

Haydn.

Proprium missæ.

Johann Michael

Haydn

Tres sunt qui testimonium dant

Offertorium (Trinitatis)

MH 183

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

Full score



Edition Esser-Skala, 2023

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 [edition-esser-skala/haydn-m-proprium-missae](https://github.com/edition-esser-skala/haydn-m-proprium-missae)
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Critical Report

Abbreviations

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

Sources

A1	<i>Library</i>	PL-Kj
	<i>Shelfmark</i>	Mus. ms. autogr. Haydn, J. Mich. 6
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1772-06-07
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	https://jbc.bj.uj.edu.pl/publication/201719
B1	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	B 111
	<i>Category</i>	manuscript copy
	<i>Date</i>	unknown
	<i>RISM ID</i>	600038071
	<i>License</i>	public domain
	<i>URL</i>	https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/807.html
B2	<i>Library</i>	A-SPD
	<i>Shelfmark</i>	SP (H-18)
	<i>Category</i>	manuscript copy
	<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>	also contains a part for ob 1
D1	<i>Library</i>	CZ-Pu
	<i>Shelfmark</i>	59 rm 10
	<i>Category</i>	manuscript not used for this edition
	<i>Date</i>	1775-1799
	<i>RISM ID</i>	550503093
	<i>License</i>	CC BY-NC-SA 4.0
	<i>URL</i>	https://www.manuscriptorium.com/apps/index.php?direct=record&pid=AIPDIG-NKCR__59_RM_10____0LP5PHB-cs
D2	<i>Library</i>	D-Eu
	<i>Shelfmark</i>	Esl II 65
	<i>Category</i>	manuscript not used for this edition
	<i>Date</i>	1869
	<i>RISM ID</i>	450300076
	<i>License</i>	CC BY-SA 4.0
	<i>URL</i>	https://nbn-resolving.org/urn:nbn:de:bvb:824-esl-ii-65-2

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>
21	org	4th ♯: lower voice missing in A1

Lyrics

Tres sunt, qui testimonium dant in coelo:
Pater, Verbum et Spiritus Sanctus,
et hi tres unum sunt.
(1 John 5:7)

This musical score is for guitar, featuring a piano accompaniment and several empty staves. The score is organized into systems. The first system consists of a treble clef staff with a 4-measure rest, a bass clef staff with a 4-measure rest, and a grand staff (treble and bass clefs) with piano accompaniment. The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with a steady eighth-note bass line. The second system contains five empty staves. The third system features a single bass clef staff with a melodic line and a series of fret numbers: 4/2, 6, [b]6, 2, 6, 6/5, - 3, 6/4, [5] 3. The notation includes various musical symbols such as rests, notes, and accidentals.

7

7

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

10

The musical score consists of several staves. The top two staves are for vocal melody and bass line. The middle section contains a piano accompaniment with three staves (treble, middle, and bass clefs). Below this are three empty staves. The bottom staff is a guitar line with fret numbers: 7 [5], 6, 6, 6/4, 5, 6/4, 6.

13

f Tutti

Tres sunt, qui te - sti -

Tutti
1 1

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

16

f Tutti
Tres sunt,

f Tutti
Tres sunt, qui te-sti-mo-nium dant in coe-lo, in coe-lo, tres mo-nium dant in coe-lo, in coe-lo, qui te-sti-mo-ni-um dant, qui te-sti-

6

19

f Tutti

Tres sunt, qui te - sti - mo - nium dant in coe - lo, tres

qui te - sti - mo - nium dant in coe - lo, in coe - lo, qui te - sti - mo - ni - um dant in coe -

sunt, qui te - sti - mo - nium dant, qui te - sti - mo - nium dant in coe - - lo,

mo - nium dant in coe - - lo,

[6] 6 - 5 6 4 3 [6] 6 6] 6 - 5 6 4 *

22

sunt, tres sunt qui te - sti - mo - nium dant, qui te - sti - mo - nium dant in coe - lo, in
 - lo, tres sunt, qui te - sti - mo - nium dant in
 tres sunt, qui te - sti - mo - nium dant, tres sunt in
 tres sunt, qui te - sti - mo - nium dant in coe - lo, qui te - sti - mo - nium dant in

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

25

p Solo
 coe - lo, in coe - lo: Pa - - ter,

p Solo
 coe - lo, in coe - lo: Ver - - bum,

p Solo
 coe - lo, in coe - lo: et

coe - lo, in coe - lo:

p Solo
 6 5 6 | #7 4 3

31

f

f

f

f

f *Tutti*
u - num, u - num, u - num, u - num,

f *Tutti*
u - num, u - num, u - num, u - num,

f *Tutti*
u - num, u - num, u - num, u - num,

f *Tutti*
tres u - num, u - num sunt, u - num, u - num, u - num, u - num,

[7] # 5 6] 6 4 [5] # *f* *Tutti* 5 9 4 [8] 3 # 5

35

et hi tres u-num sunt, et hi tres u-num sunt.

et hi tres u-num sunt, et hi tres u-num sunt.

et hi tres u-num sunt, et hi tres u-num sunt.

et hi tres u-num sunt, et hi tres u-num sunt.

9/4 [8] 3 # 6 6 6 5 # -] 3 6 6 6 5 # Solo 4/2

39

The musical score consists of the following parts:

- Vocal Line (Top Staff):** Three measures of rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4.
- Piano Accompaniment (Middle Staves):**
 - Right Hand (Two Treble Clefs):** Features a complex rhythmic pattern of sixteenth and thirty-second notes, with trills in the final measure.
 - Left Hand (Bass Clef):** Features a similar rhythmic pattern, including a triplet of sixteenth notes in the final measure.
- Empty Staves (Bottom Section):** Six staves (three Treble Clefs and three Bass Clefs) that are completely empty.
- Final Bass Line (Bottom Staff):** A single line of music with the following notes and fingerings: 6, [46], $\frac{4}{2}$, 6, 6, $\frac{6}{5}$, —, 3, $\frac{6}{4}$, [5], #.

42

tr

f Tutti

Tres sunt, qui te - sti - mo - nium dant in

Tutti

6 5 — 3 6 4 [5] #

45

coe - lo, qui te - sti - mo - nium dant in coe - lo, in coe - - - -

f Tutti
Tres sunt, qui te - sti - mo - - ni - um dant, qui te - sti - mo - ni - um dant in

f Tutti
Tres. sunt, qui te - sti - mo - ni - um dant in coe - lo, in

8 4 3 - 6 # 9 4 [8] 3 6 4 2 6

48

- - lo, tres sunt, tres sunt, qui te - sti -
 coe - - lo, tres sunt, qui te - sti - mo - ni - um dant,
 coe - - lo, tres sunt, tres sunt, qui te - sti - mo - ni - um, qui te - sti -
f Tutti
 Tres sunt, tres sunt, qui te - sti - mo - ni - um dant in

7 6 # - # $\frac{6}{5}$ $\frac{4}{2}$

54

f

coe - lo, in coe - - - - lo, in coe - - lo:

um dant in coe - lo, in coe - lo, in coe - - lo:

lo, qui te - sti - mo - - - - ni um dant in coe - - lo:

tres sunt, qui te - sti - mo - ni um dant in coe - lo, in coe - - lo:

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

57

p

p

p

p Solo

Pa - - ter, Ver - - bum et Spi - ritus

p Solo

Pa - - ter, Ver - - bum et Spi - ri-tus

p Solo

Pa - - ter, Ver - - bum et Spi - ritus

p Solo

Pa - - ter, Ver - - bum et Spi - ri-tus

p Solo

$\frac{4}{2}$ 6 2 [b]6 $\frac{6}{5}$

60

f

f *p*

f *p*

f *p*

San-ctus, Pa - ter,

San-ctus, Ver - bum,

San-ctus, et Spi - ritus Sanctus,

San-ctus,

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

64

et hi tres, hi tres u - num, u - - num

6 7 7 6 4 (5) 3

68

f Tutti

u-num, u - num, u-num, u - num, et hi tres u-num sunt, et hi

f Tutti

u-num, u - num, u-num, u - num, et hi tres u-num sunt,

f Tutti

u-num, u - num, u-num, u - num, et hi tres u-num sunt,

f Tutti

sunt, u-num, u - num, u-num, u - num, et hi tres u-num sunt,

f Tutti

6/5 9/4 [8/3] 6/5 9/4 [8/3] 6/4 [5/3] - 3

72

tres _____ u-num sunt.

et hi tres u-num sunt.

et hi tres u-num sunt.

et hi tres u-num sunt.

Solo

6 5 3 6 2 6 6 5 3

76

Tres sunt, qui te - sti - mo - ni - um dant in coe - lo, qui te - sti -
 Qui te - sti - mo - ni - um dant in coe - lo, in coe - lo, tres
 Tres sunt, sunt in coe - lo,
 Qui te - sti - mo - ni - um dant in coe - lo, qui

tasto solo
 Tutti

79

mo - nium dant in coe - lo, in coe - lo, in coe - lo: Pa - ter,

sunt, qui te - sti - mo - nium dant in coe - lo: Et hi

qui te - sti - mo - nium dant in coe - lo, in coe - lo: Et hi

te - sti - mo - ni - um dant in coe - lo: Et hi

6/4 [5] 3 p Solo

85

p Solo *f* Tutti

et hi tres, hi tres u - num, u - num sunt, et hi tres

p Solo *f* Tutti

et hi tres, hi tres u - num, u - num sunt, et hi

p Solo *f* Tutti

et hi tres, hi tres u - num, u - num sunt, et hi

p Solo *f* Tutti

et hi tres, hi tres u - num, u - num sunt, et hi

p Solo *f* Tutti

[7]₄ 2 $\flat 7$ ₅ 6
4 4 4 $\flat 7$ _[5] 6
4 $\flat 7$ ₋ 8
[3]

90

f

f

tr

tr

— u-num sunt, et hi tres. — u-num sunt, u - num, u - num

tres u-num sunt, et hi tres u-num sunt, u - num, u - num

tres u-num sunt, et hi tres u-num sunt, u - num, u - num

tres u-num sunt, et hi tres u-num sunt, u - num, u - num

6 4 3 5 3 — 3 6 6 6 5 4 3 6 6 4 5 3 6 6 4 5 — 4

Adagio

94

sunt, hi tres u - num sunt, unum, unum, hi tres u - num sunt.
sunt, hi tres u - num sunt, u - num, unum, hi tres u - num sunt.
sunt, hi tres u - num sunt, unum, u - num, u - num sunt.
sunt, hi tres u - num sunt, unum, unum, hi tres u - num sunt.

6 6 5 3 6 6
4 4 3 3