

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

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.

Eslava wrote at least one other, better-known version of the *Te Deum*, composed in 1851 especially for the occasion of the birth of HRH the Princess of Asturias and published by Eslava's nephew, Bonifacio Eslava. That version (CPE-325) has been already transcribed and can be viewed at <https://musescore.com/user/29381772/scores/5844280>, and is also uploaded on our website.

This particular score, dating back to 1839, is apparently the original version of another *Te Deum* I had previously cobbled together from two manuscript fragments (that version can be found at <https://musescore.com/user/29381772/scores/7467902> or on this site, catalogued as CPE-648).

This 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, depending 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.

The digital scan of the source manuscript was procured from the archives of the Cathedral of Sevilla via the Institución Colombina and consisted of a set of instrumental particellas, written in at least two hands. The orchestration is significantly different between this and the orchestrated version I had previously transcribed (CPE-648) – enough to justify publication of both versions. Although I consider this source the most definitive and complete of the several versions I have encountered to date, I suspect there were at least two parts missing in this source:

- First Choir Soprano Voice: This part is present and clearly necessary in the other versions I have encountered but was not included in this source. I therefore added the part using the earlier sources.
- Violoncello: Eslava typically coupled the violoncello and contrabass parts to create a strong string bass effect. I have added a violoncello part that is invisible in the main score but can be heard in the synthesized playback. The pdf file of the full score and parts (available on our website) also includes this part, with an explanatory note.

As is the case with much of Eslava's music, tempo and dynamic indications were sparse, and often conflicting. I did my best to reconcile and honor the indications that were provided, and also invisibly incorporated various articulations, tempo and dynamic adjustments based on my own musical instincts to improve the synthesized playback.

On a final historical note, a few of the manuscript pages contain brief handwritten remarks and autographs, probably penned by musicians, offering interesting performance information. These are most likely details pertaining to performances at the Cathedral of Sevilla only, and are summarized next:

Violin 2 score: June 19, 1904, and July 28, 1905 (signed “Eduardo Bergali”)

Flute score: (June) 1886, (on the occasion of) the presentation at the temple (at the church of Atocha, Madrid) of the king Alfonso XIII; May 18, 1902, coronation of Alfonso XIII; “Conferencia de la Buena Prensa”, June 19, 1904 (signed “Manuel Damas”); consecration of the Bishop of León, (Juan Manuel) Sanz y Saravia, July 23, 1905 (“M. Damas”)

Clarinet 1 score: 1904 (“J. Moreu”); June 30, 1886, on the birth of a royal heir to Queen M^a Cristina; (labeled “strange coincidence”) Performed again February 3, 1890, in thanks for the prince’s survival from an illness that almost brought him to his death; (“and even stranger”) May 18, 1902, on the occasion of his coronation (initials “J.M.”)

Horn 1 score: December 7, 1904, Octava Pureza – noche víspera (“A. Mariaim?”); June 19, 1904, “Buena Prensa” (“Mariaim?”)

Horn 2 score: December 7, 1904 (“Chanpli?”)

This *Te Deum* was probably last played in Sevilla in 1905, having run afoul of the papal *Motu Proprio* and the Diocesan Commission on Music appointed by the archbishop Marcelo Spínola.

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 immensæ 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 cælorum.	When thou hadst overcome the sharpness of death, thou didst open the Kingdom of Heaven to all believers.
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	Fiat misericordia tua, Domine, super nos, quemadmodum speravimus in te.	O Lord, let thy mercy lighten upon us as our trust is in thee.