

Haydn.

Proprium missæ.

Johann Michael

Haydn

Ut tibi dulces

MH 47

Motet

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

edited by Wolfgang Esser-Skala

Full score

 Esser
Skala
Edition



Edition Esser-Skala e.U. · Koppl, Austria · 2026

© 2026 by Edition Esser-Skala e.U. This edition is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License. To view a copy of this license, visit <https://creativecommons.org/licenses/by-sa/4.0/>.

Edited by Wolfgang Esser-Skala · [ID 0000-0002-7350-4045](#).

Music engraving by LilyPond 2.24.4 (<https://www.lilypond.org>) and EES Tools v2026.01.0.

Front matter typeset with Source Sans and Fredericka the Great.

Please report any errors or mistakes to edition@esser-skala.at.

Archival Resource Key: [ark:68748/e1jmh47](#)

 [edition-esser-skala/haydn-m-proprium-missaee](https://github.com/edition-esser-skala/haydn-m-proprium-missaee)
v2026.01.0, 2026-01-31 (bf78bebf2e3dc71a107ce007959cb0607e6fb4a8)



Critical Report

Abbreviations

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

Sources

B1	<i>Library</i>	D-NATk
	<i>Shelfmark</i>	NA/SP (H-18)
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1800-1830
	<i>RISM ID</i>	455042303
	<i>License</i>	public domain
	<i>URL</i>	https://mirador.acdh.oeaw.ac.at/musikarchivspitz/A-SPD_H18/
	<i>Notes</i>	compared to the entry in the Göttweig Abbey catalog, this copy lacks the recitativo and uses a different text

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:

Bar	Staff	Description
-	-	staccatos have been tacitly added
-	org	In B1, bass figures only appear in bars 59, 63, 113, and 178–183. The remaining bass figures have been added by the editor.
10	vl 2	1st ♩ in B1: c"8
41	vl 2	2nd ♩ in B1: 4 × g'8
42	vl 1	In B1, bar 41 is repeated.
52	vl 2	In B1, bar 51 is repeated.
45	vl 1	2nd ♩ in B1: e"8–e"8
64	vl 2	5th ♩ in B1: g'8
73	S	1st ♩ in B1: e"16
75	vl 2	2nd ♩ in B1: 4 × g'8
78	vl 2	2nd ♩ in B1: 4 × b'8
99	S	The cadenza is reproduced from B1.
124	clno 2	bar missing in B1
125	clno 2	1st ♩ in B1: c'8–e'8
127	clno 1	3rd ♩ in B1: g'4
128	clno 2	1st ♩ in B1: c'8–e'8
133	clno 2	1st ♩ in B1: e'4
136	vl 1	bar in B1: 6 × c"16–b"16
137	org	2nd/3rd ♩ in B1: d4–g4
142	clno 1	2nd ♩ in B1: g"8
142	vl 2	2nd ♩ in B1: e'8–d'8
145	clno 1	2nd ♩ in B1: g"8
153	vl 1	5th ♩ in B1: e"8
158	vl 2	last ♩ in B1: f"8
158	S	2nd/3rd ♩ in B1: c"4–c"4
158	B	2nd ♩ in B1: e4
160	S	3rd ♩ in B1: c"4
160	org	2nd ♩ in B1: B4
164	org	2nd ♩ in B1: B8
166	clno 2	bar in B1: e'4–e'4–
170	vl 1	1st ♩ in B1: f'8
128	S	5th ♩ in B1: a'8
182	vl 1	3rd ♩ in B1: a'16
182	S	3rd ♩ in B1: f"4
185	clno 2	bar in B1: c"8–c'8–e'8–g'8–e'8–c'8
185	org	3rd ♩ in B1: c4
187	T	bar in B1: g4–g8–g8–g8–g8
190	vl 1	1st ♩ in B1: 4 × b'16
203	clno 2	1st ♩ in B1: c'8–e'8
206	clno 2	1st ♩ in B1: c'8–e'8

Lyrics

Ut tibi dulces fuerunt lapides
palma gloriae testes.

47 Ut tibi dulces

Allegretto

I

Violino

II

Soprano

Organo e Bassi

p

p

p Solo

6

10

11

12

13

14

15

16

17

18

19

20

22

pp

p Solo

Ut ti - bi dul - - ces, dul - ces fu - e - runt

6 6 6 6

≡

25

f p

tr

la - pi - des, ut ti - bi dul - - ces, ut

p

≡

28

f

f

ti - bi dul - ces fu - e - runt la - pi - des

f

31

p

p

p

pal-ma glo - ri-ae te - stes, ti - bi fu - e - runt la - pides, la - - - pi -

$\frac{8}{3}$ $\frac{7}{2}$ $\frac{7}{\sharp}$ $\frac{6}{4}$ $\frac{5}{\sharp}$ $\frac{6}{5}$

≡

34

p

p

p

des, la - - -

$\frac{6}{1}$

≡

37

p

p

p

- - -

$\frac{6}{1}$ $\frac{7}{1}$ $\frac{6}{1}$

40

f p

f p

f p

*

*

pi

6

2

44

des, fu - e - - - - runt la - pides, ut dul - ces ti - bi et

9 8 - 6 9 8 7 6 7 6 5 7 6 7 6

11

51

des.

54

57

Ut ti - bi fu - e - runt la - pi-des, la - pi-des

58

61

ti - bi, ut ti - bi fu - e - runt la - pi-des, la - pi-des

f p **p** $\frac{6}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

ti - bi, ut pal - ma glo - ri - ae fu - e - runt et

f p $\frac{6}{5}$ $\frac{7}{4}$

62

te - stes, fu - e - runt la - - - - -

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

72

6

=

75

7

7

6

=

78

6

7

6

5

pides, fu - e - runt, ut

5

81

ti - bi fu - - e - runt la - - pi - -

f
8/3 2 7/3 6/4 5/3 6/4 2/1

=

84

des.

p *f* *f* *f*

p *f* *f* *f*

p 6 6 - 2 - 6 -

=

88

ut ti - bi dul - ces, ut ti - bi dul - ces fu - e - runt, ut ti - bi

p *f* *f* *f*

p

p 6 6, 6 6, 6 6, 6 6, 6

92

dul - ces fu - e - runt et pal - ma te - stes fu - e - runt la - - -

6 6 5 7 6 5 6 7 6 5 7 6 5 6

96

f

f

tr

- - - pi - des, la -

f

6

5

6 7 8

3

99

f

f

pi - des.

f

6

5

f

101

6 6 6 6 7 7 5 6

=

105

7 5 6 5 2 3 5 6

=

108

6 3 7 7 7 5

Alleluia

124

fp

***f* Tutti**
Al - le - lu -

5 — 6 —
3 — 4 —

6 6/4 5

6 6/4 5

6 6/4 5

Tutti

132

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

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

8 ia, al - le - lu - ia, al - le - lu - ia.

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

6 5 7 6 5 7 Solo

137

6 6 5 3

144

The musical score consists of six staves. The top two staves are soprano and alto voices. The third staff is a bassoon part, featuring a continuous eighth-note bass line. The fourth staff is a cello part, also featuring a continuous eighth-note bass line. The fifth staff is a basso continuo part, indicated by a bass clef and a 'C' bass staff, with a '6' above it, showing a bass line. The bottom staff is a basso continuo part, indicated by a bass clef and a 'C' bass staff, with a '5' above it, showing a bass line. The vocal parts sing 'Al - le - lu - ia,' while the bassoon, cello, and continuo parts provide harmonic support. The score is marked with a red asterisk (*) above the first measure of the alto and bassoon parts. Measure numbers 6 and 5 are placed below the continuo staff, and 'Tutti' is written above the continuo staff in the next measure.

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

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

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

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

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

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

6 6 5 5 Tutti 6 7

150

a 2

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

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

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

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

6 7

157

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

Solo

6 6 5 6 5 # Solo 6 6 5 #

164

Measures 164-170. The score consists of eight staves. The top two staves are treble clef, the bottom two are bass clef. The middle two staves are piano staves. The piano staves show a complex rhythmic pattern with sixteenth-note chords and sixteenth-note runs. The right-hand piano staff has a red asterisk (*) above the 7th measure. The bass staff has a red asterisk (*) above the 6th measure. Measure 6 starts with a bass clef. Measure 7 starts with a bass clef. Measure 8 starts with a bass clef. Measure 9 starts with a bass clef. Measure 10 starts with a bass clef. Measure 11 starts with a bass clef. Measure 12 starts with a bass clef. Measure 13 starts with a bass clef. Measure 14 starts with a bass clef. Measure 15 starts with a bass clef. Measure 16 starts with a bass clef. Measure 17 starts with a bass clef. Measure 18 starts with a bass clef. Measure 19 starts with a bass clef. Measure 20 starts with a bass clef. Measure 21 starts with a bass clef. Measure 22 starts with a bass clef. Measure 23 starts with a bass clef. Measure 24 starts with a bass clef. Measure 25 starts with a bass clef. Measure 26 starts with a bass clef. Measure 27 starts with a bass clef. Measure 28 starts with a bass clef. Measure 29 starts with a bass clef. Measure 30 starts with a bass clef. Measure 31 starts with a bass clef. Measure 32 starts with a bass clef. Measure 33 starts with a bass clef. Measure 34 starts with a bass clef. Measure 35 starts with a bass clef. Measure 36 starts with a bass clef. Measure 37 starts with a bass clef. Measure 38 starts with a bass clef. Measure 39 starts with a bass clef. Measure 40 starts with a bass clef. Measure 41 starts with a bass clef. Measure 42 starts with a bass clef. Measure 43 starts with a bass clef. Measure 44 starts with a bass clef. Measure 45 starts with a bass clef. Measure 46 starts with a bass clef. Measure 47 starts with a bass clef. Measure 48 starts with a bass clef. Measure 49 starts with a bass clef. Measure 50 starts with a bass clef. Measure 51 starts with a bass clef. Measure 52 starts with a bass clef. Measure 53 starts with a bass clef. Measure 54 starts with a bass clef. Measure 55 starts with a bass clef. Measure 56 starts with a bass clef. Measure 57 starts with a bass clef. Measure 58 starts with a bass clef. Measure 59 starts with a bass clef. Measure 60 starts with a bass clef. Measure 61 starts with a bass clef. Measure 62 starts with a bass clef. Measure 63 starts with a bass clef. Measure 64 starts with a bass clef. Measure 65 starts with a bass clef. Measure 66 starts with a bass clef. Measure 67 starts with a bass clef. Measure 68 starts with a bass clef. Measure 69 starts with a bass clef. Measure 70 starts with a bass clef.

171

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

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

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

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

Tutti

188

ia, al - le - lu - ia.

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

194

tr

fp

fp

fp

5—6—5—6—5—6—

3—4—3—4—3—4—

202

fp

ff

5 6
3 4

6 6 5 3
ff

6 6 5 3