

Haydn.

Proprium missæ.

Johann Michael

Haydn

Quicumque manducaverit

MH 259

Offertorium (De Venerabili Sacramento)

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

edited by Wolfgang Esser-Skala

Full score

Essser
kala
Edition



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Critical Report

Abbreviations

A	alto
B	bass
b	basses
clno	clarion
cor	horn
org	organ
S	soprano
T	tenor
timp	timpani
vl	violin

Sources

B1	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	B 110
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	unknown
	<i>RISM ID</i>	600038070
	<i>License</i>	public domain
	<i>URL</i>	https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/755.html
C1	<i>Library</i>	D-NATk
	<i>Shelfmark</i>	NA/SP (H-67)
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	<i>Date</i>	1826
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	<i>License</i>	public domain
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D1	<i>Library</i>	F-Pn
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	<i>RISM ID</i>	840026339
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	<i>URL</i>	https://gallica.bnf.fr/ark:/12148/btv1b100729500

D2	<i>Library</i>	A-RB
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	<i>URL</i>	none
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Commentary

In general, this edition closely follows the principal source. Any changes that were introduced by the editor are indicated by italic type (lyrics, dynamics and directives), parentheses (expressive marks and bass figures) or dashes (slurs and ties). Accidentals are used according to modern conventions. For further details, consult the Editorial Guidelines available on the Edition's webpage.

Asterisks denote the following emendations:

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
–	–	cor 1, 2 only in B1 ; clno 1, 2 and timp only in C1
9	vl 1	8th note in B1 : f'32
11	vl 1	14th/15th  in B1 : d''16–d''16
11	vl 2	5th  in B1 : g'16
27	vl 1	1st  in B1 : f'8–g'8
44	vl 1, 2	grace note missing in B1
100	S	2nd  in B1 : a'8.–a'16
101	timp	1st  in C1 : 
101	vl 2	grace note missing in B1
102	vl 2	grace note missing in B1
106	A	1st  in B1 : d'8–e'16–f#''16–f#''4
112	vl 2	4th note in B1 : d'16.
119	–	fermata only in C1
119	vl 1	2nd  in B1 : g''8

Lyrics

Quicumque manducaverit panem hunc,
vel biberit calicem Domini indigne,
reus erit corporis et sanguinis Domini.
(1 Corinthians 11:27)

259 Quicunque manducaverit

Allegro moderato

Corno I, II
in G

*

Clarino I, II
in C

Timpani
in C-G

I

Violino

II

Soprano

Alto

Tenore

Basso

Organo
e Bassi

Organ and Basses (f Solo):

Fingering: (6) 7 6 5 6 6 6 6 6 6 6

This musical score is for page 3 of a piece. It features a piano accompaniment and a vocal line. The piano part is written for four staves: two grand staves (treble and bass clef) and two single staves (treble and bass clef). The key signature is B-flat major (two flats). The tempo is marked with a '7' above the first staff. The vocal line is written on a single staff with a treble clef. The score consists of three measures. The first measure shows the piano accompaniment with a complex rhythmic pattern of eighth and sixteenth notes. The second measure continues this pattern. The third measure shows the vocal line with a red asterisk marking a specific note. Below the piano staves, there are some markings: a '7' under the first measure, a '6' under the second measure, and a '6' with a sharp sign and a flat sign under the third measure. There are also some horizontal lines at the bottom right of the page.

7

7

6

6[#]_b

—

—

10

The musical score consists of several staves. The top two staves are for a vocal line, and the bottom two are for a piano accompaniment. The piano part features complex arpeggiated figures in the right hand and a more rhythmic bass line in the left hand. There are red asterisks marking specific notes in measures 11 and 12. The bottom of the page shows a bass line with figured bass notation.

Figured bass notation at the bottom:

[6]
[5]

[7]
#

5 6 4

b 6 5 #

13

The musical score consists of five systems of staves. The first system has two staves (treble and bass clef) with a piano (p) dynamic marking. The second system has two staves with piano (p) and forte (f) dynamics. The third system has four staves (two treble and two bass clefs) with piano (p) and forte (f) dynamics. The fourth system has four staves (two treble and two bass clefs) with piano (p) and forte (f) dynamics. The fifth system has one staff (bass clef) with piano (p) and forte (f) dynamics. The score is in 2/4 time and features a variety of musical notation including eighth notes, quarter notes, and rests.

p

f *p* *f*

f *p* *f*

f *p* *f*

f *p* *f*

f *p* *f*

6 5 # 6

16

f

p

p Solo

Qui-cunque, qui-cunque man-du-ca -

p

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

20

The musical score is for page 20 and features a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a rest in the first measure, followed by the lyrics: "verit pa-nem hunc, vel bi-berit ca-licem Do-mini, vel bi-berit ca-li-cem Do-mini in-". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The figured bass line at the bottom of the page provides numerical figures for the left hand: 6, 6, #, 5, 6, 7, 6, [9/4, 8/3], 7, 6, 5.

- verit pa-nem hunc, vel bi-berit ca-licem Do-mini, vel bi-berit ca-li-cem Do-mini in-

6 6 # 5 6 7 6 $\begin{bmatrix} 9 & 8 \\ 4 & 3 \end{bmatrix}$ 7 6 5

24

di - gne, in - di - gne, re - us e - rit cor - poris et san - guinis

Figured Bass: $\sharp 6$ [$\flat 5$] [$4\ 3$] $\sharp 6$ [$\flat 5$] [$4\ 3$] $\flat 6$ [$\flat$] $\flat 7$ — $\frac{6}{4}$ $\frac{5}{3}$ $\frac{4}{2}$

29

Musical score for page 29, featuring vocal and piano parts. The score is in B-flat major (two flats) and 4/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown. The lyrics are in Latin.

Vocal Parts:

- Soprano:** Do - mini, Do - mi - ni. Quicun - que mandu - ca - ve - rit pa - nem
- Alto:** Quicun - que mandu - ca - ve - rit pa - nem
- Tenor:** Quicun - que mandu - ca - ve - rit pa - nem
- Bass:** Quicun - que mandu - ca - ve - rit pa - nem

Piano Accompaniment:

- Measures 1-4: Introduction with piano accompaniment.
- Measure 5: *f* Tutti. Quicun - que mandu - ca - ve - rit pa - nem
- Measure 6: *f* Tutti. Quicun - que mandu - ca - ve - rit pa - nem
- Measure 7: *f* Tutti. Quicun - que mandu - ca - ve - rit pa - nem
- Measure 8: *f* Tutti. Quicun - que mandu - ca - ve - rit pa - nem
- Measure 9: *f* Tutti. Quicun - que mandu - ca - ve - rit pa - nem
- Measure 10: *f* Tutti. Quicun - que mandu - ca - ve - rit pa - nem

Figured Bass (Basso Continuo):

- Measure 1: 7
- Measure 2: 7
- Measure 3: 6 5
- Measure 4: 6 7 6 6 6
- Measure 5: 6 5

33

f

f

[tr]

p

p

hunc, qui-cun - que vel bi - be - rit ca - li-cem Do - mi-ni in - di - gne, in - di -

hunc, qui - cun - que vel bi - be - rit ca - - li-cem Do - mi-ni in - di - gne, in - di -

hunc, qui-cun-que vel bi - be - rit ca - li - cem Do - mi-ni in - di - gne, in - di -

hunc, qui-cun - que vel bi - be - rit ca - li-cem Do - mi-ni in - di - gne, in - di -

5 3 5 6 5 6 6 6 6 6 - 5 *p* tasto solo

37

ghe, re - us e - rit cor - po - ris et san - guinis Do - mi - ni,

ghe, re - us e - rit cor - po - ris et sanguinis Do - mini,

ghe, re - us e - rit cor - po - ris et san - gui - nis Do - mini,

ghe, re - us e - rit cor - po - ris et sanguinis Do - mini,

f 6 [6/5] 6 [6/5] b6 6 b5 [6/5] 6/5

41

f

f

re - us e - rit cor - po - ris et san - gui -

re - us e - rit cor - po - ris et san - guinis,

re - us e - rit, re - us e - rit cor - po - ris, re - us e - rit san - gui -

re - us e - rit, re - us e - rit cor - po - ris, re - us e - rit san - gui -

6 6 6 $\begin{bmatrix} 6 \\ 5 \\ 4 \end{bmatrix}$ $\flat 6$ $\begin{bmatrix} 6 \\ 5 \end{bmatrix}$ 6 6 $\begin{bmatrix} 6 \\ \sharp 5 \end{bmatrix}$ $\flat$ $\begin{bmatrix} 6 \\ 5 \\ 4 \end{bmatrix}$ 6 $\begin{bmatrix} 6 \\ 5 \\ 4 \end{bmatrix}$

[illegible]

49

The musical score for measures 49-51 is as follows:

Measure 49: Soprano and Alto parts enter with a trill. Tenor and Bass parts have rests. Piano accompaniment (RH and LH) has rests.

Measure 50: Soprano and Alto parts continue with trills. Tenor and Bass parts have rests. Piano accompaniment (RH and LH) features a complex figure with trills and a fermata.

Measure 51: Soprano and Alto parts have rests. Tenor and Bass parts have rests. Piano accompaniment (RH and LH) continues the figure from measure 50.

Figured Bass (Bottom Staff):

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

52

52

P Solo

Qui -

[6 5 4] [6 4 5] [5 #]

55

The musical score consists of several staves. The top two staves are vocal staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The bottom two staves are piano staves, each with a bass clef and the same key signature. The vocal part begins at measure 55 with the lyrics: "cunque, quicunque man - du - ca - - verit pa - nem hunc, vel, vel bi -". The piano accompaniment features a complex harmonic structure with many accidentals and figured bass notation. The figured bass notation includes: p , $[\sharp 5]$, 6 , $\flat 6$, $[\sharp 5]$, $\sharp$, $[\flat 4 \flat 3]$, $[\flat 4 \flat 3]$, 6 , $\flat 6$, 6 , $\flat$, and 6 .

cunque, quicunque man - du - ca - - verit pa - nem hunc, vel, vel bi -

p $[\sharp 5]$ $\sharp$ 6 $\flat 6$ $[\sharp 5]$ $[\flat 4 \flat 3]$ $[\flat 4 \flat 3]$ 6 $\flat 6$ 6 $\flat$ 6

59

59

poco *f* *p* poco *f*

p Solo
In - di - gne, in -
- berit ca - licem in - di - gne, in -

p Solo
Ca - licem Do - mini, ca - licem Do - mini.

p Solo
Ca - licem Do - mini, ca - licem Do - mini.

[6 6 ♭] [5 —] 6 5 6 5 9 8
4 4 4 4 4 3

63

di - gne.

di - gne.

Quicun - que man - du - ca-verit pa - nem hunc, quicun - que vel bi - berit

Quicun - que man - du - ca-verit pa - nem hunc, quicun - que vel bi - berit

7 6 5

67

Vel man - du-ca - verit qui - cunque, vel bi - berit in - di - gne,

Vel man - du-ca - verit qui - cunque, vel bi - berit ca - licem Domini,

ca - licem Do - mini, pa - nem hunc, in -

ca - licem Do - mini, pa - nem hunc, quicunque,

6 5 7 - - 9/4 6 6 #

71

f

f

f

f

qui-cun-que,

di - gne,

f Tutti

re - us e - rit

f Tutti

re - us e - rit cor - po-ris et san - guinis,

f Tutti

6

74

f *Tutti*

re - us e - rit cor - po - ris et san - guinis, cor - po - ris et san - guinis

f *Tutti*

re - us e - rit cor - po - ris et san - guinis

cor - po - ris et san - guinis, qui - cun - que in - di - gne bi - be - rit ca - li - cem

qui - cun - que in - di - gne man - du - ca - ve - rit, vel bi - be - rit ca - li - cem

77

Do - mi - ni, cor - po - ris et san - gui - nis, re - us cor - po - ris et sanguinis Do - mi - ni, cor - po - ris et san - gui - nis, et san - guinis Do - mi - ni, re - us e - rit cor - po - ris, re - us e - rit san - guinis, re - us cor - po - ris et sanguinis Do - mi - ni, re - us e - rit cor - po - ris, re - us e - rit san - gui - nis, re - us cor - po - ris et sanguinis Do - mi - ni

6 # 6/5 6/5 6/5 6/5 #

81

ni. Qui - cun -

p Solo

p

Solo

[6 7] 6 5 6 6 6 6 6 6 6 5 9 8 3

85

que man - du-ca - ve - rit, qui-cun - que man - du-ca - ve - rit, vel

p Solo
Vel pa - nem hunc, vel pa - nem hunc, vel

p Solo
In - di - gne, in - di - gne

p Solo
In - di - gne, in -

[b6] #4 3 b6 b4 2 #7 6 b4 b b6 b4 2

89

bi - be - rit ca - li - cem Do - mi - ni in - di - gne, in - di - gne, qui -
 bi - be - rit ca - li - cem Do - mi - ni in - di - gne, in - di - gne, qui -
 ca - li - cem Do - mi - ni in - di - gne, in - di - gne, qui -
 di - gne ca - li - cem Do - mi - ni in - di - gne, in - di - gne, qui -

f Tutti
f Tutti
f Tutti
f Tutti

$\flat 7$ $\bar{6}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{\sharp 4}{\flat}$ $\frac{6}{5}$ $\frac{\sharp 6}{5}$ *f* Tutti

93

cun-que man-du-ca - ve-rit pa - nem hunc, qui - cun - que vel bi - be-rit

cun-que man-du-ca - ve-rit pa - nem hunc, qui - cun - que vel bi - be-rit

cun-que man-du-ca - ve-rit pa - nem hunc, qui - cun - que vel bi - be-rit

cun-que man-du-ca - ve-rit pa - nem hunc, qui - cun - que vel bi - be-rit

6
5

7

96

ca - li - cem, ca - li - cem Do - mi - ni in - di - gne,

ca - li - cem, ca - li - cem Do - mi - ni in - di - gne,

ca - li - cem, ca - li - cem Do - mi - ni in - di - gne,

ca - li - cem, ca - li - cem Do - mi - ni in - di - gne,

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

[illegible]

103

et san - guinis Do-mi - ni. Quicumque mandu - ca - ve - rit, qui-cun-que vel bi - be - rit in - di -

nis, et san-guinis Do-mi - ni. Pa - nem hunc, vel ca - li - cem in - di -

cor - po - ris et san-guinis Do-mi - ni. Vel mandu - caverit, vel biberit in - di -

cor - po - ris et san-guinis Do-mi - ni. Qui - unque, qui - un-que in - di -

6 6 6 6 6 6

The image displays a musical score for the 'Agnus Dei' by Franz Schubert. The score is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The vocal parts enter in the second measure, with the Soprano and Alto parts having lyrics in Latin. The lyrics are: 'e - rit cor - po - ris et san - gui - nis Do - mi - ni.' The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'p' (piano) and 'f' (forte). The piano part has a red asterisk (*) under the first measure of the second system, indicating a specific performance instruction. The score is divided into systems, with the vocal parts and piano accompaniment separated by a brace on the left. The piano part has a 'Solo' marking in the final measure.

114

p Solo
Qui - cun - que vel man-du - ca - ve-rit, vel _____ bi - be-rit in -

p Solo
Vel man-du - ca - ve - rit, vel, vel bi - be - rit

p Solo
Qui - cun - que vel man-du - ca - ve-rit, vel _____ bi - be-rit

Pa - nem hunc vel _____ ca - li - cem

[6] [b9] 7 6 [6] [6] b9 7 6 6 [6] b9 7 6 5
[5] # - 4 [5] # - 4 3

117

p *p* *f*

f

f *f*

f Tutti

di - gne, qui-cunque, qui-cunque re - us e - rit

f Tutti

qui-cunque, qui-cunque re - us e - rit

f Tutti

in - di - gne, qui-cunque, qui-cunque re - us e - rit

f Tutti

Do - mi-ni, in-di-gne, qui-cunque, qui-cunque re - us e - rit

f Tutti

6 # 6 # $\sharp\frac{4}{2}$ 6 # 6 $\frac{6}{5}$ 6 6 $\frac{6}{5}$

