

Editor's Notes for *Te Deum a 4 voces con orquesta*

This particular score is actually this editor's arrangement drawn from two versions of the same basic work by Hilarión Eslava:

1. "Te Deum a 3": a set of handwritten *particellas* containing numerous instrumental parts and STB voicings, from the archives of the Catedral de Badajoz. The original featured a rather elaborate letterhead cover page with an illustration showing two pillars bearing the names of famous composers (including Hilarión Eslava and Ramón Carnicer), and appears to have been made in Sevilla, where Eslava served as maestro de capilla at the Cathedral, from 1832 to 1844. I believe there are several instruments missing in this manuscript, as it includes a part for a second horn, but not a first, and the string section lacked the viola, cello, and contrabass parts that are almost invariably present in Eslava's orchestrations.
2. "Te Deum a 4": a handwritten manuscript scored for SATB with organ accompaniment from the Archivo de la Real Capilla de Palacio (the music archive of the Royal Chapel in Madrid, where Eslava was employed 1844-1868 and 1875-1878). I have previously transcribed this work, which can be found on this webpage and at <https://musescore.com/user/29381772/scores/7118098>.

The *Te Deum* (from its incipit, *Te deum laudamus* "Thee, O God, we praise") is a Latin Christian hymn originally written in the 4th century. The term "Te Deum" can also refer to a short religious service, held to bless an event or give thanks, which is based upon the hymn. This particular work consists of a series of 14 short vignette pieces, each a separate element focused on one or two lines from the *Te Deum* prayer. These 14 pieces only represent about half of the total *Te Deum*, and Eslava seems to have basically used every other line of the text, omitting the other half entirely. This piece is flexible enough that it can be performed from beginning to end without pause, or it could be broken into sections, or simply choose just a few of the short pieces to perform, dependent on what is needed in the service or occasion where used. Several of the pieces use the same accompaniment with different words: No.'s 1, 2, 3, 4, 5, & 6 use the same accompaniment as No.'s 7, 8, 9, 12, 11 & 13, respectively. No.'s 10 and 14 both have different, unique accompaniments.

Eslava wrote other versions of the *Te Deum*, including one composed in 1851 especially for the occasion of the birth of HRH the Princess of Asturias and published by Eslava's nephew, Bonifacio Eslava, already transcribed and published here and at <https://musescore.com/user/29381772/scores/5844280>.

Based on the letterhead included with the Badajoz version, I am fairly certain that it predates the version from the Real Capilla. The melodies, accompaniments, structuring, and other details in these two works are very similar, but there are some important differences:

- A. Inclusion of an alto voice in the Real Capilla version. This voice typically reflects various tenor or bass elements present in the earlier STB version, freeing those voices up to reinforce bass tones and/or embellish the harmonies, especially in fugue-like passages. Even though the orchestral

Badajoz version was STB, I chose to incorporate the SATB voices in my arrangement, as I felt it such fullness was warranted by the orchestration.

- B. Most of the pieces in the Real Capilla version include repeated passages that are not included in the Badajoz version. I believe that Eslava probably decided that the pieces needed to be a little bit longer in duration, which would certainly make sense given how short some of these pieces otherwise would be. I have indicated where these repetitive sections occur in the score, such that they could be seamlessly skipped over if one prefers the shorter Badajoz option.
- C. The earlier Badajoz version for the last piece (#14, "*Fiat misericordia tua*") includes the final verse from the *Te Deum* prayer ("*In te, domine, speravi, non confundar in aeternum*"), whereas the Real Capilla version simply repeats the penultimate verse ("*Fiat misericordia tua, Domine, super nos, quemadmodum speravimus in te*"). I suspect that Eslava may have replaced that last verse with the preceding verse in his Real Capilla version simply because he preferred the prosody of the melody with those lyrics. I have incorporated both sets of lyrics (in different fonts and clearly marked) for this arrangement.

In reconciling these differences, I had no alternative but to go beyond a simple transcription and create my own arrangement as faithfully to Eslava's style as I could make it, so the score can be performed and in a manner that approximates the composer's original intent. The alternative would have been to simply shelve away the orchestral score, labeling it as 'incomplete', and thus destine it to further oblivion.

As is the case with most of Eslava's music, tempo and dynamic indications were sparse, and often conflicting. I did my best to honor the limited indications that were provided, but I also decided to incorporate my own musical taste in the dynamic indications. I often do this in an invisible manner to improve the synthesized rendition, but since this is an arrangement, I made most of those indications visible in the printed score.

LYRICS AND ENGLISH TRANSLATION

No.	Latin Lyrics	English Translation
1	Te Deum laudamus: te Dominum confitemur.	We praise thee, O God : we acknowledge thee to be the Lord.
2	Tibi omnes Angeli; tibi cæli et universae potestates.	To thee all Angels cry aloud; the Heavens, and all the Powers therein.
3	Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.	Holy, Holy, Holy : Lord God of Sabaoth.
4	Te gloriosus Apostolorum chorus.	The glorious company of the Apostles praise thee.
5	Te Martyrum candidatus laudat exercitus.	The noble army of Martyrs praise thee.
6	Patrem immensae majestatis.	The Father of an infinite Majesty;
7	Sanctum quoque Paraclitum Spiritum.	Also the Holy Ghost, the Comforter.
8	Tu Patris sempiternus es Filius.	Thou art the everlasting Son of the Father.
9	Tu, devicto mortis aculeo, aperuisti credentibus regna caelorum.	When thou hadst overcome the sharpness of death, thou didst open the Kingdom of Heaven to all believers.

No.	Latin Lyrics	English Translation
10	Judex crederis esse venturus. Te ergo quæsumus, tuis famulis subveni, quos pretioso sanguine redemisti.	We believe that thou shalt come to be our Judge, we therefore pray thee, help thy servants whom thou hast redeemed with thy precious blood.
11	Salvum fac populum tuum, Domine, et benedic hæreditati tuæ.	O Lord, save thy people: and bless thine heritage.
12	Per singulos dies benedicimus te.	Day by day we magnify thee.
13	Dignare, Domine, die isto sine peccato nos custodire.	Vouchsafe, O Lord to keep us this day without sin.
14	<p>Fiat misericordia tua, Domine, super nos, quemadmodum speravimus in te,</p> <p><i>The following verse was only in the Badajoz version:</i></p> <p><i>In te, domine, speravi, non confundar in aeternum</i></p>	<p>O Lord, let thy mercy lighten upon us as our trust is in thee.</p> <p><i>O Lord, in thee have I trusted; let me never be confounded.</i></p>