

# Haydn.

# Proprium missæ.

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**Haydn**

**Cantate Domino**

MH 828

Gradual (Pro omni tempore)

*S, A, T, B (coro), 2 ob, 2 clno (D), timp (D-A), 2 vl, vla, b, org*

edited by Wolfgang Esser-Skala

*Full score*

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



# Critical Report

## Abbreviations

<b>A</b>	alto
<b>B</b>	bass
<b>b</b>	basses
<b>clno</b>	clarion
<b>ob</b>	oboe
<b>org</b>	organ
<b>S</b>	soprano
<b>T</b>	tenor
<b>timp</b>	timpani
<b>vl</b>	violin
<b>vla</b>	viola

## Sources

<b>B1</b>	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	B 180
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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:

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<i>Bar</i>	<i>Staff</i>	<i>Description</i>
46	vl 2	3rd ♪ in B1: b'8
62	vl 2	4th/5th ♪ in B1: d'8-d'8
91	vl 1	9th ♪ in B1: e''16
101	ob 1	3rd ♪ in B1: a'8-a'8
138	T	2nd/3rd ♪ in B1: c#'4-b4

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## Lyrics

Cantate Domino canticum novum,  
quia mirabilia fecit Dominus.  
(Psalms 98(97):1)

# 828 Cantate Domino

Allegro moderato

I  
Oboe

II

Clarino I, II  
in D

Timpani  
in D-A

I  
Violino

II

Viola

Soprano

Alto

Tenore

Basso

Organo  
e Bassi

*f*

*f*

*f*

*f*

*f*

*f*

*f* Tutti

Can - - ta - - te Do - - mi -

*f* Tutti

3

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#). The music consists of a series of quarter notes in the right hand and quarter notes in the left hand.

Vocal line, first system. Treble clef, key signature of two sharps. The vocal line begins with a rest, followed by a quarter note, a half note, and a quarter note.

Second system of piano introduction. Treble clef, key signature of two sharps. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, while the left hand plays quarter notes.

Vocal line, second system. Treble clef, key signature of two sharps. The lyrics "no, can - ta - te can - ti - cum no -" are written below the notes. The notes are quarter notes, half notes, and quarter notes.

Three empty staves for piano accompaniment, including two treble clefs and one bass clef, all in the key signature of two sharps.

Third system of piano introduction. Bass clef, key signature of two sharps. The music consists of eighth and sixteenth notes. Fingerings are indicated by numbers 5, 2, 6, 5, 6, 5, 6, 5.

8

vum, can - ta - - te Do - mi - no can - ti - cum

*f Tutti*  
Can - ta - - te Do - mi - no can - ti - cum

*f Tutti*  
Can - ta - - te Do - mi - no can - ti - cum

*f Tutti*  
Can - ta - - te Do - mi - no can - ti - cum

$\frac{6}{4}$  —  $\frac{5}{[3]}$   $\frac{6}{4}$

12

no - vum, can - ta - te Do - mi - no can - ti - cum

no - vum, can - ta - te Do - mi - no can - ti - cum

no - vum, can - ta - te Do - mi - no can - ti - cum

no - vum, can - ta - te Do - mi - no can - ticum

— 5 [3] 6 6 6 5

16

no - vum, qui - a mi - ra - bi - li - a fe - cit,

no - vum, qui - a mi - ra - bi - li - a fe - cit,

no - vum, qui - a mi - ra - bi - li - a fe - cit,

no - vum, qui - a mi - ra - bi - li - a fe - cit,

21

Two staves of piano music in A major. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Two empty vocal staves, one for the soprano and one for the bass, indicating that the vocalists have not yet entered.

Two staves of piano music continuing the accompaniment from the previous system, featuring intricate rhythmic patterns and chordal textures.

mi - - ra - bi - li - a fe - cit Do - mi - nus.

The soprano vocal line for measures 25-28, with lyrics: mi - - ra - bi - li - a fe - cit Do - mi - nus.

mi - - ra - bi - li - a fe - cit Do - mi - nus.

The alto vocal line for measures 25-28, with lyrics: mi - - ra - bi - li - a fe - cit Do - mi - nus.

mi - - ra - bi - li - a fe - cit Do - mi - nus.

The tenor vocal line for measures 25-28, with lyrics: mi - - ra - bi - li - a fe - cit Do - mi - nus.

mi - - ra - bi - li - a fe - cit Do - mi - nus.

The bass vocal line for measures 25-28, with lyrics: mi - - ra - bi - li - a fe - cit Do - mi - nus.

Two staves of piano music for measures 29-32, including figured bass notation below the bass staff.

6 4 6 6 6 5 6 6 6 [5] 6 [7 #]

25

Can - ta - te Do - mi-no can - ti - cum no - vum,

Can - ta - te Do - mi-no can - ti - cum no - vum,

Can - ta - te Do - mi-no can - ti - cum no - vum,

Can - ta - te Do - mi-no can - ti - cum no - vum,

29

qui - a mi - ra - bi - li - a fe - cit, mi - - ra -

qui - a mi - ra - bi - li - a fe - cit, mi - - ra -

qui - a mi - ra - bi - li - a fe - cit, mi - - ra -

qui - a mi - ra - bi - li - a fe - cit, mi - - ra -

6                    ♭7                    -                    ♭6                    [5]                    6                    6                    ♯                    6                    6

34

bi - li - a fe - cit Do - mi - nus.

bi - li - a fe - cit Do - mi - nus.

bi - li - a fe - cit Do - mi - nus.

bi - li - a fe - cit Do - mi - nus.

38

Can - - ta - - te

6 6 6 [7]# Tutti 3

42

Do - - mi - no, can - ta - te can - ti - cum.

# 6 6 5

46

Can - ta - te Do - mi - no

no - vum, can - ta - te Do - mi - no

Can - ta - te Do - mi - no

Can - ta - te Do - mi - no

6 5 # 6 5 47

50

can - ti - cum no - vum,

can - ticum no - vum,

can - ti - cum no - vum, can - ta - te

can - ticum no - vum,

[b] 5 6 4 [5 #] 3

54

The musical score is written in G major (one sharp) and 4/4 time. It begins at measure 54. The piano accompaniment consists of a right-hand part with chords and moving lines, and a left-hand part with a steady bass line. The vocal line enters in measure 54 with the lyrics "Do - mi - no, can - ta - te can - ti - cum". The lyrics are: "Do - mi - no, can - ta - te can - ti - cum". The bass line features figured bass notation: #, 6, 6, 6, 5.

58

can - ta - - te Do - mi - no, can - ta - te, can -

can - ta - - te Do - mi no, can - ta - te, can -

no - vum, can - ta - te Do - mi - no, can - ta - te, can -

can - ta - - te Do - mi no, can - ta - te, can -

5 6 # 8 6 [5] # 6 5

[b] [b]

63

ta - te, can - ta - - - te,

ta - te, can - ta - - - te,

ta - te, can - ta - - - te,

ta - te, can - ta - - - te, can - - - ta - te

47 — 3

68

Do - mi - no, can - ta - te can - ti - cum

6 2 6 6 5



77

no, can - - ta - te Do - mi - no, can -

no, can - - ta - te Do - mi - no, can -

no, can - - ta - te Do - mi - no, can -

no, can - - ta - te Do - mi - no, can -

3 5 3 5

81

*f*

*f*

*f*

*f*

*f*

ta - te, can - ta - - te Do - mi-no can - ti - cum

*f*

ta - te, can - ta - - te Do - mi-no can - ti - cum

*f*

ta - te, can - ta - - te Do - mi-no can - ti - cum

*f*

ta - te, can - ta - - te Do - mi-no can - ti - cum

*f*

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

85

no - vum, can - ta - te Do - mi-no can - ti - cum

no - vum, can - ta - te Do - mi-no can - ti - cum

no - vum, can - ta - te Do - mi-no can - ti - cum

no - vum, can - ta - te Do - mi-no can - ticum

— [5] 3 6 6 6 5

89

no - vum, qui - a mi - ra - bi - li - a fe - cit,

no - vum, qui - a mi - ra - bi - li - a fe - cit,

no - vum, qui - a mi - ra - bi - li - a fe - cit,

no - vum, qui - a mi - ra - bi - li - a fe - cit,

6 5 6 47 - 46 5 6  
 4 [3] 4 [3] [45]

94

mi - - ra - bi - li - a fe - cit Do - mi - nus.

mi - - ra - bi - li - a fe - cit Do - mi - nus.

mi - - ra - bi - li - a fe - cit Do - mi - nus.

mi - - ra - bi - li - a fe - cit Do - mi - nus.

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

98

Can - ta - te Do - mi-no can - ti - cum no - vum,

Can - ta - te Do - mi-no can - ti - cum no - vum,

Can - ta - te Do - mi-no can - ti - cum no - vum,

Can - ta - te Do - mi-no can - ti - cum no - vum,

6 7 6 7 6 7



107

bi - li - a fe - cit Do - mi nus, mi - ra - bi - li - a fe - cit Do - mi -  
 bi - li - a fe - cit Do - mi - nus, mi - ra - bi - li - a fe - cit Do - mi -  
 bi - li - a fe - cit Do - mi nus, mi - ra - bi - li - a fe - cit Do - mi -  
 bi - li - a fe - cit Do - mi - nus, mi - ra - bi - li - a fe - cit Do - mi -

6  
5

6

6  
4

5  
[3]

7 8 6 8 7  
2 [3] [6]

6 7  
5 4

[3]

112

nus, mi - ra - bi - li - a fe - cit Do - mi - nus.

nus, mi - ra - bi - li - a fe - cit Do - mi - nus.

nus, mi - ra - bi - li - a fe - cit Do - mi - nus.

nus, mi - ra - bi - li - a fe - cit Do - mi - nus.

Solo  
6

6  
4

5  
[3]

7

6

6  
4

5  
[3]

116

Al - le -

Al - le -

Al - le -

Al - le -

6 5 - 6 6 6 5 [3] Tutti [6]

120

First system of the piano introduction, consisting of two staves in treble clef with a key signature of two sharps (F# and C#). The music features a melodic line in the upper staff and a supporting bass line in the lower staff.

Second system of the piano introduction, continuing the melodic and bass lines from the first system.

Third system of the piano introduction, featuring more complex rhythmic patterns and arpeggiated figures in both staves.

First vocal line with lyrics: lu - ia, al - le - lu - ia, al - - le -

Second vocal line with lyrics: lu - ia, al - le - lu - ia, al - - le -

Third vocal line with lyrics: lu - ia, al - le - lu - ia, al - - le -

Fourth vocal line with lyrics: lu - ia, al - le - lu - ia, al - - le -

Piano accompaniment for the vocal lines, showing the bass line and some chordal textures.

6 5 - 6 6 6 5 - 6

124

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

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

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

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

6

[6]

3

6

5

128

Piano introduction for measures 128-131. The right hand plays a simple melody of quarter notes, while the left hand provides a harmonic accompaniment of quarter notes.

Vocal entry for measures 128-131. The vocal line is mostly rests, with a few notes appearing in measures 129 and 130.

Piano accompaniment for measures 128-131. The right hand features a more complex melodic line with eighth and sixteenth notes, while the left hand continues with a steady quarter-note accompaniment.

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

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

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

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

Piano accompaniment for measures 128-131. The left hand continues with a steady quarter-note accompaniment.

6 6 5 [6] 7 [6] 7 [6] 7

4 [3]

132

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

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

6

6|

136

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

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

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

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

3 6 [5] 6 4 3 6 5

141

6 4      [7] 5      8