

Haydn.

Proprium missæ.

Johann Michael

Haydn

Timete Dominum

MH 385

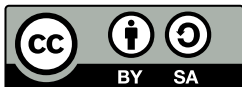
Gradual (Omnium Sanctorum)

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

edited by Wolfgang Esser-Skala

Full score

ESSER
Skala
Edition



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Critical Report

Abbreviations

A	alto
B	bass
b	basses
cor	horn
ob	oboe
org	organ
S	soprano
T	tenor
vl	violin

Sources

A1	<i>Library</i>	D-Mbs
	<i>Shelfmark</i>	Mus.ms. 435
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1784-10-28
	<i>RISM ID</i>	456009455
	<i>License</i>	CC BY-NC-SA 4.0
	<i>URL</i>	https://daten.digitale-sammlungen.de/bsb00045832/image_1
	<i>Notes</i>	incomplete (lacks bars 104–167)
B1	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	B 203
	<i>Category</i>	manuscript copy
	<i>Date</i>	unknown
	<i>RISM ID</i>	600038155
	<i>License</i>	public domain
	<i>URL</i>	https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/204.html
	<i>Notes</i>	principal source for bars 104–167
B2	<i>Library</i>	D-NATk
	<i>Shelfmark</i>	NA/SP (H-51)
	<i>Category</i>	manuscript copy
	<i>Date</i>	1810-1840
	<i>RISM ID</i>	455039972
	<i>License</i>	public domain

URL https://mirador.acdh.oeaw.ac.at/musikarchivspitz/D-NATk_H51/

B3 *Library* F-Pn
 Shelfmark D-5591 (14)
 Category manuscript copy
 Date 1830–1840
 RISM ID 840026220
 License custom (free for non-commercial purposes)
 URL <https://gallica.bnf.fr/ark:/12148/btv1b10072271m>

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>
141	ob 2	2nd J in B1 : c [#] 2
155	B	2nd J in B1 : e2
156	ob 2	2nd J in B1 : a'2

Lyrics

Time-te Dominum omnes Sancti eius:
quoniam nihil deest timentibus eum.
Inquirentes autem Dominum
non deficient omni bono.
(Psalms 34(33):10–11)

385 Timete Dominum

Allegro moderato

Allegro moderato

I
Oboe
II

Corno I, II
in G

I
Violino
II

Soprano

Alto

Tenore

Basso

Organo
e Basso

f

f

f

f

f Tutti

f Tutti

f Tutti

f Tutti

f Tutti

Ti - me - te, ti - me - te

Ti - me - te, ti - me - te

Ti - me - te, ti - me - te

Ti - me - te, ti - me - te

8 2 - 6 5

5

Do - mi-num o - mnes San - cti e - ius, o - mnes San - cti

Do - mi-num o - mnes San - cti e - ius, o - mnes San - cti

Do - mi-num o - mnes San - cti e - ius, o - mnes San - cti

Do - mi-num o - mnes San - cti e - ius, o - mnes San - cti

9 6 7 - 3 6 4 7 6 7

9

e - ius: quo - ni-am ni - hil, ni - hil
 e - ius: quo - ni-am ni - hil, ni - hil
 e - ius: quo - ni-am ni - hil, ni - hil
 e - ius: quo - ni-am ni - hil, ni - hil

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

13

de - est ti - men - ti - bus, ti - men - ti - bus e - um. In-qui-

de - est ti - men - ti - bus, ti - men - ti - bus e - um. In-qui-

de - est ti - men - ti - bus, ti - men - ti - bus e - um. In-qui-

de - est ti - men - ti - bus, ti - men - ti - bus e - um. In-qui-

7 7 7 6 5 — 7 6 4 [5] 3

17

ren - tes au - tem Do-mi-num non de - fi - ci-ent o - mni bo - no, non,

ren - tes au - tem Do-mi-num non de - fi - ci-ent o - mni bo - no, non,

ren - tes au - tem Do-mi-num non de - fi - ci-ent o - mni bo - no, non,

ren - tes au - tem Do-mi-num non de - fi - ci-ent o - mni bo - no, non,

6 4 [5] 3 7 #

21

non de - fi - ci - ent o - mni bo - no, o - mni bo - no, non de -

non de - fi - ci - ent o - mni bo - no, o - mni bo - no, non de -

non de - fi - ci - ent o - mni bo - no, o - mni bo - no, non de -

non de - fi - ci - ent o - mni bo - no, non de -

6 4 [5] 3 6 4 [5] 3 6 6 4 [7] # 8 6 7 5

25

fi - ci-ent, non de - fi - ci-ent, non, non de - fi - ci-ent o - mni bo - no,

fi - ci-ent, non de - fi - ci-ent, non, non de - fi - ci-ent o - mni bo - no,

fi - ci-ent, non de - fi - ci-ent, non, non de - fi - ci-ent o - mni bo - no,

fi - ci-ent, non de - fi - ci-ent, non, non de - fi - ci-ent o - mni bo - no,

6 4 [5] # 8 6 # 7 5 - 9 4 [8] 3 6 4 [5] 3 6 4 [5] 3

33

Do - mi - num, ti - me - te o - mnes San - cti e - ius: quo - ni - am

Do - mi - num, ti - me - te o - mnes San - cti e - ius: quo - ni - am

Do - mi - num, ti - me - te o - mnes San - cti e - ius: quo - ni - am

Do - mi - num, ti - me - te o - mnes San - cti e - ius: quo - ni - am

5 9 7 5 9 7 6 5 3 4

38

ni - hil de - est ti - men - ti - bus e - um.

ni - hil de - est ti - men - ti - bus e - um.

ni - hil de - est ti - men - ti - bus e - um.

ni - hil de - est ti - men - ti - bus e - um.

6 6 7 6 8 6 45

42

46

Do - mi-num o - mnes San - cti e - ius, o - mnes San - cti

Do - mi-num o - mnes San - cti e - ius, o - mnes San - cti

Do - mi-num o - mnes San - cti e - ius, o - mnes San - cti

Do - mi-num o - mnes San - cti e - ius, o - mnes San - cti

9 6 7 5 6 7 6 7

50

The musical score is written for a piano and four voices. The piano part consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a time signature of 9/4. The vocal part consists of four staves (treble and bass clef) with the same key signature. The lyrics are 'e - ius: quo - ni-am ni - hil, ni - hil'.

Measure 50: $\frac{9}{4}$ [8] 3

Measure 51: 6

Measure 52: 5

Measure 53: $\frac{9}{4}$ [8] 3

Measure 54: 6

Measure 55: 6

Measure 56: 5

54

de - est ti - men - ti - bus, ti - men - ti - bus e - um. In-qui-

de - est ti - men - ti - bus, ti - men - ti - bus e - um. In-qui-

de - est ti - men - ti - bus, ti - men - ti - bus e - um. In-qui-

de - est ti - men - ti - bus, ti - men - ti - bus e - um. In-qui-

7 7 7 6 5 — 7 6 4 [5 # —]

58

ren - tes au - tem Do-minum non de - fi - ci-ent o - mni bo-no, non, non de - fi - ci-ent

ren - tes au - tem Do-minum non de - fi - ci-ent o - mni bo-no, non, non de - fi - ci-ent

ren - tes au - tem Do-minum non de - fi - ci-ent o - mni bo-no, non, non de-fi - ci-ent

ren - tes au - tem Do-minum non de - fi - ci-ent o - mni bo-no, non, non de -

6 6 7 6 [5] 3

63

o - mni bo - no, o - mni bo - no, non de - fi - ci - ent, non de - fi - ci - ent, non,

o - mni bo - no, o - mni bo - no, non de - fi - ci - ent, non de - fi - ci - ent, non,

o - mni bo - no, o - mni bo - no, non de - fi - ci - ent, non de - fi - ci - ent, non,

fi - ci - ent o - mni bo - no, non de - fi - ci - ent, non de - fi - ci - ent, non,

6 4 [5] 3 6 6 4 [7] 3 8 7 6 5 [5] 3 8 7 9 4 [8] 3

68

non de - fi - ci - ent o - mni bo - no, o - mni bo - no, o - mni,

non de - fi - ci - ent o - mni bo - no, o - mni bo - no, o - mni,

non de - fi - ci - ent o - mni bo - no, o - mni bo - no, o - mni,

non de - fi - ci - ent o - mni bo - no, o - mni,

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

72 *Vivace molto*

o - mni bo - no.

o - mni bo - no. Al - le -

o - mni bo - no.

o - mni bo - no.

6 6 $\frac{6}{4}$ [7] 3 Solo 6 6 [7] 6] 6 Tutti

17

Al - le - lu - ia, al - - le - lu -

lu - ia, al - - le - lu - - ia, al - le -

8

Al - le - lu -

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

86

ia, al - le - lu - ia, lu - ia, al - le - lu - ia, Al - le - lu - ia, al - le - lu - ia, ia, al - le - lu - ia, al - le - lu - ia

4 3 6 6 6 9 [5] 6 6 [5] 7 # 4 3 [6] 6 9 6 6 6 6 4 3 [6]

[illegible]

104

The musical score consists of two systems of piano accompaniment and three systems of vocal parts. The piano parts are in G major and 4/4 time. The vocal parts are in G major and 4/4 time. The lyrics are 'al-le-lu-ia'.

al - le - lu - ia, al - le - lu - ia,

lu - ia, al - le - lu - ia, al -

ia, al - le - lu - ia, al - le - lu -

al-le-lu-ia, al-le-lu-ia, al-le-lu-ia,

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

[illegible]

[illegible]

141

le - lu - ia, al - le - lu -

lu - ia, al - le - lu -

le-lu-ia, al - le-lu -

lu - ia, al - le - lu -

tasto solo
org

7 6 b 6 5 3

149

The musical score consists of seven staves. The first two staves are the piano accompaniment, with the right hand playing a melody and the left hand providing a bass line. The next three staves are the vocal line, with lyrics written below the notes. The final two staves are the piano accompaniment, with the right hand playing a melody and the left hand providing a bass line. A red asterisk marks a specific note in the piano right hand and the vocal line in measure 152.

ia, al - - - - - le - lu -

ia, al - - - - - le - lu -

ia, al - - - - - le - lu -

ia, al - - - - - le - lu -

7 6 7 7 6 7 7 6 7 7 6 7 7 9 8 5 9 3 6 5

