

Ján Levoslav Bella

Súborné dielo
Complete Works
Sämtliche Werke

E:III, 1

Te Deum in Es
prezývajúci alt, miešaný zbor a orchester

Te Deum in E-Flat Major
for Alt Solo, Mixed Choir and Orchestra

Te Deum in Es-Dur
für Altsolo, gemischten Chor und Orchester

Editor / Edited by / Herausgegeben von
Vladimír Godár

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Súborné dielo
Séria E / zväzok III, 1

Complete Works
Series E / Volume III, 1

Sämtliche Werke
Serie E / Band III, 1

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Ján Levoslav Bella
Séria E:III / zväzok 1

Te Deum in Es dur sólový spev, miešaný zbor a orchester

Editor Vladimír Godár

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PERUSAL

Te Deum in Es
pre sólový alt, mixed choir and orchestra

Partitúra

Te Deum in E-Flat Major
Alt Solo, Mixed Choir and Orchestra

Score

Te Deum in Es-Dur
für Altsolo, gemischten Chor und Orchester

Partitur

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ORCHESTRA

Flauto	(Fl)
2 Clarinetti in Sib	(Cl Sib)
2 Corni in Eb	(Cr Eb)
Tromba in Es	(Tr Eb)
Timpani	(Tp)
Soprani	(S)
Alti	(A, A solo)
Tenori	(T)
Bassi	(B)
Violini I	(Vn I)
Violini II	(Vn II)
Viole	(Va)
Violoncelli	(Vc)
Contrabbassi	(Cb)
Armonio	

PERUSAL

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Te Deum in Es
pre sólový alt, miešaný zbor a orchester

Ján Levoslav Bella
(1843 – 1936)

Allegro

Flauto

2 Clarinetti in Sib

2 Corni in Eb

Tromba in Eb

Timpani

Soprani

Alti

Tenori

Bassi

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

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

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

Te - um lau - da - mus, te Do - mi - num con - fi - te - mur,

Allegro

Violini I

Violini II

Viola

Contrabbassi

Armonio

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FL

2 Cl Sib

2 Cr Eb

Tr Eb

Tp

S

A

T

B

Vn I

Vn II

Vc

Cb

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12

Fl

2 Cl Sib

2 Cr Eb

Tr Eb

Tp

S
tur. Ti - bi nes An - ge - li. Che - ru - bim et

A
tur. om An - ge - li. Che - ru - bim et

T
tur. Ti - bi nes An - ge - li. Che - ru - bim et

B
tur. Ti - bi om - nes An - ge - li. Che - ru - bim et

12

Vn I

Vn II

Vi

Vc

Cb

Am

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17

Fl

2 Cl Sib

2 Cr Eb

Tr Eb

Tp

S
Se - ra - fim in ces - sa bi - li vo - ce, in - ces - sa - bi - li

A
Se - ra - fim in ces - sa bi - li vo - ce, in - ces - sa - bi - li

T
Se - ra - fim in ces - sa - bi - li vo - ce, in - ces - sa - bi - li

B
Se - ra - fim in ces - sa - bi - li vo - ce, in - ces - sa - bi - li

Vn I

Vn II

Vc

Cb

Am

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22 1

Fl

2 Cl Sib

2 Cr Eb

Tr Eb

Tp

S
vo - - ce pro - cla - - ant: Sanc - - tus,

A
vo - - ce pro - cla - - mant: Sanc - - tus,

T
vo - - ce pro - cla - - mant: Sanc - - tus,

B
vo - - ce pro - cla - - mant: Sanc - - tus,

22 1

Vn I

Vn II

Cb

Arm

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27

Fl

2 Cl Sib

2 Cr Eb

Tr Eb

Tp

S

A

T

B

Vn I

Vn II

Cb

Arm

f *ff* *pp* *mf*

Sanc - tus, Sanc - tus - - us

Sanc - tus, Sanc - Do - De - - us

Sanc - tus, - tus Do - mi - nus, De - - us

Sanc - tus, Sanc - tus Do - mi - nus, De - - us

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32

Fl

2 Cl Sib

2 Cr Eb

Tr Eb

Tp

S

A

T

B

Vn I

Vn II

Cb

Arm

f

cresc.

Sa - ba - oth, ple - ni sunt coe - li et ter - ra, ma - je - sta - tis glo - ri - ae

Sa - ba - oth, ple - ni sunt coe - li et ter - ra, ma - je - sta - tis glo - ri - ae

Sa - ba - oth, ple - ni sunt coe - li et ter - ra, ma - je - sta - tis glo - ri - ae

Sa - ba - oth, ple - ni sunt coe - li et ter - ra, ma - je - sta - tis glo - ri - ae

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The image shows a page of a musical score, page 12, featuring various instruments and voices. The score includes parts for Flute (Fl), two Clarinets in Bb (2 Cl Sib), two Cor Anglais in Eb (2 Cr Eb), Trumpet in Eb (Tr Eb), Trombone (Tp), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vn I), Violin II (Vn II), Viola (Vc), Cello (Cb), and Arpa (Ar). The music is written in a key signature of two flats (Bb and Eb) and a common time signature (C). The score includes dynamic markings such as *ff*, *fz*, *pp*, *cresc.*, and *dim.*. A large, bold, black watermark reading "PREVIEW COPY NOT FOR PERFORMANCE" is overlaid diagonally across the entire page. The page number "12" is located in the top left corner. The score is divided into two systems, with the first system starting at measure 36. The vocal parts (S, A, T, B) have lyrics: "tu - ae. Ju - dex" and "tu - ae. Ju - dex".

41

Fl

2 Cl Sib

2 Cr Eb

Tr Eb

Tp

S

A

T

B

Vn I

Vn II

Cb

Arm

pp

f

p

pp

f

pp

f

p

pp

f

pp

cre - is es - tu - rus.

de - ris es - se tu - rus.

cre - de es - se ven - tu - rus.

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

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2 Larghetto

46

Fl

2 Cl Sib

2 Cr Eb

Tr Eb

Tp

S

A

T

B

pp *ff* *p*

pp *ff* *p*

p *ff* *ppp*

p *ff* *ppp*

ppp *f* *p dim.* *pp*

Te er - que - su - mus, tu - is fa - mu - lis

2 Larghetto

46

Vn I

Vn II

Vc

Cb

pp *p*

pp *p*

pp

pp

Larghetto

Arm

fff dim. *p*

3 3

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54

Fl *pp* *pp* *p*

2 Cl Sib *pp* *pp*

2 Cr Eb *pp* *pp*

Tr Eb *pp* *pp*

Tp *pp* *pp*

S

A sub - ve - ni quos o - so san - ctus ne re - de - mis - ti.

T

B

54

Vn I *p* *pizz.*

Vn II *p* *pizz.*

Vc *p* *pizz.*

Cb *pp* *pizz.*

Arm *p* *fz* *pp* Solo

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This page of the musical score includes the following parts and markings:

- Flute (Fl):** Measures 59-62, starting with a melodic line and dynamic markings of *ff* and *fz*.
- 2 Cl Sib:** Measures 59-62, mostly rests, with dynamic marking of *ff*.
- 2 Cr Eb:** Measures 59-62, mostly rests, with dynamic marking of *ff*.
- Tr Eb:** Measures 59-62, mostly rests, with dynamic marking of *ff*.
- Trombone (Tp):** Measures 59-62, mostly rests, with dynamic marking of *pp* and a tremolo effect.
- Vocalists (S, A, T, B):**
 - Soprano (S):** Rests in measures 59-62.
 - Alto (A):** Measures 59-62, with lyrics: "Ae - ter - na fac - tum san - ctis tu - is in ge - ni - ti - a nu - me - ra -".
 - Tenor (T):** Rests in measures 59-62.
 - Bass (B):** Rests in measures 59-62.
- Vn I:** Measures 59-62, with dynamic markings of *pp* and *ff*, and "arco" markings.
- Vn II:** Measures 59-62, with dynamic markings of *pp* and *ff*, and "arco" markings.
- Vc:** Measures 59-62, with dynamic markings of *pp* and *ff*, and "arco" markings.
- Cb:** Measures 59-62, with dynamic markings of *pp* and *ff*, and "arco" markings.
- Arm:** Measures 59-62, with dynamic markings of *pp* and *fff*.

A large, diagonal watermark reading "PREVIEW COPY" is overlaid across the center of the page.

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64 **3**

Fl

2 Cl Sib

2 Cr Eb

Tr Eb

Tp

S

A Sal - - vum fac i - - ou - lum tu um Do - mi -

T

B

64 **3** *dolce*

Vn I *p dolce*

Vn II *p*

Vc

Cb *pp*

mf

mf

mf

Arm *pp*

mf

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69

Fl

2 Cl Sib

2 Cr Eb

Tr Eb

Tp

S

A

T

B

Vn I

Vn II

Vc

Cb

Arm

ne et be - ne - dic di - ta ti tu - e.

pp *f* *pp* *f* *p*

mf *f* *pp* *f* *p*

f *p* *f* *p*

dim. *< fz* *pp* *< fz* *f*

pp *< fz* *pp* *< fz* *f*

pp *< f* *pp* *f*

pp *pp* *pp* *f*

dim. *pp* *f* *pp* *f*

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75

Fl

2 Cl Sib

2 Cr Eb

Tr Eb

Tp

S

A
Et re - ge e - os, et ex - tol - le il - lus in ae - ter - num.

T

B

75

Vn I

Vn II

Cb

Arm

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83 **4** a tempo

Fl

2 Cl Sib

2 Cr Eb

Tr Eb

Tp

S

A

T

B

Vn I

Vn II

Vc

Cb

a tempo

① ③

① ③

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Per sin - gu - los di - ci - mus te,

Per sin - gu - los di es ne - di - ci - mus te,

Per sin - gu - los di es be - ne - di - ci - mus te,

Per sin - gu - los di es be - ne - di - ci - mus te,

HC 2402

88

Fl

2 Cl Sib

2 Cr Eb

Tr Eb

Tp

S

A

T

B

Vn I

Vn II

Vc

Cb

An

et lau - da - mus no - men tu - um in sae - cu - lum

et lau - da - mus no - men tu - um in sae - cu - lum

et lau - da - mus no - tu - um in sae - cu - lum

da - no - men tu - um in sae - cu - lum

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93

Fl

2 Cl Sib

2 Cr Eb

Tr Eb

Tp

S

A

T

B

Vn I

Vn II

Vl

Vc

Cb

93

PREVIEW COPY

PREVIEW COPY

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98

Fl

2 Cl Sib

2 Cr Eb

Tr Eb

Tp

S

A

T

B

di - e is - to, di - gna - re *dim.*

di - e is - to, re, di - gna - re *dim.*

di - e is - to, di - gna - re, di - gna - re *dim.*

di - e is - to, di - gna - re, di - gna - re *dim.*

98

Vn I

Vn II

Vc

Cb

f *pp*

f *pp*

f *dim.*

f *dim.*

f *dim.*

An

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103

Fl

2 Cl Sib

2 Cr Eb

Tr Eb

Tp

S

A

T

B

Vn I

Vn II

Vc

Cb

Arm

pp *p* *f* *cresc.* *f*

si - ne pec - ca - to nos cu - sto -

si - ne pec - ca - to nos cu - di - re,

si - ne pec - ca - to nos sto - di - re,

si - ne pec - ca - to nos cu - sto di - re,

pp *p* *f* *cresc.* *f*

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107 5

Fl *ff*

2 Cl Sib *ff*

2 Cr Eb *ff*

Tr Eb *ff*

Tp *f*

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

A mi - se - re - - re - - stri Do - mi - ne,

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

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

107 5

Vn I *fz*

Vn II *fz*

Cb *fz*

Arm

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111

Fl

2 Cl Sib

2 Cr Eb

Tr Eb

Tp

S
fi - at mi - se - ri - cor - di - a tu - su per nos, quem

A
fi - at mi - se - ri - cor - di - a - ne su - per nos, quem

T
fi - at mi - se - ri - cor - a Do - mi - ne su - per nos, quem

B
fi - at mi - se - di - a su - per nos, quem

Vn I

Vn II

Vc

Cb

Am

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cresc. *cresc.* *f* *ff*

cresc. *cresc.* *f* *ff*

cresc. *cresc.* *f* *ff*

cresc. *f* *ff*

ff *ff* *ff* *ff* *ff*

9

115

Fl *ff*

2 Cl Sib *ff*

2 Cr Eb *ff*

Tr Eb *ff*

Tp *ff* *f* *p*

S
ad mo-dum spe - ra - vi - mus in te Do - mi-

A
ad mo-dum spe - ra - vi - mus in In te Do - mi-

T
ad mo-dum spe - ra - vi - mus in te. In te Do - mi-

B
ad mo-dum spe - ra - vi - mus in te. In te Do - mi-

Vn I *ff*

Vn II *ff*

Vl *ff*

Vc *ff*

Cb *ff*

An *ff*

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120

Fl

2 Cl Sib

2 Cr Eb

Tr Eb

Tp

S

A

T

B

Vn I

Vn II

Vc

Cb

rm

f *ff* *ff* *ff* *f* *p* *f* *ff*

ne spe - - ra - vi in ae - ter num, ae - ter - - num.

ne spe - - ra - vi in ae - num, ae - ter - - num.

ne spe - - ra - vi in - ter - in ae - ter - - num.

ne spe - ra - in ae - ter - num, in ae - ter - - num.

ff *ff* *ff* *ff*

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Ján Levoslav Bella: *Te Deum* in Es pre sólový alt, miešaný zbor a orchester

Kritická správa

V Hudobnom múzeu Slovenského národného múzea sa v pozostalosti Jána Levoslava Bellu nachádza pod signatúrou MUSL 153.000 rukopisný odpis diela Jána Levoslava Bellu *Te Deum*. Autorom tohto odpisu je Bellov kremnický kolega František Janeček (1837 – 1909). Vznik diela možno datovať pobytom Jána Levoslava Bellu v Kremnici (1869 – 1881). Odpis pozostáva z titulného listu (s údajom *Te Deum / in Es / für / vier Singstimmen, / 2 Violinen, Viola, / Flauto, 2 Clarinetten in B, / 2 Hörner in Es, Tromba 1 in Es, / Tympani in E u. B, Contrabasso / und / Harmonium / von / Joh. L. Bella. / Fr. Janeček*) a 16 partov napísaných na voľných listoch v rozmeroch 330 x 260 mm alebo 330 x 240 mm: Fl (1s.), Cl1B (1s.), Cl2B (1s.), Cr1Es (1s.), Cr2Es (1s.), TrEs (1s.), Tp (1s.), Coro S (2s.), A (2s., altový kľúč), T (2s., huslový kľúč), B (2s.), Vn I (2s.), Vn II (2s.), Vl (2s.) Cb (2s.), Arm (2s.). Nezachoval sa sólový part altu v dieli *Larghetto* (pozri poznámku „Alto solo“ v 51. takte harmónia). Party sa zachovali v rukopise Františka Janečka, part prvých huslí pochádza od autora. CD-R/10, 27 obrázkov.

Skladba bola neznáma pre všetkých doterajších Bellových žiakov a kopistov; nespomína ju Dobroslav Orel, Konštantín Hudec, Ladislav Burlas ani Ernest Zavarský (*Te Deum*, ktoré spomína Zavarský vo svojej práci, je stručné dielo pre mužský štvorhlas).

Novodobá premiéra Bellovho *Te Deum* sa uskutočnila 10. novembra 2006 v rámci úvodného koncertu festivalu *Bellovo veľkom koncertnom štúdiu Slovenského rozhlasu* v Bratislave.

altistka Lucie Sabová, Symfonický orchester Konzervatória pod taktovkou Júliusa Karabu a Zbor Konzervatória pod vedením zbormajsterky Ivety Viskupovej.

Bellovo *Te Deum* zaznelo tiež 2. decembra 2008 na úvod koncertu z katolíckych diel Jána Levoslava Bellu v rámci Bratislavských hudobných slávnosti 2008 v interpretácii Zboru Solamente naturali pod vedením Miloša Valenta, Komorný zboru bratislavského Konzervatória pod vedením Dušana Billa a Koncertanta Arnolda Parrotta. Nahrávka *Te Deum* z tohto koncertu vyšla na CD *Oratorium Musicum 1624-001-2* (Bratislava: *Church Music* 2008).

Odhýlky od prameňa

Publikovaná partitúra vznikla z partovaním zachovaných partov, ktoré pripravil editor diela. Konštrukcia nezachovaného altového partu, ktorým sa stala tvorivá časť diela skladby (*Larghetto*, takt 82) je dielom Dušana Billa; vychádza z textu *Te Deum* a zachovávaných partov harmónia. Partitúra je realizovaná v podobe, ktorá zodpovedá dobovej praxi a zachovaným partom. Priložené party rešpektujú moderný úzus, a teda prinášajú party s modernými značkami iných hriechov in Fa. Partitúra i party majú pridané technické označenia. Klavírny výťah vznikol spojením pôvodnej zbormajsterky s partom harmónia.

Vladimír Godár

PERUSAL

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Ján Levoslav Bella: *Te Deum* in E-Flat Major for Alt Solo, Mixed Choir and Orchestra

Critical Report

Among Ján Levoslav Bella's effects in the Music Museum of the Slovak National Museum, there is a manuscript copy of a work by Bella, *Te Deum*, under the signature MUS L 153.000. František Janeček (1837-1909), the composer's Kremnica colleague, is the author of this copy. The composition may be dated to the period of Bella's stay in Kremnica (1869-1881). The copy consists of a title page (with the following notice: *Te Deum* / in Es / für / vier Singstimmen, / 2 Violinen, Viola, / Flauto, 2 Clarinetten in B, / 2 Hörner in Es, Tromba 1 in Es, / Tympani in E u. B, Contrabasso / und / Harmonium / von / Joh. L. Bella. / Fr. Janeček) and 16 parts written on loose pages of dimensions 330 x 260 mm or 330 x 240 mm: Fl (1p.), Cl1B (1p.), Cl2B (1p.), Cr1Es (1p.), Cr2Es (1p.), TrEs (1p.), Tp (1p.), Coro S (2pp.), A (2pp., alto key), T (2pp., violin key), B (2pp.), Vn I (2pp.), Vn II (2pp.), Vl (2pp.) Cb (2pp.), Arm (2pp.). The solo part for the alto in the *Larghetto* section (see the note "Alto solo" in bar 51 of the harmonium) is not extant. The parts have been preserved in František Janeček's manuscript; the first violin part derives from the composer. CD-R/10, 27 images.

This composition was unknown to all of Bella's biographers hitherto: it is not mentioned by Dobroslav Orel, Konštantín Hudec, Ladislav Burlas or Ernest Zavorský (the *Te Deum* which Zavorský mentions in his book is a concise work for four male voices).

Bella's *Te Deum* received its modern premiere on November 10, 2006 as part of the introductory concert of the Bratislava Music Festival in the large concert studio of Slovak Radio. The concert was presented by

the alto Lucie Sabová, with the Conservatory Symphony Orchestra under the baton of Július Karaba, and the Conservatory Choir led by choirmistress Iveta Viskupová.

Bella's *Te Deum* was also heard on December 2, 2008 at the opening of a concert of Catholic works by Ján Levoslav Bella, as part of the Bratislava Music Festival 2008. The performers were the Solamente naturali ensemble, led by Miloš Červený and the Chamber Choir of Bratislava Conservatory, led by Dušan Štábl and the conductor Andrew Parrott. A recording of *Te Deum* for this concert was released on the CD *Te Deum* Musicum 1002 (Ján Levoslav Bella: *Church Music*).

Deviations from the Score

The score was created by joining up the extant parts. Reconstruction of the non-extant alto part, whose solo forms a contrasting section of the *Larghetto* (bars 46–82), was accomplished by Dušan Štábl, who proceeded from the text of *Te Deum* and the cues preserved in the harmonium part. The score is realised in a form that corresponds to contemporary practice and to the extant parts. The parts as prepared respect modern usage, and hence the parts for the trumpet are offered in B flat and for the French horns in F. In the score and the parts have rehearsal numbers added. The Vocal score was created by a combination of the original choral score with the harmonium part.

Vladimír Godár

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Ján Levoslav Bella: Te Deum in Es-Dur für Alt solo, gemischten Chor und Orchester

Kritischer Bericht

Im Musikmuseum des Slowakischen Nationalmuseums befindet sich im Nachlass von Ján Levoslav Bella unter der Signatur MUS L 153.000 eine handschriftliche Abschrift des *Te Deum* von Ján Levoslav Bella. Der Autor dieser Abschrift ist Bellas Kollege aus Kremnica / Kremnitz František Janeček (1837–1909). Die Entstehung des Werkes kann auf den Aufenthalt von Ján Levoslav Bella in Kremnitz (1869–1881) datiert werden. Die Abschrift besteht aus dem Titelblatt (mit der Angabe *Te Deum / in Es / für / vier Singstimmen, / 2 Violinen, Viola, / Flauto, 2 Clarinetten in B, / 2 Hörner in Es, Tromba 1 in Es, / Tympani in E u. B, Contrabasso / und / Harmonium / von / Joh. L. Bella. / Fr. Janeček*) und 16 Stimmen auf losen Blättern von 330 x 260 mm oder 330 x 240 mm: Fl (1S.), Cl1B (1S.), Cl2B (1S.), Cr1Es (1S.), Cr2Es (1S.), TrEs (1S.), Tp (1S.), Coro S (2S.), A (2S., Altschlüssel), T (2S., Violinschlüssel), B (2S.), Vn I (2S.), Vn II (2S.), Vl (2S.) Cb (2S.), Arm (2S.). Die Alt solostimme im Teil *Larghetto* ist nicht erhalten (siehe die Anmerkung „Alto solo“ im Takt 51 des Harmoniums). Die Stimmen sind im Manuskript von František Janeček erhalten, die erste Violinstimme stammt vom Komponisten. CD-R/10, 27 Bilder.

Das Werk war in allen bisherigen Bella-Biographien unbekannt; es wird weder von Dobroslav Orel, Konštantín Hudec, Vladislav Burlas noch von Ernest Zavarský erwähnt (das *Te Deum*, das Zavarský in seinem Werk erwähnt, ist ein kurzes Werk für vierstimmigen Männergesang).

Die moderne Uraufführung von *Te Deum* fand am 10. November 2006 im Rahmen der Eröffnungskonzerte des Epoché-Festivals im großen Konzertsaal des Slowakischen

Rundfunks statt. Das Werk wurde von der Altistin Lucie Sabová, dem Symphonieorchester des Konservatoriums unter der Leitung von Július Karaba und dem Chor des Konservatoriums unter der Leitung von Iveta Viskupová aufgeführt.

Bellas *Te Deum* wurde auch am 2. Dezember 2008 zur Eröffnung eines Konzerts mit katholischen Vokalmusik von Ján Levoslav Bella im Rahmen der Bratislava Musikfestspiele 2008 vom Ensemble Solamente naturali unter der Leitung von Vladimír Valent, vom Kammerchor des Konservatoriums Bratislava unter der Leitung von Dušan Bill und unter der Leitung vom Dirigenten Andrew Parrott aufgeführt. Die originale *Te Deum* von diesem Konzert wurde auf der CD *Scriptum in Musica 1991-2 (Ján Levoslav Bella: Church Music)* veröffentlicht.

Abweichungen von der Originalpartitur

Die veröffentlichte Partitur wurde durch Zusammensetzung der vier Stimmen vom Herausgeber des Werkes erstellt. Die Rekonstruktion der nicht erhaltenen Altstimme, deren Solo den kontrastierenden Teil des Werkes bildet (*Larghetto*, Takte 46–82), ist ein Werk von Dušan Bill; sie basiert auf dem Text des *Te Deum* und den in der Stimme des Harmoniums erhaltenen Stichnoten. Die Partitur ist in einer Form realisiert, die der zeitgenössischen Praxis und den erhaltenen Stimmen entspricht. Die beigefügten Stimmen entsprechen der modernen Praxis und präsentieren daher Trompetenstimmen in B und Hörnerstimmen in F. Die Partitur und die Stimmen sind mit Probe-Nummern versehen. Der Klavierauszug wurde durch die Kombination der ursprünglichen Chorphartitur mit der Stimme des Harmoniums erstellt.

Vladimír Godár

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