

# Haydn.

# Proprium missæ.

Johann Michael

**Haydn**

**Cantate Domino**

Offertorium (Pro omni Tempore)

MH 142

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

*Full score*



Edition Esser-Skala, 2023

© 2023 by Edition Esser-Skala. This edition is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License. To view a copy of this license, visit <https://creativecommons.org/licenses/by-nc-sa/4.0/>.

Music engraving by LilyPond 2.24.0 (<https://www.lilypond.org>) and EES Tools v2022.12.0.  
Front matter typeset with Source Sans and Fredericka the Great.

Please report any errors or mistakes to [edition@esser-skala.at](mailto:edition@esser-skala.at).

 [edition-esser-skala/haydn-m-proprium-missae](https://github.com/edition-esser-skala/haydn-m-proprium-missae)  
v2023.07.0, 2023-07-22 (3fd79c4526dc1e440c70023f50b2c05f071c3c4c)



# Critical Report

## Abbreviations

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

## Sources

<b>B1</b>	<i>Library</i>	D-Mbs
	<i>Shelfmark</i>	Mus.ms. 12425
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1850–1900
	<i>RISM ID</i>	not available
	<i>License</i>	CC BY-NC-SA 4.0
	<i>URL</i>	<a href="https://nbn-resolving.org/urn/resolver.pl?urn=urn:nbn:de:bvb:12-bsb00051608-8">https://nbn-resolving.org/urn/resolver.pl?urn=urn:nbn:de:bvb:12-bsb00051608-8</a>
<b>B2</b>	<i>Library</i>	D-Mbs
	<i>Shelfmark</i>	Mus.ms. 4328#Beibd.1
	<i>Category</i>	manuscript copy
	<i>Date</i>	1860–1870
	<i>RISM ID</i>	455024081
	<i>License</i>	CC BY-NC-SA 4.0
	<i>URL</i>	<a href="https://nbn-resolving.org/urn/resolver.pl?urn=urn:nbn:de:bvb:12-bsb00045839-9">https://nbn-resolving.org/urn/resolver.pl?urn=urn:nbn:de:bvb:12-bsb00045839-9</a>

## 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>
68	org	2nd ♮ in <b>B1</b> and <b>B2</b> : ♯
80	vla	1st ♮ in <b>B1</b> and <b>B2</b> : ♯
100	vl 1	2nd ♮ in <b>B1</b> and <b>B2</b> : c♯ <sup>8</sup>
111	vla	1st note in <b>B1</b> and <b>B2</b> : d <sup>8</sup> .
142	S	bar in <b>B1</b> and <b>B2</b> : c♯ <sup>2</sup> -d <sup>2</sup>
	A	bar in <b>B1</b> and <b>B2</b> : e <sup>2</sup> -f <sup>2</sup>

## Lyrics

Cantate Domino laeta pueri cantica superba  
 qui dispersit hostiam agmina.  
 Laudate iuvenes virginesque in cymbalis sonantibusque  
 canite carmina cytharis.  
 Vos quoque senes, vos coniuges metra promitte.  
 Numinis in omnipotentis alto nomine.  
 Frustraminatur hostis, opprimere haud potest  
 nam fortitudo nostra Deus excelsus est,  
 laus nostra, virtus nostra Domine solus es,  
 nostrae salutis tu Deus es immota spes.  
 Saltare montes gestiunt velut arietes,  
 saliuntque colles velut oves, quia boras es.  
 Non Domine nobis tribue sed tibi gloriam,  
 immensam adoret terra misericordiam.  
 Memor erat Dominus auxilio fuit  
 et huius hostis ante conspectum vuit.  
 Adiutor et protector est sperantium,  
 custos, corona, praemium bellantium.  
 Post bella, clemens Domine, vas victoriam,  
 famulis perennem, redde denique gloriam.

## 142 Cantate Domino

*Allegro moderato*

*Oboe I*  
*f*

*Oboe II*  
*f*

*Corno I, II in G*  
*f*

*Violino I*  
*f*

*Violino II*  
*f*

*Viola*  
*f*

*Soprano*

*Alto*

*Tenore*

*Basso*

*Organo e Bassi*  
*f Solo*  
6 6 6

4  
p

tr p

*f* Tutti

Can - -

p

9 6 4 6 9 6 6/5 [6] 6/5 [6/5]

Musical notation for the first system, featuring a grand staff with two treble clefs. The music consists of whole rests in the first three measures, followed by a sustained chord in the fourth measure marked with a forte (*f*) dynamic.

Musical notation for the second system, featuring a single treble clef. It contains whole rests for the first three measures and a rhythmic figure in the fourth measure marked with a forte (*f*) dynamic.

Musical notation for the third system, featuring a grand staff with treble and bass clefs. The treble clef part has a melodic line with eighth notes and a forte (*f*) dynamic. The bass clef part has a bass line with quarter notes and a forte (*f*) dynamic.

Musical notation for the fourth system, featuring a single treble clef with whole rests in all four measures.

Musical notation for the fifth system, featuring a single treble clef with whole rests in all four measures.

Musical notation for the sixth system, featuring a single treble clef with whole rests in all four measures.

Musical notation for the seventh system, featuring a single bass clef with a melodic line of quarter notes.

ta - te Do - mi - no lae - ta pu - e - ri can - ti - ca

Musical notation for the eighth system, featuring a single bass clef with a melodic line of quarter notes and a forte (*f*) dynamic marking.

[6/5]

19 7 9 5| 6 f 6 6

12

su - - per - ba qui di - sper - sit ho - sti -

6 p 6 [5] 6 [5] 46 6 [5]



15

*f*

*f*

*f*

*f*

*f*

am ag - mi - na.....

6 6 # *f* 6

18

*f Tutti*  
Lau - - -

6 6 5

**p**  
6  
5

21

da - te iu - ve - nes vir - gi - nes - que in cym - ba - lis

25

so - nan-ti-bus - que ca - - ni-te car - mi-na cy - tha-ris.

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

29

Musical notation for the first system, measures 29-31. It consists of two staves in G major. Measure 29 has a whole rest in both staves. Measure 30 has a whole note chord in both staves, marked with a forte 'f' dynamic. Measure 31 has a half note chord in both staves.

Empty musical staves for the second system.

Musical notation for the third system, measures 32-34. It consists of five staves in G major. Measures 32-34 feature a complex piano texture with sixteenth-note runs in the upper staves and a bass line. The texture is marked with a forte 'f' dynamic. Measure 34 includes a trill in the upper right staff.

Empty musical staves for the fourth system.

Empty musical staves for the fifth system.

Empty musical staves for the sixth system.

Empty musical staves for the seventh system.

Musical notation for the eighth system, measures 35-37. It consists of one staff in G major. Measure 35 has a half note chord marked with a forte 'f' dynamic. Measure 36 has a half note chord with a sharp sign above it. Measure 37 has a half note chord with a sharp sign above it. Measure 38 has a half note chord with a sharp sign above it. Measure 39 has a half note chord with a sharp sign above it. Measure 40 has a half note chord with a sharp sign above it.

32

*p*

*f* Tutti

Vos... quo - que se - nes, vos con - iu - ges me - tra pro - mi -

*p*

6 # 6 6 6 5 #

36

te. Nu - mi - nis in o - mni - po - ten - tis al -

f p f p f p 6 6 # - 6 6 7 # 6

40

*f*

*f*

*f*

to no - mi - ne.

5 6 5 # 6 6 5 #

*f*

6 5 #

Detailed description: This page of a musical score contains measures 40, 41, and 42. It features a piano accompaniment with a grand staff (treble and bass clefs) and a vocal line. The piano part includes a complex texture with sixteenth-note runs and chords. The vocal line has lyrics 'to no - mi - ne.' under a long note in measure 41. A bass line at the bottom includes figured bass notation: 5, 6, 5, #, 6, 6, 5, #. Dynamics include *f* (forte) in measures 40, 41, and 42.



43

*f*

Fru - - - - - stra - mi - na - tur ho - stis, op -

*f Tutti*

Fru - - - - - stra - mi - na - tur ho - stis, op -

Fru - - - - - stra - mi - na - tur ho - stis, op -

Fru - - - - - stra - mi - na - tur ho - stis, op -

*Tutti*  $\flat_6$   $6\flat$

46

pri - me - re haud po - - test nam for - ti - tu - do

pri - me - re haud po - - test nam for - ti - tu - do

pri - me - re haud po - - test nam for - ti - tu - do

pri - me - re haud po - - test nam for - ti - tu - do

4 3 # 2

49

no - - stra De - - us ex - cel - sus est,

no - - stra De - - us ex - cel - - - sus

no - - stra De - - us ex - cel - - - sus

no - - stra De - - us ex - cel - - - sus

6 6 2 6 5 6 5 6 4 5 - #

52

laus no - stra,

est, ex - cel - sus est, laus no - stra,

est, ex - cel - sus est, laus no - stra,

est, ex - cel - sus est, laus no - stra,

[6] 6/5 #

55

vir - tus no - stra Do - mi - ne so - lus

vir - tus no - stra Do - mi - ne so - lus

vir - tus no - stra Do - mi - ne so - lus

vir - tus no - stra Do - mi - ne so - lus

6 7 6 6 6 6

4 4 4 4 5

58

es, no - - strae sa - lu - - tis

es, no - - strae sa - lu - - tis

es, no - - strae sa - lu - - tis

es, no - - strae sa - lu - - tis

6  
5

-

5  
4

#6  
4

3

61

tu De - - us es im - - mo - ta spes.

tu De - - us es, De - us es im - mo - - ta

tu De - - us es tu im - - mo - - ta

tu De - - us es im - - mo - - ta

5 ♯7 6 6 4 [5 -] ♯

64

The musical score for page 20, measures 64-66, is presented in a multi-staff format. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into three measures. The piano accompaniment consists of a right-hand part with a complex rhythmic pattern of eighth and sixteenth notes, and a left-hand part with a simpler bass line. The solo line is marked "Solo" and "7" and features a melodic line with a descending eighth-note pattern. The word "spes." is written below the first three staves of the piano accompaniment.



67

p

p

p

p

p

Sal - - -

6 \* 6 4 [5] 3 p 5 3

70

- - - - ta - re mon - tes ge - sti - unt ve -

7  
3

6

6

73

lu - ta - ri - e - tes, sa - li - unt - que

6 5 f 6 6 p

76

col - les ve - lut o - - ves, qui - a

7# 6

79

bo - ras es. \_\_\_\_\_

6  
4

5  
#

6

2

6

b5

83

Non - Do - mi-ne no - bis

6/4 5/4 p 2

87

tri - bu - e sed ti - - bi glo - - ri - am,

6 6 9 8 f  
 4 5

91

im - men - sam ad -

6 4 6 6 6 4 6



95

o - ret ter - ra mi - se - ri - cor - di - am.

6 6 4 6 cresc. 6 #5 f 7 p 6 4 5 #

99

f

f

p

f

Me - - -

p

8  
3

6  
#

6 [#5]  
#

6

103

mor e - rat Do - mi-nus au - xi - li - o

6 6  $\frac{\#4}{2}$  6 6  $f$  6 6 6  $p$  #  $\frac{\#4}{4}$  6 6 4 #5 #

107

First system of musical notation, measures 107-110. It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a treble clef and the same key signature. Dynamics include 'f' and 'p'.

Empty musical staff.

Second system of musical notation, measures 107-110. It consists of three staves. The top two staves have treble clefs and a key signature of one sharp (F#). The bottom staff has a bass clef and the same key signature. Dynamics include 'f' and 'p'.

Empty musical staff.

Empty musical staff.

Vocal line with lyrics "fu - - - it et hu -". It consists of a single staff with a treble clef and a key signature of one sharp (F#).

Bass line with fingerings and dynamics. It consists of a single staff with a bass clef and a key signature of one sharp (F#). Fingerings are indicated by numbers 6, 5, 4, 7, 6, #, #. Dynamics include 'f' and 'p'.

111

ius ho - stis an - te con - spe - ctum

# 6 2 # 6 # 6

115

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

vu - it...

Ad - - -

Ad - - -

Ad - - -

Ad - - -

*f*

*Tutti*

6 5# 6 [6] 6

119

The musical score consists of several systems. The first system shows the piano accompaniment with two staves (treble and bass clef) in G major. The second system shows a single treble staff with a rhythmic pattern. The third system shows the piano accompaniment with two staves. The fourth system shows the vocal line with lyrics: "iu - tor et pro - tec - tor est spe - ran - ti - um,". The fifth system shows the vocal line with lyrics: "iu - tor et pro - tec - tor est spe - ran - ti - um,". The sixth system shows the vocal line with lyrics: "iu - tor et pro - tec - tor, et pro - tec - tor est spe - ran - ti - um,". The seventh system shows the vocal line with lyrics: "iu - tor et pro - tec - tor, et pro - tec - tor est spe - ran - ti - um,". The eighth system shows the piano accompaniment with two staves and fingerings: 6, 9 7, 9 5, 6 5, 6, [6].

iu - tor et pro - tec - tor est spe - ran - ti - um,

iu - tor et pro - tec - tor est spe - ran - ti - um,

iu - tor et pro - tec - tor, et pro - tec - tor est spe - ran - ti - um,

iu - tor et pro - tec - tor, et pro - tec - tor est spe - ran - ti - um,

6 9 7 9 5 6 5 6 [6]

123

cu - stos, co - ro - na, prae - mi - um

cu - - stos, co - ro - - na, prae - mi -

cu - - stos, co - ro - - na, prae - mi -

cu - - stos, co - ro - - na, prae - mi -

6 [5] [6] [5] [46] 6 [5]



126

Piano accompaniment for the first system, measures 126-128. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

Vocal line for the first system, measures 126-128. The vocal part is mostly silent, indicated by rests.

Piano accompaniment for the second system, measures 129-131. The right hand has a more active melodic line with sixteenth notes, and the left hand continues with a bass line.

Vocal line for the second system, measures 129-131. The vocal part is mostly silent, indicated by rests.

bel - - lan - - ti - um.

Vocal line for the second system, measures 132-134. The vocal part is mostly silent, indicated by rests.

um bel - lan - - - ti - um.

Vocal line for the second system, measures 135-137. The vocal part is mostly silent, indicated by rests.

um, prae-mi - um bel - lan - ti um.

Vocal line for the second system, measures 138-140. The vocal part is mostly silent, indicated by rests.

um, prae-mi - um bel - lan - ti um.

Piano accompaniment for the third system, measures 141-143. The right hand has a melodic line with sixteenth notes, and the left hand provides a bass line.

6 6/5 # Solo [6]

129

Post

[6] [6 6] [5]

132

*a 2*

bel - la, cle - mens Do - mi-ne, vas vi -

Post bel - la, cle - mens Do - mi-ne, vas vi -

Post bel - la, cle - mens Do - mi-ne, vas vi -

Post bel - la, cle - mens Do - mi-ne, vas vi -

*Tutti*

136

cto - - ri - am, fa - mu-lis per - en - nem,

cto - - ri - am, fa - mu-lis per - en - nem,

cto - - ri - am, fa - mu-lis per - en - nem,

cto - - ri - am, fa - mu-lis per - en - nem,

4 3

140

red - de de - ni - que glo - - - - - ri -

red - de de - ni - que glo - - - - - ri - am.

red - de de - ni - que glo - - - - - ri -

red - de de - ni - que glo - - - - - ri -

6 8 7 # 5 6/5 3 5/4 #

145

am.

am.

am.

*Solo* 6/4 # 6 # 6