

Haydn.

Proprium missæ.

Johann Michael

Haydn

Deus pius

MH deest, Hob. XXIIIa:D3

Offertorium (De Tempore)

S, A, T, B (coro), fl, 2 ob, 2 cor (D), 2 vl, vla, 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
fl	flute
ob	oboe
org	organ
S	soprano
T	tenor
vl	violin
vla	viola

Sources

B1	<i>Library</i>	F-Pn
	<i>Shelfmark</i>	D-5983 (5)
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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>
–	–	Missing grace notes have been tacitly added in bars 3 (T), 11 (ob 2, S, T), 15 (fl, ob 1), 89 (fl, vla, S, T), 97 (ob 1, vla, S, T), 101 (fl, ob 1), 176 (vla, T), 184 (ob 1, vla, S, T), and 188 (fl, ob 1, S).
7	A	1st ♩ in B1: c♯'4
24	cor 1	2nd ♩ in B1: c''4
24	cor 2	1st ♩ in B1: g'4
26	T	1st ♩ in B1: c♯'4–d'8–c♯'4
45	S	2nd ♩ in B1: e''4
58	A	3rd ♩ in B1: c♯'4
66f	B	bars in B1: A2–a4 and a4–a4–a4
93	A	1st ♩ in B1: c♯'4
105	vl 2	1st ♩ in B1: a2
109	cor 2	1st ♩ missing in B1
144	B	bar in B1: a♯2
162	vl 2	3rd ♩ in B1: b'4
163	S, T	rhythm of 1st ♩ in B1: ♩–♪
165	T	rhythm of 1st ♩ in B1: ♩–♪
169	vl 2	bar in B1: 12 × d'+d''16
171	ob 2	2nd ♩ in B1: d'8
172	A	1st ♩ in B1: a♯4
180	A	1st ♩ in B1: c♯'4
198	A	bar in B1: d'2.

Lyrics

Deus pius, Deus laudabilis,
 totus, totus mirabilis,
 ter sanctus illud aemulis,
 carmen perenant vocibus.

Manda Deus virtuti tuae,
 confirma hoc quod operatus es in nobis.

Dans tempus acceptabile,
 da lacrymarum rivulis.

Ah, lavare cordis victimam,
 quam pia adurat charitas.

Tu cuncta solus efficis,
 cunctisque solus sufficis.

Repleatur os meum laudeunt cantem,
 ut cantem gloriam tuam.

Piis adauge gratiam,
 reisque dele crimina.

Dies venit, dies tua,
 in quare florent omnia,
 laetamur et nos in viam tua reducti dextera,
 ad nos benigne et mortis hora suscipe.

D1 Deus pius

Arioso

Flauto travers

I

Oboe

II

Corno I, II in D

I

Violino

II

Viola

Soprano

Alto

Tenore

Basso

Organo e Bassi

p

Tutti

De - us pi - us, De - us lau - da - bi - lis, to - tus, to - tus

De - us pi - us, De - us lau - da - bi - lis, to - tus

De - us pi - us, De - us lau - da - bi - lis, to - tus

De - us pi - us, De - us lau - da - bi - lis, to - tus

p *Tutti*

6 6 6 7 6 6 6 6 6 6 6 6

mi - ra - bi - lis, ter, ter san - ctus il - lud ae - mu - lis, car - men per-

* mi - ra - bi - lis, ter, ter san - ctus il - lud ae - mu - lis, car - men per-

mi - ra - bi - lis, ter san - ctus il - lud ae - mu - lis, car - men per-

mi - ra - bi - lis, ter, ter san - ctus il - lud ae - mu - lis, car - men per-

14

en - nant vo - ci - bus.

en - nant vo - ci - bus.

en - nant vo - ci - bus.

en - nant vo - ci - bus.

6 [6] $\frac{6}{4}$ $\frac{5}{3}$ Solo 6 5 $\frac{5}{3}$ - $\frac{6}{4}$ $\frac{2}{2}$ 6 6 5

20

Tutti

$\flat 5$ 3 2 3 6 6 $\frac{6}{4}$ 5 7 # p 6 $\frac{6}{4}$ 3 $\flat 6$ 4 [5] #

27

f

f

f

f

con - fir - ma hoc quod o - pe - ra - tus

f

con - fir - ma hoc quod o - pe - ra - tus

f

con - fir - ma hoc quod o - pe - ra - tus

f

con - fir - ma hoc quod o - pe - ra - tus

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

31

es, con - fir - - es - ma hoc quod

es, con - fir - - es - ma hoc quod

es, con - fir - - es - ma hoc quod

es, con - fir - - es - ma hoc quod

35

Top system of piano accompaniment for measures 35-38. It consists of three staves: a treble clef staff with a whole rest, a right-hand piano staff with quarter and eighth notes, and a left-hand piano staff with quarter notes and rests.

Middle system of piano accompaniment for measures 35-38. It consists of two staves: a treble clef staff with eighth-note patterns and rests, and a bass clef staff with whole notes and rests.

Bottom system of piano accompaniment for measures 35-38. It consists of three staves: a treble clef staff with chords and eighth-note patterns, a middle treble clef staff with eighth-note patterns, and a bass clef staff with eighth-note patterns and whole notes.

Vocal line 1 for measures 35-38. The lyrics are: o - - pe - ra - - tus es in no - bis,

Vocal line 2 for measures 35-38. The lyrics are: o - - pe - ra - - tus es in no - bis,

Vocal line 3 for measures 35-38. The lyrics are: o - - pe - ra - - tus es in no - bis,

Vocal line 4 for measures 35-38. The lyrics are: o - - pe - ra - - tus es in no - bis,

Bass line for measures 35-38. It consists of a bass clef staff with eighth-note patterns and whole notes. Below the staff are the following fingering numbers: 6, 5, 45, 10, 5, 8, [6], 6, 6, 45, -.

39

quod o - pe - ra - tus es. Dans tem - pus ac - cep - ta - bi -

quod o - pe - ra - tus es. Dans tem - pus ac - cep - ta - bi -

quod o - pe - ra - tus es. Dans tem - pus ac - cep - ta - bi -

quod o - pe - ra - tus es. Dans tem - pus ac - cep - ta - bi -

6 6 7 6 5

4 # #

46

le, da la - cry - ma - rum ri - vu - lis. Ah, la -

le, da la - cry - ma - rum ri - vu - lis. Ah, la -

le, da la - cry - ma - rum ri - vu - lis. Ah, la -

le, da la - cry - ma - rum ri - vu - lis. Ah, la -

53

va - re cor - dis vi - cti - mam, quam pi - a a -

va - re cor - dis vi - cti - mam, quam pi - a a - *

va - re cor - dis vi - cti - mam, quam pi - a a -

va - re cor - dis vi - cti - mam, quam pi - a a -

7 # 6 5 # 7 # 5 5 3 3 1

59

du - rat cha - ri - tas. Tu, tu cun - cta so - lus,

du - rat cha - ri - tas. Tu, tu cun - cta so - lus,

du - rat cha - ri - tas. Tu cun - cta so - -

du - rat cha - ri - tas. Tu cun - cta so - -

6 6 7 5 # f 8 3 4

64

so - - lus ef - - fi - cis, tu cun - ctis - - que

so - - lus ef - so - fi - cis, tu cun - ctis - - que

lus ef - - fi - cis, tu cun - ctis - - que

lus ef - - fi - cis, tu cun - ctis - - que

6 5 4 # 10 8

68

so - - - lus suf - - fi - cis, cun - cta

so - - - lus suf - - fi - cis, cun - cta

so - - - lus, so - - - lus suf - - fi - cis, cun - cta

so - - - lus suf - - fi - cis, cun - cta

6 5 5 4 - #

72

so - - lus ef - - fi - cis, cun-ctis - que so - - lus

so - - - lus ef - fi - cis, cun-ctis - que so - - -

so - - lus, so - lus ef - fi - cis, cun-ctis - que so - - lus,

so - - - lus ef - fi - cis, cun-ctis - que so - - - lus,

6 10 8 7 6 5 6 5
 ♭5 8 6 5 4 # ♭5

76

suf - - fi - cis, so - lus, so - lus suf - fi - cis,

lus suf - fi - cis, so - lus suf - - fi - cis,

so - lus suf - fi - cis, so - lus, so - lus suf - fi - cis,

so - lus suf - fi - cis, so - lus, so - lus suf - fi - cis,

10 8 7 6 5 8 7 6 5 8 7 6 5
8 6 5 4 # 6 5 4 # 6 5 4 #

80

p

p

p

p

p

p

p

so - - lus suf - fi - cis, suf - fi - cis, so - lus, so - lus.

p

so - - lus suf - fi - cis, suf - fi - cis, so - lus, so - lus.

p

so - - lus suf - fi - cis, suf - fi - cis, so - lus, so - lus.

p

so - - lus suf - fi - cis, suf - fi - cis, so - - lus.

p

8 6 [7] # 8 7 # 8 - 45 3 3 3

87

De - us pi - us, De - us lau - da - bi - lis, to - tus, to - tus mi - ra - bi -

De - us pi - us, De - us lau - da - bi - lis, to - tus mi - ra - bi - *

De - us pi - us, De - us lau - da - bi - lis, to - tus mi - ra - bi -

De - us pi - us, De - us lau - da - bi - lis, to - tus mi - ra - bi -

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

94

f

f

f

f

f

f

f

f

lis, ter, ter san - ctus il - lud ae - mu - lis, car - men per - en - nant

f

lis, ter, ter san - ctus il - lud ae - mu - lis, car - men per - en - nant

f

lis, ter san - ctus il - lud ae - mu - lis, car - men per - en - nant

f

lis, ter, ter san - ctus il - lud ae - mu - lis, car - men per - en - nant

f

6 6 6 7 6 6 6 6 6 6 6

101

Piano accompaniment for the first system, measures 101-106. The music is in G major (one sharp) and 3/4 time. The right hand plays a melody of quarter notes, while the left hand plays a bass line of quarter notes. Measures 101-102 show the beginning of the piece with a treble clef and a key signature of one sharp. Measures 103-106 contain rests for both hands.

Piano accompaniment for the second system, measures 101-106. This system shows a different arrangement or continuation of the piano accompaniment, with a treble clef and a key signature of one sharp. It features chords and rests.

Piano accompaniment for the third system, measures 101-106. This system shows a third arrangement of the piano accompaniment, with a treble clef and a key signature of one sharp. It includes a red asterisk (*) in the fourth measure of the right hand.

Vocal line for the first system, measures 101-106. The vocal line is in G major and 3/4 time. The lyrics are "vo - ci - bus." The melody consists of quarter notes.

Vocal line for the second system, measures 101-106. The vocal line is in G major and 3/4 time. The lyrics are "vo - ci - bus." The melody consists of quarter notes.

Vocal line for the third system, measures 101-106. The vocal line is in G major and 3/4 time. The lyrics are "vo - ci - bus." The melody consists of quarter notes.

Vocal line for the fourth system, measures 101-106. The vocal line is in G major and 3/4 time. The lyrics are "vo - ci - bus." The melody consists of quarter notes.

Basso continuo line for the first system, measures 101-106. The line is in G major and 3/4 time. It includes figured bass notation: 6, 6/4, 5/3, Solo, 6, 5, 5/3, -, 6/4, 2, 6, 6, 5, 5/3, 3.

107

The musical score is written in a key signature of two sharps (F# and C#). It begins at measure 107. The score is organized into several systems:

- System 1:** A grand staff with a treble clef and a bass clef. The upper staff (treble clef) contains a melodic line with a red asterisk marking a note in the third measure. The lower staff (bass clef) contains a bass line with various rhythmic patterns and articulations.
- System 2:** A grand staff with a treble clef and a bass clef. The upper staff (treble clef) contains a melodic line with a trill (tr) and a grace note (y). The lower staff (bass clef) contains a bass line with various rhythmic patterns and articulations.
- System 3:** A grand staff with a treble clef and a bass clef. The upper staff (treble clef) contains a melodic line with a trill (tr) and a grace note (y). The lower staff (bass clef) contains a bass line with various rhythmic patterns and articulations.
- System 4:** A grand staff with a treble clef and a bass clef. The upper staff (treble clef) contains a melodic line with a trill (tr) and a grace note (y). The lower staff (bass clef) contains a bass line with various rhythmic patterns and articulations.
- System 5:** A grand staff with a treble clef and a bass clef. The upper staff (treble clef) contains a melodic line with a trill (tr) and a grace note (y). The lower staff (bass clef) contains a bass line with various rhythmic patterns and articulations.
- System 6:** A grand staff with a treble clef and a bass clef. The upper staff (treble clef) contains a melodic line with a trill (tr) and a grace note (y). The lower staff (bass clef) contains a bass line with various rhythmic patterns and articulations.
- System 7:** A grand staff with a treble clef and a bass clef. The upper staff (treble clef) contains a melodic line with a trill (tr) and a grace note (y). The lower staff (bass clef) contains a bass line with various rhythmic patterns and articulations.

The bottom staff contains a bass line with fingerings: 2, 3, 6, 6, 6, 5, 3. The final measure of the bottom staff contains a sharp sign (#).

113

Re - ple - a - tur, re - ple - a - tur, re - ple -

Re - ple - a - tur, re - ple - a - tur, re - ple -

Re - ple - a - tur, re - ple - a - tur, re - ple -

Re - ple - a - tur, re - ple - a - tur, re - ple -

Tutti

5
3

118

a - tur os me - - um lau - de - unt can - tem, ut

a - tur os me - - um lau - de - unt can - tem, ut

a - tur os me - - um lau - de - unt can - tem, ut

a - tur os me - - um lau - de - unt can - tem, ut

[6 5 #] 7 5 # 9 8 4 3 46 6

122

can - - tem glo - ri - am tu - - - am.

can - - tem glo - ri - am tu - - - am.

can - - tem glo - ri - am tu - - - am.

can - - tem glo - ri - am tu - - - am.

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

126

p
Pi - is ad - au - ge gra - ti - am, — re - is - que de - le cri - mi -

p
Pi - is ad - au - ge gra - ti - am, — re - is - que de - le cri - mi -

p
Pi - is ad - au - ge gra - ti - am, re - is - que de - le cri - mi -

p
Pi - is ad - au - ge gra - ti - am, re - is - que de - le cri - mi -

134

Piano accompaniment for the first system, measures 134-138. It features a grand staff with treble and bass clefs. Dynamics include piano (*p*) and forte (*f*).

Piano accompaniment for the second system, measures 134-138. It features a single treble clef staff. Dynamics include piano (*p*) and forte (*f*).

Piano accompaniment for the third system, measures 134-138. It features a grand staff with treble and bass clefs. Dynamics include forte (*f*).

na, de - le cri - mi - na. Di - es ve - nit, di - es

na, de - le cri - mi - na. Di - es ve - nit, di - es

na, de - le cri - mi - na. Di - es ve - nit, di - es

na, de - le cri - mi - na. Di - es ve - nit, di - es

Piano accompaniment for the fourth system, measures 134-138. It features a single bass clef staff with figured bass notation. Dynamics include forte (*f*).

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

140

tu - a, di - es, di - es ve - - nit,

tu - a, di - es, di - es ve - - nit,

tu - a, di - es, di - es ve - - nit,

tu - a, di - es, di - es ve - - nit,

144

di - es - tu - - a, in qua - re flo - rent o - mni -

di - es tu - - a, in qua - re flo - rent o - mni -

di - es tu - - a, in qua - re flo - rent o - mni -

di - es tu - - a, in qua - re flo - rent o - mni -

6

fz
7
5

5
3

7
5

5
3

8
6

6
4

[5]
#

149

a, in qua - re flo - rent o - mni - a, lae -
 a, in qua - re flo - rent o - mni - a, lae -
 a, in qua - re flo - rent o - mni - a, lae -
 a, in qua - re flo - rent o - mni - a, lae -

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

154

ta - mur et nos in vi - am tu - a re - du - cti dex - te - ra, tu - a
 ta - mur et nos in vi - am tu - a re - du - cti dex - te - ra, tu - a
 ta - mur et nos in vi - am tu - a re - du - cti dex - te - ra, tu - a
 ta - mur et nos in vi - am tu - a re - du - cti dex - te - ra, tu - a

The musical score consists of a piano accompaniment and four vocal parts. The piano part is written in treble and bass clefs with a key signature of two sharps (F# and C#). The vocal parts are written in treble clef. The lyrics are in Latin and are repeated in four lines, each corresponding to a vocal part. The piano accompaniment features a steady rhythmic pattern in the right hand and a more active bass line in the left hand. The vocal lines are melodic and follow the rhythm of the piano accompaniment.

161

dex - - te - ra, ad nos be - ni - gne et mor - tis ho - ra,

dex - - te - ra,

dex - - te - ra, ad nos be - ni - gne et mor - tis ho - ra,

dex - - te - ra, re - spi - ce, re - spi -

p senza org

166

7 # 6 5 # 7 # # f 7/4 2. [8] #

171

ho - - - ra su - sci - pe. De - us pi - us, De - us lau -

ho - - - ra. De - us pi - us, De - us lau -

ho - - - ra. De - us pi - us, De - us lau -

ho - - - ra. De - us pi - us, De - us lau -

7/4 2. [8] # p 6 6 6 7 6 6 6

177

da - bi - lis, to - tus, to - tus mi - ra - bi - lis, ter, ter
 da - bi - lis, to - tus * mi - ra - bi - lis, ter, ter
 da - bi - lis, to - tus mi - ra - bi - lis, ter
 da - bi - lis, to - - tus mi - ra - bi - lis, ter, ter

6 6 6 $\frac{6}{4}$ 6 [4] # 6 $\frac{6}{5}$ f 6 6

183

san - ctus il - lud ae - mu - lis, car - men per - en - nant vo - ci - bus.

san - ctus il - lud ae - mu - lis, car - men per - en - nant vo - ci - bus.

san - ctus il - lud ae - mu - lis, car - men per - en - nant vo - ci - bus.

san - ctus il - lud ae - mu - lis, car - men per - en - nant vo - ci - bus.

6 7 6 6/4 6/4 6 6 6/4 6 6 6/4 5/3

190

A - men, a - men,

A - men, a - men,

A - men, a - men,

A - men, a - men,

6 5 5 3, 6, 6 5, 4 5 3, #2 3, 6

195

pp

pp

pp

pp

p decresc. *pp*

p decresc. *pp*

p

p

p

p

a - men, a - men, a - men, a - men.

a - men, a - men, a - men, a - men. *

a-men, a - men, a - - - - men.

a-men, a - men, a - - - - men.

6 6 6 5
4 3

p senza org *pp*