ter - ra ma - je - sta - tis glo - ri-ae tu - ae. Te glo - ri - o - sus A -
 sunt cae - li et ter - ra ma - je - sta - tis glo - ri-ae tu - ae. Te glo - ri - o - sus A -
 sunt cae - li et ter - ra ma - je - sta - tis glo - ri-ae tu - ae. Te glo - ri - o - sus A -

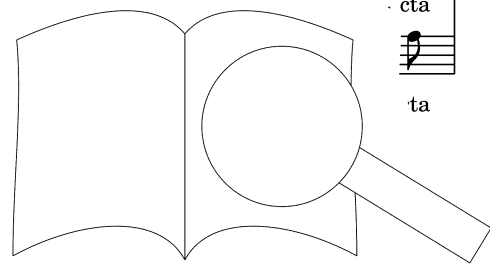
VI

23

cho - rus, te pro - phe - ta - rum lau - da - bi - lis nu - me - rus, te
 po - sto - lo - rum cho - rus, te pro - phe - ta - rum lau - da - bi - lis nu - me - rus, an - di -
 po - sto - lo - rum cho - rus, te pro - phe - ta - rum lau - da - bi - lis nu - me - rus, mar - ty - rum
 po - sto - lo - rum cho - rus, te pro - phe - ta - rum lau - da - bi - lis nu - me - rus, te mar - ty - rum

26

da - tus lau - dat ex - er - ci - tus. Te pe - ni - te - nt - i - am
 da - tus lau - dat ex - er - ci - tus. Te pe - ni - te - nt - i - am
 da - tus lau - dat ex - er - ci - tus. Te pe - ni - te - nt - i - am
 da - tus lau - dat ex - er - ci - tus. Te pe - ni - te - nt - i - am



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te - tur Ec - cle - si - a, Pa - trem im - men - sae ma - - je - -

te - tur Ec - cle - si - a, Pa - trem im - men - sae ma - - je - -

con - fi - te - tur Ec - cle - si - a, Pa - trem im - men - sae ma - - je - -

con - fi - te - tur Ec - cle - si - a, Pa - trem im - men - sae ma - - je - -

sta - - - tis; ve - ne - ran - dum tu - um ve

sta - - - tis; ve - ne - ran - dum tu - um ni - cum

sta - - - tis; ve - ne - ran - dum tu - u - ni - cum

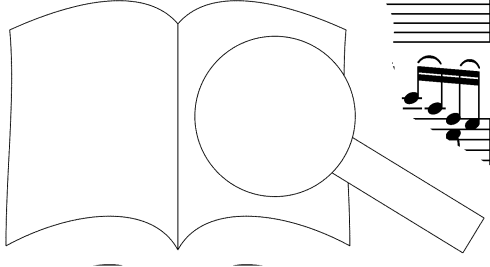
sta - - - tis; ve - ne - ran - dum .um et u - ni - cum

Fi - li - um; Sar - cli - tum Spi - ri - tum.

Fi - li - um; Pa - tris et Fi - li - um; Sa - ra - cli - tum Spi - ri - tum.

Fi - li - um; Sa - que Pa - ra - cli - tum Spi - ri - tum.

etum quo - que Pa - ra - cli - tum Spi - ri - tum.



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38 Tenore solo

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

Musical score for measures 38-41. The tenor solo line begins with a rest, followed by the lyrics "Tu rex glo - ri - ae, Chri - ste. Tu". The piano accompaniment features a rhythmic pattern of eighth notes and chords, with dynamics *p* and *f* indicated.

Pa - tris sem - pi - ter - nus es Fi - li - us. Tu, ad li - be - ran - dum

Musical score for measures 42-45. The tenor solo line continues with the lyrics "Pa - tris sem - pi - ter - nus es Fi - li - us. Tu, ad li - be - ran - dum". The piano accompaniment maintains the rhythmic pattern, with dynamics *f* and *p* indicated.

sus - ce - ptu - rus ho - mi - nem, non hor - ru - i - sti Vir - de -

Musical score for measures 46-49. The tenor solo line continues with the lyrics "sus - ce - ptu - rus ho - mi - nem, non hor - ru - i - sti Vir - de -". The piano accompaniment continues with the same rhythmic pattern, with dynamics *f* and *p* indicated.

vi - cto mor - tis a - cu - le - o, .u cre - den - ti - bus re - gna cae -

Musical score for measures 50-53. The tenor solo line continues with the lyrics "vi - cto mor - tis a - cu - le - o, .u cre - den - ti - bus re - gna cae -". The piano accompaniment continues with the same rhythmic pattern.

ad dex - te - ram De - i se - des, in glo - r -

Musical score for measures 54-57. The tenor solo line continues with the lyrics "ad dex - te - ram De - i se - des, in glo - r -". The piano accompaniment continues with the same rhythmic pattern, with dynamics *p* and *tr* indicated. A large watermark "PROBENPARTITUR" is overlaid diagonally across the page.

58 Tutti

Ju - dex cre - de - ris es - se ven - tu - rus.

Ju - dex cre - de - ris es - se ven - tu - rus.

Ju - dex cre - de - ris es - se ven - tu - rus.

Ju - dex cre - de - ris es - se ven - tu - rus.

f

62 Adagio

Te, te er - go quae - su - mus, tu - is fa - ve -

Te, te er - go quae - su - mus, mu - lis

Te, te er - go quae - su - mus, fa - mu - lis

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

p *simile ad lib.*

65

ni, o - so san - gui - ne, quos pre - ti - o - so

sub - ve - o - so, pre - ti - o - so, quos pre - ti -

sub - quos pre - ti - o - so, quos pre - ti -

quos pre - ti - o - so, quos pre - ti -

quos pre - ti - o - so, re - ti -

68

san - gui - ne red - e - mi - sti, red - e - mi - sti.

o - so san - gui - ne red - e - mi - sti, red - e - mi - sti.

o - so san - gui - ne red - e - mi - sti, red - e - mi - sti.

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

71 Allegro

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

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

Ae - ter - na fac cum san - ctis tu - is in glo - ri - ri.

Ae - ter - na fac cum san - ctis tu - is in glo - ri - ri.

Tutti

74

Sal - vum fac r - ne, et be - ne - dic he - re - di - ta - ti tu -

Sal - vum - o - mi - ne, et be - ne - dic he - re - di - ta - ti tu -

Sal - vum, Do - mi - ne, et

-um tu - um, Do - mi - ne, et

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

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

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

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

ae-ter - num. Per sin - gu - los di - es be - ne - di - ci - mus te;

ae-ter - num. Per sin - gu - los di - es be - ne - di - ci - mus †

in ae - ter - num.

in ae - ter - num.

VI

da - mus no - men tu - um in

- cu - li. Si - ne pec - ca - to nos -

- lum sae - cu - li. Si - ne pec - ca - to nos -

Di - g

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88

tr cu-sto-di - re. *tr* mi-se-re-re no - stri. *Tutti* Fi - at mi-

tr cu-sto-di - re. *tr* mi-se-re-re no - stri. *Tutti* Fi - at mi-

Fi - at mi-
Tutti

Mi - se-re - re no - stri, Do - mi - ne, Fi - at mi -

Tutti

93

se - ri - cor - di - a tu - a, Do - mi - ne, su - per nos, quem - ad -

se - ri - cor - di - a tu - a, Do - mi - ne, su - per nos, quem - ra - vi -

se - ri - cor - di - a tu - a, Do - mi - ne, su - per nos, um spe - ra - vi -

se - ri - cor - di - a tu - a, Do - mi - ne, su - per nos, - mo - dum spe - ra - vi -

96

mus, spe - ra -

mus, spe - ra

mus, ni te. mi -

- mus in te. In te, Do - mi - ne con -

In te, Do - mi - ne, spe - ra - -
 ne, spe - ra - - vi: non con-fun-dar in ae - ter - num, non con-fun-dar in ae-
 fun-dar in ae-ter-num, in ae - ter - num, non con-fun-dar in ae-ter - num, non con-fun-dar in ae-

VI II

In te, Do - mi - ne, spe - ra - - vi: non con-fun-dar in
 vi: non con - fun-dar in ae - ter-num, in ae - ter - nr ac non con-
 ter - num, non con - fun-dar in ae - ter-num, in ae - ter-nr um, in te,
 ter - num. In te, Do - mi -

VII *tr* *Tutti*

fun-dar, non con- num, non con - fun - dar in ae - ter - -
 fun-dar um, non con-fun-dar in ae - ter - num, in te,
 e - ra - - vi: nor um,
 - - - vi: non con-fun-dar i ae -

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111

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

Do-mi-ne, spe-ra-vi: non con-fun-dar in ae-ter-num, non con-fun-dar

in te, Do-mi-ne, spe-ra-vi: non con-fun-dar in ae-

ter-num. In te, Do-mi-

VI

114

num,

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

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

ne, spe-ra-vi: non con-fun-dar in ae-ter-num,

117

Do-mi-ne, spe-ra-vi: non con-fun-dar in ae-ter-num, non con-

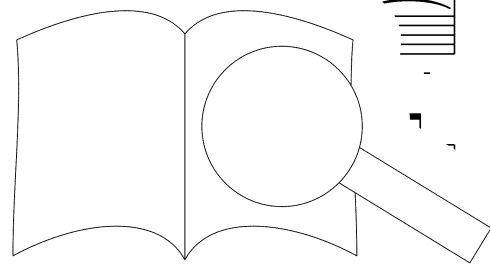
ter-num, non con-fun-dar in ae-ter-num, non con-fun-dar in ae-ter-num,

ne, spe-ra-vi: non con-fun-dar in ae-ter-num,

ae-ter-num, in ae-ter-

Tutt

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120

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

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

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

123

num,

ter - - - - - num, in te, Do - mi - - - - - non con -

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

non con -

127

Do - mi - ne

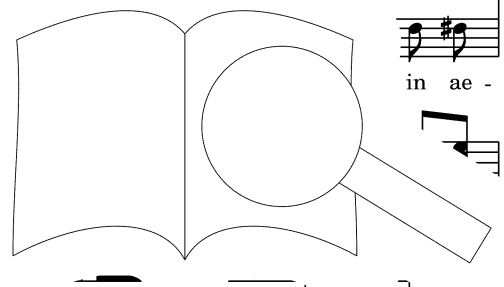
fun - dar in - - - - - vi: non con - fun - dar in ae - ter - - - - -

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

- - - - - ae - ter - - - - - num, non con - - - - -

im, in ae - ter - - - - - in ae -

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130

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

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

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

133

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

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

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

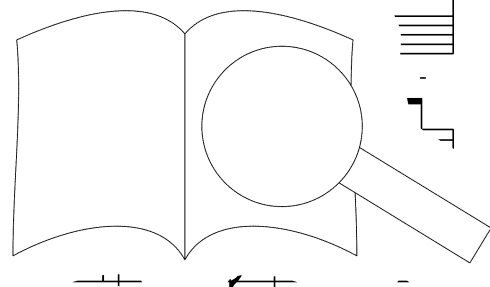
ter-num, non con-fun-dar in ae-ter-num, in ae-ter

136

In te, Do - mi - ne, spe - ra - vi: non con -

In te, Do - mi - ne, spe -

In te, Do non con -



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139

fun-dar in ae-ter-num, in ae-ter-num, in te, Do-mi-ne, spe-
 ra-vi: non con-fun-dar in ae-ter-num, non con-fun-dar in ae-ter-num, non con-
 fun-dar in ae-ter-num, in ae-ter-num, in te, Do-mi-ne, spe-ra-vi, spe-
 ra-vi: non con-fun-dar in ae-ter-num, in ae-ter-

Timp

143

ra-vi, spe-ra-vi, in te, Do-mi-ne, in te spe-ri-
 fun-dar in ae-ter-num, non con-fun-dar in ae-ter-num, non con-
 ra-vi: non con-fun-dar in ae-ter-num, non con-fun-dar in ae-ter-num, non con-
 fun-dar in ae-ter-num, non con-fun-dar in ae-ter-num, non con-

147

fun-dar in ae-ter-nur in ae-ter-num.
 fun-dar in ae-ter-num, in ae-ter-num.
 fun-dar in ae-ter-num, in ae-ter-num.
 fun-dar in ae-ter-num, in ae-ter-num.

