

Haydn.

Proprium Missae.

Johann Michael

Haydn

Tres sunt qui testimonium dant

MH 183

S, A, T, B (solo), S, A, T, B (coro), 2 ob, 2 clno (C), timp (C-G), 2 vl, vla, b, org

Full score





Wolfgang Esser-Skala, 2021

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Critical report

Genre	Offertorium
Liturgical festival	Trinitatis
Scoring	S, A, T, B (solo), S, A, T, B (coro), 2 ob, 2 clno (C), timp (C–G), 2 vl, vla, b, org

Sources

- | | | |
|-----|------------------|---|
| (1) | <i>Library</i> | A-Ed |
| | <i>Shelfmark</i> | B 111 |
| | <i>Type</i> | manuscript copy |
| | <i>Date</i> | unknown |
| | <i>RISM ID</i> | 600038071 |
| | <i>URL</i> | http://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/807.html |
| (2) | <i>Library</i> | CZ-Pu |
| | <i>Shelfmark</i> | 59 rm 10 |
| | <i>Type</i> | manuscript copy |
| | <i>Date</i> | 1775-1799 |
| | <i>RISM ID</i> | 550503093 |
| | <i>URL</i> | http://www.manuscriptorium.com/apps/index.php?direct=record&pid=AIPDIG-NKCR__59_RM_10____0LP5PHB-cs |
| (3) | <i>Library</i> | A-SPD |
| | <i>Shelfmark</i> | SP (H-18) |
| | <i>Type</i> | manuscript copy |
| | <i>Date</i> | 1800-1830 |
| | <i>RISM ID</i> | 455042303 |
| | <i>URL</i> | https://mirador.acdh.oeaw.ac.at/musikarchivspitz/A-SPD_H18/ |
| (4) | <i>Library</i> | D-Eu |
| | <i>Shelfmark</i> | Esl II 65 |
| | <i>Type</i> | manuscript copy |
| | <i>Date</i> | 1869 |
| | <i>RISM ID</i> | 450300076 |
| | <i>URL</i> | https://nbn-resolving.org/urn:nbn:de:bvb:824-esl-ii-65-2 |

Remarks

<i>Bar</i>	<i>Staff</i>	<i>Note</i>
–	–	ob 1 only in (3); ob 2 missing, here reconstructed by the editor
3	vl 1	last eighth in (1): e"8
21	org	4th quarter: lower voice missing in (1)
27	vl 1	grace note missing in (1)
36	ob 1	grace note missing in (3)
40	ob 1	2nd half of bar in (3): a"4–g"4
42	vl 2	1st eighth in (1): d'16.–a'32
56	ob 1	1st to 3rd quarter in (3): e"2–d"4
59	vl 1	2nd half of bar in (1): r8–f"8–r8–e"8

<i>Bar</i>	<i>Staff</i>	<i>Note</i>
70	ob 1	last eighth in (3): g"8
71	ob 1	grace note missing in (3)
89	ob 1	last eighth in (3): g"8
89	vla	7th eighth in (1): a'8
90	ob 1	grace note missing in (3)
90	vl 2	grace note missing in (1)
94	B	1st quarter in (1): g4
96	ob 1	7th eighth in (3): f"8
97	ob 1	1st quarter in (3): f"4

Lyrics

Tres sunt, qui testimonium dant in coelo:
Pater, Verbum et Spiritus Sanctus,
et hi tres unum sunt.
(1 John 5:7)

This musical score is for page 2 of a piece. It features a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written in a grand staff (treble and bass clefs) and includes a third staff with a bass clef. The score is divided into three measures. The first measure contains a vocal line with a quarter note (F#), a quarter rest, and a quarter note (B). The piano accompaniment features a bass line with a quarter note (F#), a quarter rest, and a quarter note (B). The second measure contains a vocal line with a quarter note (B), a quarter rest, and a quarter note (F#). The piano accompaniment features a bass line with a quarter note (B), a quarter rest, and a quarter note (F#). The third measure contains a vocal line with a quarter note (F#), a quarter rest, and a quarter note (B). The piano accompaniment features a bass line with a quarter note (F#), a quarter rest, and a quarter note (B). The score includes various musical notations such as notes, rests, and fingerings.

4

tr

tr

6 2 6 6 5 3 6 5

This musical score is for page 3 of a piece, featuring a piano accompaniment and a vocal line. The piano part is written for a grand piano with a treble and bass clef. The vocal line is written in a single staff with a treble clef. The score is divided into three systems. The first system contains three measures. The second system contains three measures. The third system contains three measures. The piano part features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The vocal line is mostly composed of whole and half notes, with some rests. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is written in a standard musical notation style with a clean, professional layout.

7

6/4 7 6/4 5/3 6/4

10

[tr]

tr

tr

tr

7 6 6 6 5 6 6

13

[tr]

tr

f Tutti

Tres sunt, qui te - sti -

Tutti

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

16

The musical score consists of several staves. The top three staves are for vocal parts (Soprano, Alto, and Tenor/Bass), which are currently empty. The next three staves are for the piano accompaniment, featuring arpeggiated chords and melodic lines. The bottom three staves are for the choir, with lyrics in Latin. The score includes dynamic markings such as *f* (forte) and *Tutti*, and a rehearsal mark '16' at the beginning of the piano introduction.

f *Tutti*
Tres sunt,

f *Tutti*
Tres sunt, qui te-sti-mo-nium dant in coe-lo, in coe-lo, tres

mo-nium dant in coe-lo, in coe-lo, qui te-sti-mo-ni-um dant, qui te-sti-

6

19

f Tutti

Tres sunt, qui te - sti - mo - nium dant in coe - lo, tres

qui te - sti - mo - nium dant in coe - lo, in coe - lo, qui te - sti - mo - ni - um dant in coe -

sunt, qui te - sti - mo - nium dant, qui te - sti - mo - nium dant in coe - lo,

mo - nium dant in coe - lo,

22

sunt, tres sunt qui te - sti - mo - nium dant, qui te - sti - mo - nium dant in coe - lo, in

- lo, tres sunt, qui te - sti - mo - nium dant in

tres sunt, qui te - sti - mo - nium dant, tres sunt in

tres sunt, qui te - sti - mo - nium dant in coe - lo, qui te - sti - mo - nium dant in

6 2 5 6 6 [6 5] 9 [8] 3

25

coe - lo, in coe - lo: *p* Solo *Pa* - - *ter*,

coe - lo, in coe - lo: *p* Solo Ver - - bum,

coe - lo, in coe - lo: *p* Solo et

coe - lo, in coe - lo:

p Solo

6/4 5/3 6 #7/4 4 3

28

The musical score for page 10, measures 28-30, is as follows:

- Measures 28-30:** The vocal staves (Soprano, Alto, Tenor, Bass) contain whole rests. The piano accompaniment (Right and Left Hand) features a rhythmic pattern of eighth and sixteenth notes. The figured bass line includes the figures #7, 4, 3, 6, and 6.
- Measure 29:** The vocal staves contain whole rests. The piano accompaniment continues with the same rhythmic pattern. The figured bass line includes the figures 4 and 3.
- Measure 30:** The vocal staves contain whole rests. The piano accompaniment continues with the same rhythmic pattern. The figured bass line includes the figures 6 and 6.

Lyrics:

Spi - ri-tus San-ctus, et hi tres, hi

Figured Bass:

#7 4 3 6 6

31

a 2
f

a 2
f

f

f

f

f Tutti
u - num, u - num,

f Tutti
u - num, u - num,

f Tutti
u - num, u - num,

f Tutti
tres u - num, u - - num sunt, u - num, u - num,

f Tutti
5 6] 6 4 [5] # 5 9 4 [8] 3 # 5

35

f

et hi tres u-num sunt, et hi tres u-num sunt.

et hi tres u-num sunt, et hi tres u-num sunt.

et hi tres u-num sunt, et hi tres u-num sunt.

et hi tres u-num sunt, et hi tres u-num sunt.

Solo

$\frac{9}{4}$ $\frac{[8]}{3}$ \sharp 6 6 $\frac{6}{4}$ $\frac{[5]}{\sharp}$ — 3 6 6 $\frac{6}{4}$ $\frac{[5]}{\sharp}$ \sharp $\frac{4}{2}$

39

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

42

f Tutti

Tres sunt, qui te - sti - mo - nium dant in

6 5 — 3 6 5 4 #

Tutti

45

coe - lo, qui te - sti - mo - nium dant in coe - lo, in coe - - - -

f Tutti
Tres sunt, qui te - sti - mo - ni - um dant, qui te - sti - mo - ni - um dant in

f Tutti
Tres sunt, qui te - sti - mo - ni - um dant in coe - lo, in

8 4 3 [6] 6 # 9/4 [8]/3 6 4/#2 6

48

lo, tres sunt, tres sunt, qui te - sti -

coe - lo, tres sunt, qui te - sti - mo - ni - um dant,

coe - lo, tres sunt, tres sunt, qui te - sti - mo - ni - um, qui te - sti -

f Tutti
Tres sunt, tres sunt, qui te - sti - mo - ni - um dant in

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

51

mo - - - ni-um dant in coe - - lo, qui te - sti - mo - ni-um dant in

qui te - sti - mo - ni-um dant in coe - lo, in coe - - lo, qui te - sti - mo - ni-

mo - ni-um dant in coe - lo, qui te - sti - mo - ni-um dant in coe - lo, in coe - -

coe - lo, in coe - - lo,

[] 6 6 6 5 9 8 6 5 6 5 2 6 6 5 -

54

f

coe - lo, in coe - lo, in coe - lo:

um dant in coe - lo, in coe - lo, in coe - lo:

lo, qui te - sti - mo - ni um dant in coe - lo:

tres sunt, qui te - sti - mo - ni um dant in coe - lo, in coe - lo:

7 3 $\frac{4}{2}$ $\frac{5}{3}$ 6 2 6 7 6

57

p

p

p

p Solo

Pa - - ter, Ver - - bum et Spi - ritus

p Solo

Pa - - ter, Ver - - bum et Spi - ritus

p Solo

Pa - - ter, Ver - - bum et Spi - ritus

p Solo

Pa - - ter, Ver - - bum et Spi - ri-tus

p Solo

$\frac{4}{2}$ 6 2 $\flat 6$ $\frac{6}{5}$

60

f *p*

San-ctus, Pa-ter,

San-ctus, Ver-bum,

San-ctus, et Spi-ritus Sanctus,

San-ctus,

f *p*

$\frac{6}{4}$ $\frac{7}{2}$ $\frac{4}{3}$ $\frac{7}{2}$ $\frac{4}{3}$

64

et hi tres, hi tres u - num, u - - num

6 7 7 6 4 [5] 3

68

f

a 2

f

f

f

f

f *Tutti*

u - num, u - num, et hi tres u - num sunt, hi tres u - num

f *Tutti*

u - num, u - num, et hi tres u - num sunt, et hi tres u - num

f *Tutti*

u - num, u - num, et hi tres u - num sunt, et hi tres u - num

f *Tutti*

sunt, u - num, u - num, et hi tres u - num sunt, et hi tres u - num

f *Tutti*

$\frac{6}{5}$ $\frac{9}{4}$ $\frac{[8]}{3}$ $\frac{6}{5}$ $\frac{9}{4}$ $\frac{[8]}{3}$ $\frac{6}{4}$ $\frac{[5]}{3}$ - 3 $\frac{6}{4}$ $\frac{[5]}{3}$

73 ^{a 2}

sunt. Tres sunt, qui

sunt. Qui te-sti-

sunt. Tres

sunt.

Solo $\#4$ [6] 6 2 [6] $\frac{6}{5}$ - 3 $\frac{6}{4}$ $\frac{5}{3}$ Tutti *tasto solo*

77

te - sti - mo - ni - um dant in coe - lo, qui te - sti - mo - ni - um dant in coe - lo, in
mo - ni - um dant in coe - lo, in coe - lo, tres sunt, qui te - sti -
sunt in coe - lo, qui te - sti -
Qui te - sti - mo - ni - um dant in coe - lo, qui te - sti - mo - ni - um

80

p

p

p

p

p Solo

coe - - lo, in coe - lo: Pa - ter, Ver - bum

p Solo

mo - nium dant in coe - lo: Et hi tres, et hi

p Solo

mo - nium dant in coe - lo, in coe - lo: Et hi tres, et hi

p Solo

dant_____ in coe - lo: Et hi tres, et hi

p Solo

6/4 5/3 6/4

83

f

f

f

f

f

p

f

f

f

f

f Tutti *p* Solo

et Spi - ritus San - ctus, et hi tres, et hi tres, hi

f Tutti *p* Solo

tres, et hi tres, et hi tres, hi

f Tutti *p* Solo

tres, et hi tres, et hi tres, hi

f Tutti *p* Solo

tres, et hi tres, et hi tres, hi

f Tutti *p* Solo

tres, et hi tres, et hi tres, hi

—

—

$\frac{7}{3}$

$\frac{7}{4}$

$\frac{7}{2}$

$\frac{7}{5}$

$\frac{6}{4}$

87

f

f

f

f

f *Tutti*

tres u - num, u - num sunt, et hi tres u-num sunt, et hi tres u-num

f *Tutti*

tres u - num, u - num sunt, et hi tres u-num sunt, et hi tres u-num

f *Tutti*

tres u - num, u - num sunt, et hi tres u-num sunt, et hi tres u-num

f *Tutti*

tres u - num, u - num sunt, et hi tres u-num sunt, et hi tres u-num

f *Tutti*

$\flat 7$ $\frac{6}{4}$ $\flat 7_4$ — $\frac{8}{[3]}$ $\frac{6}{4} \frac{[5]}{3}$ — 3 6 $\frac{[6]}{4} \frac{[5]}{3}$

92

sunt, u - num, u - num sunt,

sunt, u - num, u - num sunt,

sunt, u - num, u - num sunt,

sunt, u - num, u - num sunt,

6 6/4 5 3 6

95 *Adagio*

hi tres u - num sunt, u - num, u - num, hi tres u - num sunt.

hi tres u - num sunt, u - num, u - num, hi tres u - num sunt.

hi tres u - num sunt, u - num, u - - num sunt.

hi tres u - num sunt, u - num, u - num, hi tres u - num sunt.

6/4 5 3 [6] [6]