

# Haydn.

# Proprium missæ.

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**Haydn**

**Ad te, Domine**

MH 531

Offertorium (Pro omni tempore)

*B (solo), S, A, T, B (coro), 2 cor (G), 2 vl, vla, b, org*

edited by Wolfgang Esser-Skala

*Full score*

**W** Esser  
**S**kala  
**E**dition



# Critical Report

## Abbreviations

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

## Sources

<b>B1</b>	<i>Library</i>	A-RB
	<i>Shelfmark</i>	Kasten IV, fasc. 123
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	unknown
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	none

## 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:

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<i>Bar</i>	<i>Staff</i>	<i>Description</i>
32	vla	4th ♪ in <b>B1</b> : d'8
41	vl 2	1st ♪ in <b>B1</b> : g'8
45	vl 1	5th ♪ in <b>B1</b> : b'16
59	vl 1	grace note added by editor

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
67, 71	vl 1	1st and 3rd ♪ in <b>B1</b> : d'''32-c#32-b"32-a"32
92	vl 2	4th ♪ in <b>B1</b> g"16-c#"16
111	org	3rd ♪ in <b>B1</b> : B8
117	vla	3rd ♪ in <b>B1</b> : a#8
117	org	bar in <b>B1</b> : e4-γ-c#8
160	S	3rd ♪ in <b>B1</b> : c"8
177	vl 1	2nd ♪ in <b>B1</b> : e"16-e"16
255	cor 1	2nd ♪ in <b>B1</b> : c"4

## Lyrics

Ad te, Domine, levavi animam meam:  
 Deus meus, in te confido,  
 non erubescam.  
 Neque irrideant me inimici mei:  
 et enim universi qui te exspectant,  
 non confundentur.  
 (Psalms 25(24):1-3)

# 531 Ad te, Domine

*Andante*

Corno I, II  
in G

*f*

Violino I  
*f*

Violino II  
*f*

Viola  
*f*

Soprano

Alto

Tenore

Basso

Organo e Bassi  
*f* Solo

6 7 2 6 6 5 5 6 5 6  
4 [5]

This musical score is for guitar, featuring a mix of standard notation and guitar-specific elements. The score is organized into systems. The first system includes a treble clef staff with a measure rest and a guitar-specific staff with chords and grace notes. The second system contains a grand staff with treble and bass clefs, with a guitar-specific staff below it. The third system consists of four empty staves (treble, treble, bass, bass). The fourth system features a bass clef staff with a melodic line and a guitar-specific staff with tablature. The tablature includes fret numbers (5, 6, 5, 6, 9, [5], 6, 5, 4, [3], 4, 6, 6, 9, [8], 4, 3, 4, [4], 6, 6, - 8) and a final measure rest.

13

[b]7                    6                    5                    16                    6                    61                    6                    [7]                    6                    7  
                             4                    [3]

19

25

6 5 5 6 5 6 5 6 4 7 6 2

4 [3]

31

The first system of the score consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a whole rest, followed by a half rest, and then a quarter note G4, a quarter note F#4, and a quarter rest. The piano accompaniment is in bass clef with the same key signature and time signature. It features a complex rhythmic pattern with eighth and sixteenth notes, including a red asterisk marking a specific note in the third measure.

The second system of the score consists of three empty musical staves, each with a treble clef and a key signature of one sharp (F#).

The second system of the score consists of a vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of one sharp (F#) and a common time signature. It begins with a quarter note G2, a quarter note F#2, a quarter note E2, and a quarter note D2, followed by a quarter rest, a quarter note G2, a quarter note F#2, a quarter note E2, and a quarter note D2. The piano accompaniment is in bass clef with the same key signature and time signature. It features a complex rhythmic pattern with eighth and sixteenth notes. Below the piano accompaniment are the following chord symbols: 6, [6 6], 9/2, 7, 6, 6, 6/5, 9, 8, 7.

te le - va - vi a - nimam me - am: De - us me - us, De - - us

37

me - us, in te — con - fi - do, in te — con - fi - do, non e - ru - be - scam,

6 5 - 6 9 7 # 5 - - 6 9 7 5 6 - 5

44

non e - ru - be - scam, in te con - fi - do, non e - ru - be - scam, non,

7 [♯] 8 [-] 5 [6] 6 [6] 6 [7] ♯

50

*f Tutti*  
Ad te, Do - mine, ad te, Do - mine, le -

*f Tutti*  
Ad te, Do - mine, ad te le -

*f Tutti*  
Ad te, Do - mine, ad te le -

*f Tutti*  
non, non e - ru - be - scam. Ad te, Do - mine, ad te le -

*f Tutti*  
[7] # 6 6 [5] # 6 6 6

56

va - vi a - nimam me - am, a - ni - mam me - am: De-us me-us,

va - vi a - nimam me - am, a - ni - mam me - am: De-us me-us,

va - vi a - nimam me - am, a - ni - mam me - am: De-us me-us,

va - vi a - nimam me - am, a - ni - mam me - am: De-us me-us,

2 6 6 6 6 6 7 6 7 1 4 6 6 9 [8] 2 4 4 4 # 4 3

62

De-us me-us, in te con - fi - do, non

De-us me-us, in te con - fi - do, non

De-us me-us, in te con - fi - do, non

De-us me-us, in te con - fi - do, non

$\frac{4}{2}$  [b]6 6 - # [8] [b]7 - 5 [6] 6

68

e - ru - be - scam, in te con - fi - do, non e - ru - be - scam.

e - ru - be - scam, in te con - fi - do, non e - ru - be - scam.

e - ru - be - scam, in te con - fi - do, non e - ru - be - scam.

e - ru - be - scam, in te con - fi - do, non e - ru - be - scam.

6] 8 7  
6 6 5  
# -

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

Solo  
6

74

61 6 6 7 8 *p* 6 5

*p* Solo  
Ad te, Do - mi - ne, ad te le -

80

*f*

*f* *p*

*f* *p*

*f* *p*

Ad te, ad te:

Ad te, ad te:

Ad te, ad te:

*f* Tutti *p* Solo

va - vi a - nimam me - am, ad te, ad te: De - us

*f* Tutti *Solo* *p*

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

86

*f*

*f*

*f*

*f*

In te, — in

In te, in

In te, — in

*f* Tutti

me - us, De - us me - us, in te con - fi - do, in te, in

6 6 [- 6] 4 7 *f* Tutti  $\frac{6}{4}$   $\frac{[5]}{3}$  6]

92 *f*

*p* *f*

te, — non,

te, — non,

te, non,

*p* Solo *f* Tutti

te, in te con - fi - do, in te, De - us me - us, non e - ru - be - scam, non,

Solo *p* *f* Tutti

9/4 [8] 3 6 6 7 6 2 7 6 7 9/4 [8] 3 6 5 8 7 6 [8] 7

99

*p*

*p*

*p*

*p*

non, non, non.

non, non, non.

non, non, non.

*p Solo*

non, non, non, non e - ru - be - scam. Ad te, Do -

— 3 6 [— #] *p Solo* 5 — 7 5 — 7 5 [5] # 6 4 [5] # 45

106

- mi - ne, ad te, \_\_\_\_\_ ad te le - va - vi, le - va - vi a - nimam me -

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

112

*f*

*f*

*f*

*f*

Ad te, — ad

Ad te, ad

Ad te, ad

*f* Tutti

am, Do - mine, ad te le - va - vi a - nimam me - am, ad te, ad

*f* Tutti

6 2 | 6 | 6 6 |  $\frac{9}{4}$  7 | 6 7 6  $\frac{6}{5}$

118

118

te: \_\_\_\_\_ In te, \_\_\_\_\_

te: \_\_\_\_\_ In te, \_\_\_\_\_

te: \_\_\_\_\_ In te,

te: De - us me - us, in te \_\_\_\_\_ con - fi - do, in te \_\_\_\_\_ con -

*p* Solo *f* Tutti *p* Solo

*p* *f* Tutti *p* Solo

9 8 - 7 6 7 6 5 2 6  
4 3 - 5 -

124

The score consists of several parts:

- Piano Introduction:** A grand staff with treble and bass clefs. The right hand has a melody with dynamics *f* and *p*. The left hand has a bass line with dynamics *f* and *p*.
- Vocal Lines:** Three staves for vocal parts. The lyrics are:
  - in te, —
  - in te, —
  - in te,
- Bass Line:** A single staff in bass clef with lyrics:
  - f* Tutti: fi - do, in te — con - fi - do, non e - ru - be - scam, non e - ru - be - scam, in
  - p* Solo: (with figured bass notation)
- Figured Bass:** Located at the bottom of the page, it includes the following figures:
  - 9 5 / 7
  - 2 [6]
  - 9 5 / 7
  - 6
  - 5
  - 8 5

131

*f*

non, non, non e - ru - be-scam.

non, non, non e - ru - be-scam.

non, non, non e - ru - be-scam.

*f* Tutti  
te con - fi - do, non e - ru - be - scam, non, non, non e - ru - be-scam,

*f* Tutti

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

137

*p*

*p*

*p*

*p* Solo

non e - ru - be - scam, in te \_\_\_\_\_ con - fi - do, non e - ru - be - scam, non,

*p*

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

143

Ad te Do - mine, ad te, Do - mine, le -

Ad te Do - mine, ad te le -

Ad te Do - mine, ad te le -

*f* Tutti

non, non e - ru - be - scam. Ad te Do - mine, ad te le -

[7]  $\frac{6}{4}$   $\frac{5}{[3]}$  *f* Tutti 6 6 7 [6 6 7] 6 6 7]

149

Piano introduction and accompaniment for measures 149-154. The music is in G major and 4/4 time. It features a melodic line in the right hand and a bass line in the left hand, with a complex texture in the right hand including sixteenth-note patterns.

Vocal and piano accompaniment for measures 155-160. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown. The lyrics are: "va - vi a - nimam me - am, a - ni - mam me-am: De-us me-us, va - vi a - nimam me - am, a - nimam me-am: De-us me-us, va - vi a - nimam me - am, a - ni - mam me-am: De-us me-us, va - vi a - nimam me - am, a - nimam me-am: De-us me-us,"

$\frac{4}{2}$   $\frac{5}{3}$   $\frac{6}{4}$   $\frac{7}{-}$   $\frac{8}{[3]}$ 
 $\frac{6}{4}$   $\frac{7}{5}$   $\frac{6}{4}$   $\frac{7}{\#}$   $-$   $8$   $1$ 
 $\frac{4}{4}$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{9}{4}$   $\frac{[8]}{3}$

155

De-us me-us, in te con - fi - do, non

De-us me-us, in te con - fi - do, non

De-us me-us, in te con - fi - do, non

De-us me-us, in te con - fi - do, non

2 [4]6 6 - 8 [4]7 - 5 [6] 6

161

e - ru - be - scam, in te con - fi - do, non e - ru - be - scam, non,

e - ru - be - scam, in te con - fi - do, non e - ru - be - scam, non,

e - ru - be - scam, in te con - fi - do, non e - ru - be - scam, non,

e - ru - be - scam, in te con - fi - do, non e - ru - be - scam, non,

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

167

non, non e - ru - be - scam.

non, non e - ru - be - scam.

non, non e - ru - be - scam.

non, non e - ru - be - scam.

6 4      —      5 [3]      Solo [6 6 7]      6 6 7]      6 6 7

## Vivace

172

*f Tutti*  
Ne - que ir - ri - deant me in - i - mi - ci

*f Tutti*  
Ne - que ir - ri - deant me in - i - mi - ci

*Tutti*  
5 6 5

176

me - i: et - - enim u - ni -

me - i: et - - enim u - ni -

*f Tutti*  
8 Ne - que ir - ri - deant me in - i - mi - ci me - i: et - enim u - ni -

*f Tutti*  
Ne - que ir - ri - deant me in - i - mi - ci me - i: et - enim u - ni -

9 18 6 5 8 7  
4 3 4 3 6 5

180

ver - si qui te, qui te ex - pec - tant,

ver - si qui te, qui te ex - pec - tant,

ver - si qui te, qui te ex - pec - tant,

ver - si qui te, qui te ex - pec - tant,

6 5 6 7 6 7 6 5

4 [3] 5

185

non con - fun - den - tur, qui

non con - fun - den - tur, qui te ex - pec -

non con - fun - den - tur, qui

non con - fun - den - tur, qui



193

non, non, non con-fun-den - tur,

non, non, non con-fun-den - tur,

non, non, non con-fun-den - tur,

non, non, non con-fun-den - tur,

6 6 6 [7] #



201

non, non confun-den - tur. Ne - que ir - ri - deant me,

non, non confun-den - tur. Ne - que ir - ri - deant me,

non, non confun-den - tur. Ne - que ir - ri - deant me,

non, non confunden - tur. Ne - que ir - ri - deant me,

7 #                      6 6 [7] 8                      4

206

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a complex rhythmic pattern with sixteenth and thirty-second notes in both hands, set against a steady bass line of quarter notes.

The second system contains the vocal melody and piano accompaniment for the lyrics. The lyrics are: "ne - que ir - ri - deant me in - i - mi - ci me - -". The vocal line is written in treble clef with a key signature of one sharp (F#). The piano accompaniment is written in bass clef. The system includes a variety of musical notations such as rests, eighth notes, and a fermata over the final note of the vocal line.

ne - que ir - ri - deant me in - i - mi - ci me - -

ne - que ir - ri - deant me in - i - mi - ci me - -

ne - que ir - ri - deant me in - i - mi - ci me - -

ne - que ir - ri - deant me in - i - mi - ci me - -

6 6 6

210

i, in - i - mi - ci me - i, in - i - mi - ci me - i.

i, in - i - mi - ci in - i - mi - ci me - - i.

i, in - i - mi - ci me - i, in - i - mi - ci me - i.

i, in - i - mi - ci in - i - mi - ci me - - i.

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

215

Ne-que ir - ri - deant

Ne-que ir - ri - de-ant me in - i - mi - ci

Ne-que ir - ri - deant me in - i - mi - ci me - i,

Ne-que ir - ri - deant me in - i -

219

me in - i - mi - ci me - i: et - enim u - ni - ver - si qui

me - - - i: et - enim u - ni - ver - si qui

in - i - mi - ci me - i: et - enim u - ni - ver - si qui

mi - - ci me - i: et - enim u - ni - ver - si qui

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

224

te, te ex - pec - tant, non con - fun - den - tur,

te, te ex - pec - tant, non con - fun - den - tur,

te, te ex - pec - tant, non con - fun - den - tur,

te, te ex - pec - tant, non con - fun - den - tur,

7 6 7 6 5 [3] 6 8

229

qui te ex - pec - tant, qui te ex -

qui te ex - pec - tant, qui te ex -

qui te ex - pec - tant, qui te ex -

7 9/4 [8] 3 7

234

tant, non, non, non confun-den - tur,

pec-tant, non, non, non confun-den - tur,

pec-tant, non, non, non confunden - tur,

pec-tant, non, non, non confunden - tur,

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



243

non, non con-fun-den - tur, u - ni-ver - si, u - ni-ver - si

non, non con-fun-den - tur, u - ni-ver - si, u - ni-ver - si

non, non con-fun-den - tur, u - ni-ver - si, u - ni-ver - si

non, non con-fun-den - tur, u - ni-ver - si, u - ni-ver - si

47 6 6 5 6 6 9 8

4 4 [3] 4 4 4

248

qui te ex - pec - tant, qui te ex -  
qui te ex - pec - tant, qui te ex -  
qui te ex - pec - tant, qui te ex -

7 9/4 [8] 3 7

253

tant, non, non, non confun-den - tur,

pec-tant, non, non, non confun-den - tur,

pec-tant, non, non, non confunden - tur,

pec-tant, non, non, non confunden - tur,

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

258

The first system of the score consists of a vocal line in treble clef and a piano accompaniment in G major. The piano part features a complex texture with sixteenth-note runs in the right hand and a steady bass line in the left hand. The vocal line begins with a rest followed by a series of eighth notes.

qui te ex - pec - tant, non con - fun - den - tur, non,  
qui te ex - pec - tant, non con - fun - den - tur, non,  
qui te ex - pec - tant, non con - fun - den - tur, non,  
qui te ex - pec - tant, non con - fun - den - tur, non,  
[6 6 6] 7 #

The second system contains the vocal line and piano accompaniment for the lyrics. The lyrics are repeated for four different voices. The piano accompaniment continues with similar rhythmic patterns. At the end of the system, there are figured bass notations: [6 6 6] 7 #.

262

non, non con-fun-den - tur, non,

non, non con-fun-den - tur, non,

non, non con-fun-den - tur, non,

non, non con-fun-den - tur, non,

♭7 6 6 5 3  
4 [3]

266

non, non con-fun-den - tur, non, non con - fun - den -

non, non con-fun-den - tur, non, non con - fun - den -

non, non con-fun-den - tur, non, non con - fun - den -

non, non con-fun-den - tur, non, non con - fun - den -

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

