

# 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*

*Parts*





Wolfgang Esser-Skala, 2021

© 2021 by Wolfgang Esser-Skala. This edition is licensed under the Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License. To view a copy of this license, visit <http://creativecommons.org/licenses/by-nc-sa/4.0/>.

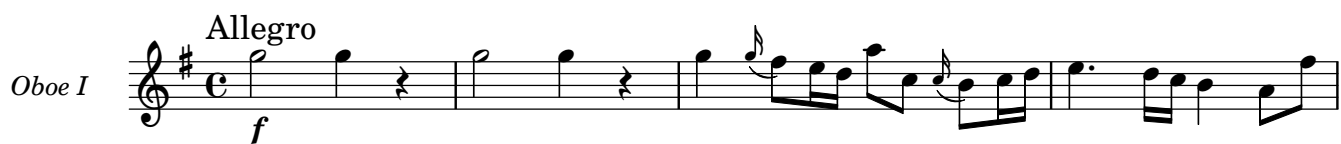
Music engraving by LilyPond 2.22.0 (<http://www.lilypond.org>).  
Front matter typeset with Source Sans Pro and Fredericka the Great.

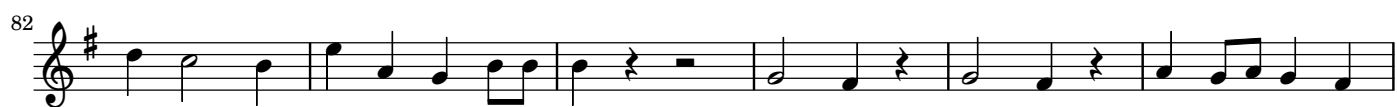
Please report any errors and mistakes via email or create an issue or pull request on the edition's GitHub repository.

*Work in progress, compiled September 6, 2021*

## 324 IN ADORATIONE NOSTRA

1



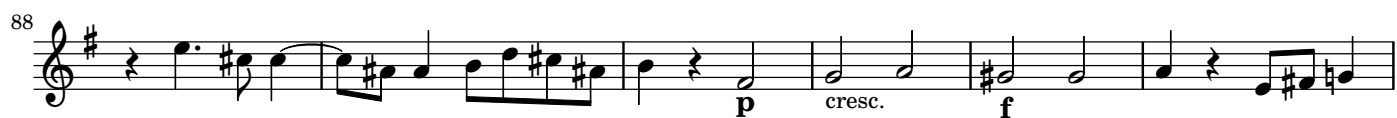


This musical score is for the song "The Rose Tree" in G major. It begins with a piano introduction (marked 'p') consisting of a 4-measure sequence of eighth and quarter notes. The vocal melody starts at measure 94 and continues through measure 133. The melody is written in a single system with a key signature of one sharp (F#) and a common time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and phrasing slurs. The piece concludes with a final whole note chord in measure 133.

## 324 IN ADORATIONE NOSTRA

1









## 324 IN ADORATIONE NOSTRA

**Allegro**

*I*  
*Corno*  
*in G*

*II*

*f*

6

11

16

21

26

32



System 32-37: Six measures of music. The right hand features a melody with eighth and quarter notes, while the left hand provides a steady accompaniment of eighth notes. Measures 32-34 have rests in the right hand, and measures 35-37 feature active eighth-note patterns in both hands.

38




System 38-43: Six measures of music. The right hand has a melody with quarter and eighth notes, and the left hand has a bass line with eighth notes. Measures 38-40 have rests in the right hand, and measures 41-43 feature active eighth-note patterns in both hands.

44



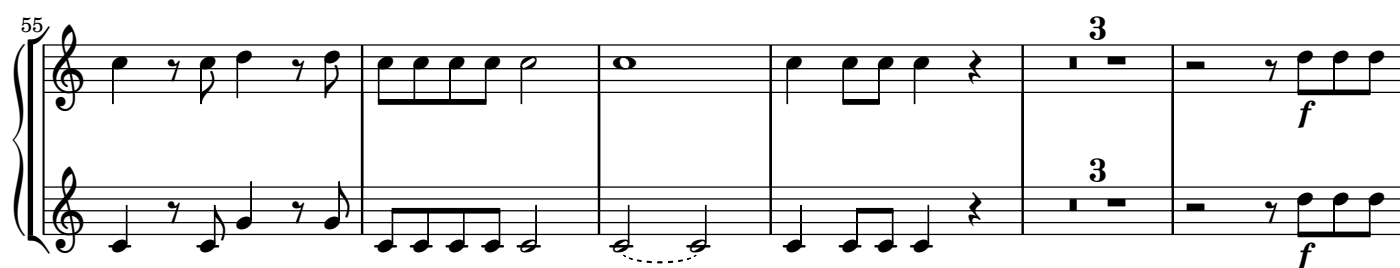
System 44-48: Six measures of music. The right hand has a melody with quarter and eighth notes, and the left hand has a bass line with eighth notes. Measures 44-46 have rests in the right hand, and measures 47-48 feature active eighth-note patterns in both hands.

49



System 49-54: Six measures of music. The right hand has a melody with quarter and eighth notes, and the left hand has a bass line with eighth notes. Measures 49-51 have rests in the right hand, and measures 52-54 feature active eighth-note patterns in both hands.

55



System 55-62: Eight measures of music. The right hand has a melody with quarter and eighth notes, and the left hand has a bass line with eighth notes. Measures 55-57 have rests in the right hand, and measures 58-62 feature active eighth-note patterns in both hands. Measure 60 has a triplet of eighth notes in the right hand, and measure 62 has a triplet of eighth notes in the left hand. The system ends with a forte (*f*) dynamic marking.

63



System 63-68: Six measures of music. The right hand has a melody with quarter and eighth notes, and the left hand has a bass line with eighth notes. Measures 63-65 have rests in the right hand, and measures 66-68 feature active eighth-note patterns in both hands. Measure 64 has a triplet of eighth notes in the right hand, and measure 66 has a triplet of eighth notes in the left hand. The system ends with a forte (*f*) dynamic marking.

70

Measures 70-74 of a piano piece. The music is in 2/4 time. The right hand features a melody with eighth and quarter notes, while the left hand provides a harmonic accompaniment with similar rhythmic values. Measure 74 ends with a double bar line.

75

Measures 75-79 of a piano piece. The right hand continues the melodic line, incorporating some sixteenth-note passages. The left hand maintains the accompaniment. Measure 79 ends with a double bar line.

81

Measures 81-86 of a piano piece. The right hand features a more active melody with frequent eighth-note patterns. The left hand continues the accompaniment. Measure 86 ends with a double bar line.

87

Measures 87-94 of a piano piece. This system includes dynamic markings: **p** (piano) at measure 88, **cresc.** (crescendo) at measure 90, and **f** (forte) at measure 92. The right hand has a melodic line with some rests, and the left hand provides a steady accompaniment. Measure 94 ends with a double bar line.

95

Measures 95-100 of a piano piece. Dynamic markings include **p** (piano) at measure 96 and **f** (forte) at measure 97. The right hand features a melodic line with eighth-note patterns, and the left hand provides a harmonic accompaniment. Measure 100 ends with a double bar line.

101

Measures 101-105 of a piano piece. The right hand continues the melodic line with eighth-note patterns, and the left hand provides a harmonic accompaniment. Measure 105 ends with a double bar line.

106

112

117

122.

Musical score for measures 122-123. The score is written for two staves (treble and bass clef) and includes a grand staff bracket. The key signature is one flat (B-flat). The time signature is 4/4. The melody in the treble staff consists of quarter notes, eighth notes, and a half note. The bass staff provides a harmonic accompaniment with quarter notes, eighth notes, and a half note. The piece concludes with a final cadence in measure 123.

128

[illegible]

## 324 IN ADORATIONE NOSTRA

*Violino I* **Allegro**  
*f*

This musical score is for the first violin part of a piece titled "324 IN ADORATIONE NOSTRA". The tempo is marked "Allegro" and the initial dynamic is "f" (forte). The key signature has one sharp (F#) and the time signature is common time (C). The score consists of nine staves of music, numbered 1 through 26. The notation includes various musical symbols such as eighth notes, sixteenth notes, beams, slurs, and trills (marked "tr"). There are also some specific markings like "(1)" above notes in measures 14 and 15. The music is written in a single system, with measures 1-4 on the first staff, 5-8 on the second, 9-11 on the third, 12-14 on the fourth, 15-17 on the fifth, 18-20 on the sixth, 21-23 on the seventh, and 24-26 on the eighth staff.





83

86

89

92

95

98

101

104

107

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





## 324 IN ADORATIONE NOSTRA







83

86

89

92

95

98

101

105

108



## 324 IN ADORATIONE NOSTRA

Allegro

Viola









**Allegro**

*Soprano*

*Alto*

*Tenore*

*Basso*

*Organo*

*f Solo*

8 6 6 6 5 [6] 6 6 6 5 3

5

*f Tutti*

*In Tutti*

ad-o-ra-ti - o-ne no - stra, tre-men - di De - i sub ho - sti-a, qui—

In— ad-o-ra-ti - o-ne no - stra, tre-men - di De - i sub ho - sti-a, qui—

3 6 5 [6] 6 5 6 6

10

con-ti-ne-tur to - tus, et ve - re la - tet. Iu - de-a quondam

con-ti-ne-tur to - tus, et ve - re la - tet. Iu - de-a quondam

6 2 # 6 4 [7] 6 4 [5] # 6 2 6 3

15

coe - ca proge - nies fa - cta est po - pulus 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 - no, can - temus Do - mi -

*f* Tutti  
Cantemus Do - mi - no, can - temus Do - mi -

au - scul - tans e - i. Cantemus Do - mi - no, can - temus Do - mi -

au - scul - tans e - i. Cantemus Do - mi - no, can - temus Do - mi -

2 # 6/4 7/# 6/4 [5]/# 6 2 6 Tutti 6 6 6 6 5 6 6 6 6 5

25

no, te - la fu - ren - ti - um in no - stras a - nimas, qui pi - us ho - stium dex - tra fregit, et a - tra

no, te - la fu - ren - ti - um in no - stras a - nimas, qui pi - us ho - stium dex - tra fregit,

no, te - la fu - ren - ti - um in no - stras a - nimas, qui pi - us ho - stium dex - tra fregit,

no, te - la fu - ren - ti - um in no - stras a - nimas, qui pi - us ho - stium dex - tra fregit,

6/4 - [5]/3 6/4 - [5]/3 2 6 6 6/5 - 3 6/4 [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.

4/2 6 # 6 [5] 6 6/4 [5] # Solo 6 6 (#) 6/5 6 6 (#) 6/5 [6] 6 #

35

Coe - lestes hic la - ten - tem ve-nerantur spi - ri - tus, ut con - cinant,  
Coe - lestes hic la - ten - tem ve-nerantur spi - ri - tus, ut con - cinant,

9/17 8/6 7/5 6 6 (#) 6 6/4 7 5 6/5 [6] 6 7

40

quod ho - mi - ni tan - tum nu - mi-na do - num con - fe-rant.  
quod ho - mi - ni tan - tum nu - mi-na do - num con - fe-rant.

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

45

Qua - ti-en-te Do-mi-no cardines terrae, as-sur-gunt mon - ti-um ag - geres. Sal - tantque si-cut

Qua - ti-en-te Do-mi-no cardines terrae, as-sur-gunt mon - ti-um ag - geres. Sal - tantque si-cut

6 [#] 6 6 6 7 6 5 [6 6 7] [6] 6 5

50

o - ves et in-gre - ge a - ri - e - tes. Cantemus Do - mi-

o - ves et in-gre - ge a - ri - e - tes. Cantemus Do - mi-

o - ves et in-gre - ge a - ri - e - tes. Cantemus Do - mi-

o - ves et in-gre - ge a - ri - e - tes. Cantemus Do - mi-

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

55

no, cantemus Do - mi-no, qui vi - gi-lans su-o pu-gnat pro po-pu-lo, quem si-bi con - gruo tel-lus no-mi-

no, cantemus Do - mi-no, qui vi - gi-lans su-o pu-gnat pro po-pu-lo, quem si-bi con - gruo tel-lus no-mi-

no, cantemus Do - mi-no, qui vi - gi-lans su-o pu-gnat pro po-pu-lo, quem si-bi con - gruo tel-lus no-mi-

no, cantemus Do - mi-no, qui vi - gi-lans su-o pu-gnat pro po-pu-lo, quem si-bi con - gruo tel-lus no-mi-

6 6 6 6 5 b7 6 4 b7 6 4 b7 - 6 5 6 9 4 3

60

ne ad - o - rat, ad - o - rat om-nipo-ten - tem, ad - o - rat, ad - o - rat om-nipo-

ne ad - o - rat, ad - o - rat om-nipo-ten - tem, ad - o - rat, ad - o - rat

ne ad - o - rat, ad - o - rat om-nipo-ten - tem, ad - o - rat, ad - o - rat

ne ad - o - rat, ad - o - rat om-nipo-ten - tem, ad - o - rat, ad - o - rat

# # $\frac{4}{4}$  6 6  $\frac{5}{4}$  6  $\frac{7}{4}$  6  $\frac{4}{4}$  [5] # # $\frac{4}{3}$  6 6  $\frac{5}{4}$  6

66

ten - tem, o-mni-poten - tem. Hoc... pa-sti pa-ne

o-mni - po-ten - tem. Hoc... pa-sti pa-ne

o-mnipoten - tem. Hoc... pa-sti pa-ne

o-mnipoten - tem. Hoc... pa-sti pa-ne

f 7  $\frac{6}{4}$  [5] # Solo 6 6 - - 6 6 - 7 # 6  $\frac{4}{4}$  [5] # Tutti 6  $\frac{10}{8}$

71

for - tium, sacer - do - tes in co - lumos e - unt, et... im-probi, ir-ru-

for - tium, sacer - do - tes in co - lumos e - unt, et... im-probi, ir-ru-

for - tium, sacer - do - tes in co - lumos e - unt, et... im-probi, ir-ru-

for - tium, sacer - do - tes in co - lumos e - unt, et... im-probi, ir-ru-

6 5 7 4 [7] 3 7 6 6 6 5

76

en - te vin-di - cta tre - munt.

en - te vin-di - cta tre - munt.

en - te vin-di - cta tre - munt.

en - te vin-di - cta tre - munt.

Hu - ic er - go lau - des

Hu - ic er - go lau - des

6 6 6 6 [4] 6 4 [5]# Solo 6 6 5 7 6

81

de - bitas, con ci - na - mus op - timo nu - mi - ni, quod se - met ip - sum

de - bitas, con ci - na - mus op - timo nu - mi - ni, quod se - met ip - sum

de - bitas, con ci - na - mus op - timo nu - mi - ni, quod se - met ip - sum

de - bitas, con ci - na - mus op - timo nu - mi - ni, quod se - met ip - sum

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

86

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

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

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

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

An -

An -

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

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

7# 7# 5 6 6 4 [5]# unisono p 4

91

ge - lico sub pa - ne hoc De - us est, qui son - tes cor - ripit, su - ste-nat hu-miles,

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

2 **f**  $\sharp 4$  6 6 7 5 -  $\frac{6}{5}$  7 **p** 6  $\sharp 4$  6  $\sharp 4$  6  $\sharp 4$  6

97

cor-nu-a poten - tum op - pri-mit.\_\_\_\_

**f**

$\sharp 4$  6 6  $\flat 4$   $\frac{6}{4}$   $\frac{[5]}{\sharp}$   $\flat 6$  3 6 6  $\frac{6}{5}$   $\frac{[6]}{5}$

102

La - ti-tantis hoc in pa-ne vindi - ctam my - sti-co ca - veant se - nes,

Tutti

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



107

et ju - venes vi - ri, con - juges at - que vir - gi - nes.

et ju - venes vi - ri, con - juges at - que vir - gi - nes.

et ju - venes vi - ri, con - juges at - que vir - gi - nes.

et ju - venes vi - ri, con - juges at - que vir - gi - nes.

6 6 6 2 7 #4 6 6 5

Solo 6 6

112

Cantemus Do - mi - no, cantemus Do - mi - no, cu - ius in im - petu, mors et vi - ta

Cantemus Do - mi - no, cantemus Do - mi - no, cu - ius in im - petu, mors et vi - ta

Cantemus Do - mi - no, cantemus Do - mi - no, cu - ius in im - petu, mors et vi - ta

Cantemus Do - mi - no, cantemus Do - mi - no, cu - ius in im - petu, mors et vi - ta

Tutti 7 6 6 6 6 5 6 6 6 6 5 6 4 = 5 6 4

117

ho - minum, pen - det ab ha - li - tu. Can - temus Do - mi - no, can - temus Do - mi - no, cu - ius dex - tera,

ho - minum, pen - det ab ha - li - tu. Can - temus Do - mi - no, can - temus Do - mi - no, cu - ius dex - tera,

ho - minum, pen - det ab ha - li - tu. Can - temus Do - mi - no, can - temus Do - mi - no, cu - ius dex - tera,

ho - minum, pen - det ab ha - li - tu. Can - temus Do - mi - no, can - temus Do - mi - no, cu - ius dex - tera,

2 5 6 - 6 7 6 5 6 6 6 6 # 5 6 6 6 6 # 5 7

122

cuius dexte-ra cri-brat, cri - brat re - gna po-ten - tum, re - gna po-ten - tum, re - gna,

cuius dexte-ra cri - brat, re - gna, re - gna po - ten-tum, po-ten - tum, re - gna,

cuius dexte-ra cri - brat, cri - brat re - gna po - ten-tum, poten - tum, re - gna,

cuius dexte-ra cri - brat, cri - brat re - gna po - ten-tum, poten - tum, re - gna,

7 3 2 - 6 - 6 - - [5] 6 6 [5] 4 3 unisono

127

re-gna potentum, cantemus Do - mi-no, cantemus Do - mi-no, cuius dexte-ra cribrat re - gna po-ten - tum,

re-gna potentum, cantemus Do - mi-no, cantemus Do - mi-no, cuius dexte-ra cribrat re - gna po-ten - tum,

re-gna potentum, cantemus Do - mi-no, cantemus Do - mi-no, cuius dexte-ra cribrat re - gna poten - tum,

re-gna potentum, cantemus Do - mi-no, cantemus Do - mi-no, cuius dexte-ra cribrat re - gna poten - tum,

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

132

tum, cuius dexte-ra cribrat re - gna po-ten - tum.

tum, cuius dexte-ra cribrat re - gna po-ten - tum.

tum, cuius dexte-ra cribrat re - gna poten - tum.

tum, cuius dexte-ra cribrat re - gna poten - tum.

6 4 [5] 3 6 6 4 [5] 3 6 6 6 6 6 6 [7] unisono

## 324 IN ADORATIONE NOSTRA

*Organo* **Allegro**

*f* Solo

8 6 6 6 5 [6] 6 6 6 4 [5] 3

3 6 5 [6] 6 5 6 6

6 2 # 6 4 [7] 6 4 [5] # 6 2 6 3

6 5 [6] 6 5 6 6 6 5

2 # 6 4 7 6 4 [5] # 6 2 6 Tutti 6 6 6 6 5 6 6 6 6 5

6 4 - [5] 6 4 - [5] 2 6 6 6 5 - 3 6 4 [5] 3

# 4 8 7 6 - # - 6 [5] 6 6 4 [5] # Solo 6 6 [5] 6 5 6 6 [5] 6 5 6 6 #

9 8 7 6 6 [5] 6 6 4 7 5 - 6 5 - [6] 6 7 [6] 6 5

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



92

**f**  $\sharp$   $\sharp\frac{4}{b}$  6 6 7 5 -  $\frac{6}{5}$  7 **p** 6  $\sharp\frac{4}{2}$  6  $\sharp\frac{4}{2}$  6  $\sharp\frac{4}{2}$  6  $\sharp\frac{4}{2}$  6 6 **f**

98

$\frac{6}{4}$   $\frac{[5]}{\sharp}$   $\flat\frac{6}{5}$  3 6 6  $\frac{6}{5}$   $\frac{[6]}{}$  6 6  $\frac{6}{4}$   $\frac{[5]}{3}$

103

Tutti 3  $\frac{6}{5}$   $\frac{[6]}{}$   $\frac{6}{5}$  6 - 6

108

6  $\frac{6}{5}$  2 7  $\sharp\frac{4}{3}$  6  $\frac{6}{4}$   $\frac{[5]}{\sharp}$  Solo 6  $\frac{6}{5}$  7

113

Tutti 6 6 6 6 5 6 6 6 6 5  $\frac{6}{4}$  -  $\frac{[5]}{3}$   $\frac{6}{4}$  -  $\frac{[5]}{3}$  6 3 -  $\sharp$

118

6 7  $\frac{6}{4}$   $\frac{[5]}{3}$  6  $\flat$  6 6  $\sharp$  5 6  $\flat$  6 6  $\sharp$  5  $\flat 7$  7 3

123

2 - 6 - 6 - -  $\frac{[5]}{}$  6  $\frac{6}{4}$   $\frac{[5]}{3}$  unisono

128

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

133

$\frac{[5]}{3}$  6  $\frac{6}{4}$   $\frac{[5]}{3}$  6 6  $\frac{6}{5}$  6 6 6  $\frac{[7]}{}$  unisono

## 324 IN ADORATIONE NOSTRA

1

*Bassi* **Allegro**

*f* Solo

5

10

15

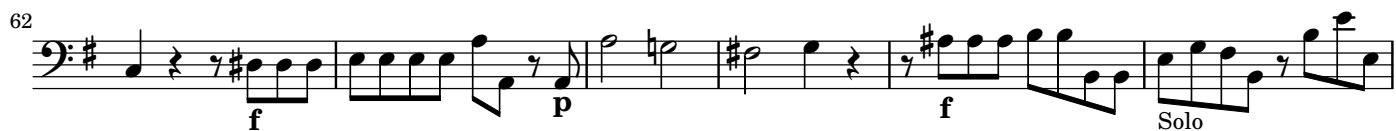
20 *Tutti*

25

30 *Solo*

35

41



92  **f** **p** **f**

98 

103  **Tutti**

108  **Solo**

113  **Tutti**

118 

123  **unisono**

128 

133  **unisono**