

Haydn.

Proprium Missae.

Johann Michael

Haydn

In adoratione nostra

MH 324

S, A, T, B (coro), 2 ob, 2 cor (G), 2 vl, vla, b, org

Full score





Wolfgang Esser-Skala, 2021

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Critical report

Genre Offertorium
Liturgical festival Pro Precibus 40 horarum
Scoring S, A, T, B (coro), 2 ob, 2 cor (G), 2 vl, vla, b, org

Sources

- (1) *Library* A-Ed
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Remarks

<i>Bar</i>	<i>Staff</i>	<i>Note</i>
14	T, B	3rd quarter in (1): b4 (lyrics “iuva”)
42	vla	3rd eighth in (1): d'8
47	vla	7th eighth in (1): dis'8
51	vla	2nd/3rd eighth in (1): e'8–d'8
75	vla	4th quarter in (1): e'8–e'8
78	cor 2	2nd half note in (1): e'2
79	ob 1	5th eighth in (1): g'8
82	T	bar in (1): b8–b8–a4–c'4–b4
111	vla	2nd eighth in (1): d'8
125	vla	3rd eighth in (1): b8

Lyrics

In adoratione nostra, tremendi Dei sub hostia,
qui continetur totus, et vere latet.
Iudea quondam coeca progenies facta est populus Dei,
huic servit, huic famulatur, auscultans ei.
Cantemus Domino, tela furentium in nostras animas,
qui pius hostium dextra fregit, et atra mersit abysso.
Coelstes hic latentem venerantur spiritus,
ut concinant, quod homini tantum numina donum conferant.
Quatiente Domino cardines terrae, assurgunt montium aggeres.

Saltantque sicut oves et ingrege arietes.
Cantemus Domino, qui vigilans suo pugnat pro populo,
quem sibi congruo tellus nomine adorat omnipotentem.
Hoc pasti pane fortium, sacerdotes in columnos eunt,
et improbi, irruente vindicta tremunt.
Huic ergo laudes debitas, concinamus optimo numini,
quod semet ipsum donavit totum homini.
Angelico sub pane hoc Deus est, qui sontes corripit,
sustenat humiles, cornua potentum opprimit.
Latitantis hoc in pane vindictam mystico caveant senes,
et juvenes viri, conjuges atque virgines.
Cantemus Domino, cuius in impetu, mors et vita hominum,
pendet ab halitu.
Cantemus Domino, cuius dextera cribrat regna potentum.

324 IN ADORATIONE NOSTRA

Allegro

I
Oboe
II

Corno I, II
in G

I
Violino
II

Viola

Soprano

Alto

Tenore

Basso

Organo
e Bassi

f Solo

8 6 6 6 5 [6]

4

f Tutti
In ad-o-ra-ti-o-ne no-stra, tre-men-di De-i sub

f Tutti
In ad-o-ra-ti-o-ne no-stra, tre-men-di De-i sub

6 6 6 5 3 3 6 5 [6]

8

ho - sti - a, qui con-ti-ne-tur to - tus, et ve - re

ho - sti - a, qui con-ti-ne-tur to - tus, et ve - re

6 5 6 6 6 2 # 6 4 7

#

12

la - tet. Iu - de - a quondam coe - ca pro - ge - ni - es

la - tet. Iu - de - a quondam coe - ca pro - ge - ni - es

6 4 [5] # 6 2 6 3

16

fa - cta est po - pu-lus De - i, hu - ic ser - vit, hu-ic fa-mu-la - tur,

fa - cta est po - pu-lus De - i, hu - ic ser - vit, hu-ic fa-mu-la - tur,

6/5 [6] 6/5 6 6 6/5

20

f Tutti
Cantemus Do - mi-

f Tutti
Cantemus Do - mi-

au - scul - tans e - i. Cantemus Do - mi-

au - scul - tans e - i. Cantemus Do - mi-

2 # 6 7 6 [5] # 6 2 6 Tutti 6 6 6 6 5

24

no, can - te - mus Do - mi - no, te - la fu - ren - ti - um in no - stras

no, can - te - mus Do - mi - no, te - la fu - ren - ti - um in no - stras

no, can - te - mus Do - mi - no, te - la fu - ren - ti - um in no - stras

no, can - te - mus Do - mi - no, te - la fu - ren - ti - um in no - stras

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

27

a - nimas, qui pi - us ho - stium dex - tra fre-git, et a - tra

a - nimas, qui pi - us ho - stium dex - tra fre-git,

a - nimas, qui pi - us ho - stium dex - tra fre-git,

a - nimas, qui pi - us ho - stium dex - tra fre-git,

— $\frac{5}{3}$ 2 6 6 6 5 — 3 $\frac{6}{4}$ $\frac{5}{3}$

30

mer - sit a - bys - - so, mer - sit a - bys - so.

a - bys - - so, mer - - sit a - bys - so.

et a - tra mer - sit a - bys - so, a - bys - so.

et a - tra mer - sit a - bys - so, a - bys - so.

$\frac{\#4}{2}$ 6 - $\#$ - 6 [5] 6 $\frac{6}{4}$ [5] $\#$ Solo 6 6 $\#$

33

This musical score page contains measures 33 through 35. It features a piano part with a grand staff (treble and bass clefs) and a string section with five staves (two treble and three bass). The key signature is one sharp (F#). Measure 33 shows the piano playing a melodic line with eighth and sixteenth notes, while the strings provide harmonic support with sustained notes and chords. Measure 34 continues the piano's melodic development with trills. Measure 35 concludes the section with a final piano melody and a complex string accompaniment. Below the piano staff, a series of figured bass notations are provided for the first three measures.

Figured Bass Notations:

Measure 33: 6 5

Measure 34: 6 6- [#] 6 5 [6] 6 #

Measure 35: 9 8 7 7 6 5

[illegible]

39

con - ci - nant, quod ho - mi - ni tan - - tum

con - ci - nant, quod ho - mi - ni tan - - tum

6
5

- [6] 6 7

[6] 6
5

3 - 6
5

3 - 6
5

42

nu - mi - na do - num con - fe-rant._____

nu - mi - na do - num con - fe-rant._____

3 - # 6 6 4 [5] # 6 6 7

45

Qua - ti - en - te Do - mi - no car - dines ter - rae, as - sur - gunt mon - ti - um

Qua - ti - en - te Do - mi - no car - dines ter - rae, as - sur - gunt mon - ti - um

6 [#] 6 6 6 7 -

48

ag - ge - res. Sal - tant - que si - cut o - ves et in -

ag - ge - res. Sal - tant - que si - cut o - ves et in -

6 5 - [6 6 7] [6] 6 5 3 - 6 5 3 - 6 5

51

gre - ge a - ri - e - tes.

gre - ge a - ri - e - tes.

3 - # 6 6/4 [5] # 6/5 7

54

The musical score for page 17, measures 54-57, is presented below. It features piano accompaniment and vocal parts with Latin lyrics.

Piano Accompaniment:

- Measures 54-55:** The piano part consists of a steady eighth-note accompaniment in the right hand and a similar pattern in the left hand.
- Measure 56:** The piano part continues with the same eighth-note accompaniment.
- Measure 57:** The piano part concludes with a final chord.

Vocal Parts:

- Measures 54-55:** The vocal parts enter with the lyrics "Can-te-mus Do - mi - no, can - te - mus Do - mi - no, qui vi - gi -".
- Measure 56:** The vocal parts continue with the lyrics "Can-te-mus Do - mi - no, can - te - mus Do - mi - no, qui vi - gi -".
- Measure 57:** The vocal parts conclude with the lyrics "Can-te-mus Do - mi - no, can - te - mus Do - mi - no, qui vi - gi -".

Figured Bass:

The figured bass part at the bottom of the page provides the following figures for the piano accompaniment:

Tutti
6 6 6 6 5 6 6 6 6 5 7

57

lans su - o pu - gnat pro po - pulo, quem si - bi con - gruo tel - lus no - mi-

lans su - o pu - gnat pro po - pulo, quem si - bi con - gruo tel - lus no - mi-

lans su - o pu - gnat pro po - pulo, quem si - bi con - gruo tel - lus no - mi-

lans su - o pu - gnat pro po - pulo, quem si - bi con - gruo tel - lus no - mi-

6 4 b7 6 4 b7 - 6 5 6 9 4 [8] 3

60

Piano Part 1:

Staff 1: *p* *f*

Staff 2: *p* *f*

Piano Part 2:

Staff 3: *p* *f* *a 2*

Staff 4: *p* *f*

Staff 5: *p* *f*

Voice Part:

Staff 6: *p* *f* *p*

Staff 7: *p* *f* *p*

Staff 8: *p* *f* *p*

Staff 9: *p* *f* *p*

Staff 10: *p* *f* *p*

Lyrics: ne ad-o - rat, ad-o - rat o-mni po-ten - tem, ad-

Figured Bass: #, #4/b, 6, 6/5, 6, f 7/#, 6/4, [5] #

[illegible]

68

The musical score for page 21, measures 68-79, is as follows:
 - Measures 68-72: Instrumental introduction in G major, 4/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The vocal parts enter in measure 73.
 - Measures 73-79: Vocal entries for four voices (Soprano, Alto, Tenor, Bass). Each voice part has the lyrics "Hoc pa - sti pa - ne". The vocal lines are in G major, with the Soprano and Alto parts having a melodic line and the Tenor and Bass parts having a harmonic line.
 - Bottom staff: Figured bass notation for the basso continuo. The figures are: 6 6 - 7 # 6 b 6 4 #. The word "Tutti" is written above the figures. The time signature changes to 10/8 at the end of the page.

71

for - tium, sa - cer - do - tes in co - lumos e - - unt,

for - tium, sa - cer - do - tes in co - lumos e - - unt,

for - tium, sa - cer - do - tes in co - lumos e - - unt,

for - tium, sa - cer - do - tes in co - lumos e - - unt,

6 7 6 7
5 4 3

74

The musical score for page 23 begins at measure 74. It features a piano accompaniment with a treble and bass staff, and four vocal staves (Soprano, Alto, Tenor, and Bass). The key signature is one sharp (F#). The piano part includes a complex rhythmic pattern in the right hand and a more melodic line in the left hand. The vocal parts enter with the lyrics "et im - probi, ir - ru - en - te vin - di - cta". The lyrics are repeated across the four vocal staves. The score concludes with a final bass line and a series of figured bass notes: 6, 6, 6/5, 6, 6, 6, 6, and a final chord symbol [4].

et im - probi, ir - ru - en - te vin - di - cta

et im - probi, ir - ru - en - te vin - di - cta

et im - probi, ir - ru - en - te vin - di - cta

et im - probi, ir - ru - en - te vin - di - cta

6 6 6/5 6 6 6 6 [4]

77

tre - munt.

tre - munt.

tre - munt.

8 tre - munt. Hu -

tre - munt. Hu -

Solo

6 4 [5] # 6 6 5 7

80

ic er - go lau - des de - bitas, con - ci - na - mus op - ti-mo

ic er - go lau - des de - bitas, con - ci - na - mus op - ti-mo

6 6 6/4 2 6/5

83

The musical score for page 26, measures 83-85, is presented in a multi-staff format. The piano accompaniment is written in G major (one sharp) and 4/4 time. Measures 83 and 84 feature a steady eighth-note accompaniment in both hands, while measure 85 transitions to a more complex, flowing eighth-note pattern. The vocal parts, consisting of a soprano and a bass, enter in measure 83 with the lyrics 'nu - mi - ni, quod se - met ip - - sum'. The lyrics are written below the vocal staves, with hyphens indicating syllables that span across measures. The soprano part uses a treble clef and the bass part uses a bass clef, both in G major. The piano part includes a bass line with figured bass notation (6, 5, 6, 7) in measures 83 and 84, and a final measure (85) with a sharp sign and a double bar line.

nu - mi - ni, quod se - met ip - - sum

nu - mi - ni, quod se - met ip - - sum

6 5 6 7 #

86

do - na - vit to - tum ho - mi-ni._____

do - na - vit to - tum ho - mi-ni._____

7 # 2 - 7 # 5 6 6 4 5 # unisono

89

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

An - ge - li-co sub pa - ne hoc

An - ge - li-co sub pa - ne hoc

p *cresc.* 4 2

92

Piano Accompaniment:

- Grand Staff (Treble and Bass Clef):**
 - Treble Clef:** Starts with a half note G4 (f), followed by a half note A4. The melody continues with eighth and sixteenth notes.
 - Bass Clef:** Starts with a half note G3 (f), followed by a half note A3. The melody continues with eighth and sixteenth notes.
- Right Hand (Treble Clef):** Features a complex texture with multiple staves, including a grand staff with treble and bass clefs, and a separate staff for the right hand. The melody is highly rhythmic, featuring many sixteenth and thirty-second notes.

Vocal Parts:

- Staff 1 (Treble Clef):**

De - us est, qui son - - tes cor - ri - pit,
- Staff 2 (Treble Clef):**

De - us est, qui son - - tes cor - ri - pit,

Figured Bass (Bass Clef):

f # #4 6 6 7 5 - 6 7

95

Piano Part:

- Right Hand: *pp* (pianissimo) to *f* (fortissimo). Features a complex arpeggiated accompaniment.
- Left Hand: *p* (piano) to *f* (fortissimo). Features a simpler bass line.

Vocal Part:

- Two staves with lyrics: *su - ste - nat hu - miles, cor - nu-a po - ten - tum*.
- Dynamics: *p* (piano) to *f* (fortissimo).
- Marking: *a 2* (crescendo) above the staves.

Organ Part:

- Single staff with figured bass notation: 6, #4/2, 6, #4/2, 6, #4/2, 6, *f*, #4/2, 6, 6, *b*.

98

op - pri-mit. _____

op - pri-mit. _____

6
4

[5]
#

6
5

3

101

La - ti - tan - tis hoc in

La - ti - tan - tis hoc in

La - ti - tan - tis hoc in

La - ti - tan - tis hoc in

6 6 5 [6] 6 6 6/4 [5/3]

Tutti

104

pa - ne vin - di - ctam my - sti - co ca - ve - ant se - - nes,
 pa - ne vin - di - ctam my - sti - co ca - ve - ant se - - nes,
 pa - ne vin - di - ctam my - sti - co ca - ve - ant se - - nes,
 pa - ne vin - di - ctam my - sti - co ca - ve - ant se - - nes,

6/5 [6] 6/5 6

107

The musical score for page 34, measures 107-110, is presented in a multi-staff format. The piano accompaniment is shown in the top two staves (treble and bass clef) and the bottom two staves (treble and bass clef). The vocal parts are shown in the middle two staves (treble and bass clef). The lyrics are in French and are written below the vocal staves.

et — ju - ve - nes vi - ri, con - ju - ges at - que

et — ju - ve - nes vi - ri, con - ju - ges at - que

et ju - ve - nes vi - ri, con - ju - ges at - que

et — ju - ve - nes vi - ri, con - ju - ges at - que

6 6 6 5 2 7 # 3 6

110

The musical score for page 35, measures 110-114, is presented in a multi-staff format. The piano accompaniment consists of three systems of staves. The first system (measures 110-112) features a treble and bass staff with a key signature of one sharp (F#) and a common time signature. The second system (measures 113-114) continues the piano accompaniment. The vocal parts are arranged in two systems. The first system (measures 110-112) includes a soprano and alto staff with the lyrics 'vir - gi-nes.' and a tenor and bass staff with the lyrics 'vir - gines.'. The second system (measures 113-114) includes a soprano and alto staff with the lyrics 'vir - gi-nes.' and a tenor and bass staff with the lyrics 'vir - gi-nes.'. The lyrics are written in a stylized font with hyphens indicating syllable breaks. The piano accompaniment features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The vocal parts are primarily composed of quarter and eighth notes, with some rests. The score is written in a clear, professional style with standard musical notation.

vir - gi-nes.

vir - gines.

vir - gi-nes.

vir - gi-nes.

Solo

6/4 [5] 6/5 7

113

Can-te-mus Do - mi - no, can - te - mus Do - mi - no, cu - ius in

Can-te-mus Do - mi - no, can - te - mus Do - mi - no, cu - ius in

Can-te-mus Do - mi - no, can - te - mus Do - mi - no, cu - ius in

Can-te-mus Do - mi - no, can - te - mus Do - mi - no, cu - ius in

Tutti
6 6 6 6 5 6 6 6 6 5 6 4

116

im - petu, mors et vi - ta ho - minum, pen - - - det ab ha - li-tu.

im - petu, mors et vi - ta ho - minum, pen - det ab ha - li-tu.

im - petu, mors et vi - ta ho - minum, pen - det ab ha - li-tu.

im - petu, mors et vi - ta ho - minum, pen - - - det ab ha - li-tu.

— $\frac{5}{3}$ $\frac{6}{4}$ — $\frac{5}{3}$ $\frac{6}{3}$ — $\frac{6}{4}$ $\frac{7}{4}$ $\frac{5}{3}$

119

Can-te-mus Do - mi - no, can - te - mus Do - mi - no, cu - ius dex - te-ra,

Can-te-mus Do - mi - no, can - te - mus Do - mi - no, cu - ius dex - te-ra,

Can-te-mus Do - mi - no, can - te - mus Do - mi - no, cu - ius dex - te-ra,

Can-te-mus Do - mi - no, can - te - mus Do - mi - no, cu - ius dex - te - ra,

6 6 6 6 # 5 6 6 6 # 5 7

122

cu - ius dex - te-ra cri - brat, cri - brat re - gna po - ten - - tum,

cu - ius dex - te-ra cri - brat, re - gna, re - gna po -

cu - ius dex - te-ra cri - brat, cri - brat re - gna po -

cu - ius dex - te-ra cri - brat, cri - brat re - gna po -

7 3 2 - 6 - 6 - -

125

re - gna po - ten - tum, re - gna, re - gna po - tentum, can - temus Do - mi -

ten - tum, po - ten - tum, re - gna, re - gna po - tentum, can - temus Do - mi -

ten - tum, po - ten - tum, re - gna, re - gna po - tentum, can - temus Do - mi -

ten - tum, po - ten - tum, re - gna, re - gna po - tentum, can - temus Do - mi -

[5] 6 6 $\frac{6}{4}$ [5] 3 unisono 6 6 6 6 5

129

no, can - te - mus Do - mi - no, cu - ius dex - te-ra cri - brat re - gna po - ten -

no, can - te - mus Do - mi - no, cu - ius dex - te-ra cri - brat re - gna po - ten -

no, can - te - mus Do - mi - no, cu - ius dex - te-ra cri - brat re - gna po - ten -

no, can - te - mus Do - mi - no, cu - ius dex - te-ra cri - brat re - gna po - ten -

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

132

tum, cu - ius dex - te-ra cri - brat re - gna po - ten - tum.

tum, cu - ius dex - te-ra cri - brat re - gna po - ten - tum.

tum, cu - ius dex - te-ra cri - brat re - gna po - ten - tum.

tum, cu - ius dex - te-ra cri - brat re - gna po - ten - tum.

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

135

This musical score page, numbered 43, contains measures 135 through 137. It is written for a piano and a voice ensemble. The piano part is in G major (one sharp) and 4/4 time. Measures 135 and 136 feature a complex piano accompaniment with six staves. The first two staves are grand staves (treble and bass clef). The next two staves are also grand staves, with the right-hand staff containing rapid sixteenth-note passages and the left-hand staff containing chords and moving lines. The bottom two staves of the piano part are single staves (treble and bass clef) that remain mostly silent, with whole rests in measures 135 and 136, and whole notes in measure 137. The voice part consists of a single staff at the bottom, which has a melodic line in measure 135, rests in measure 136, and a final phrase in measure 137. The score concludes with a double bar line at the end of measure 137.

6 6 6 [7] unisono