

Haydn.

Proprium missæ.

Johann Michael

Haydn

Inveni David

Offertorium

MH 224

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

Full score



Edition Esser-Skala, 2023

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Please report any errors or mistakes to edition@esser-skala.at.

 [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
cor	horn
org	organ
S	soprano
T	tenor
vl	violin
vla	viola

Sources

B1	<i>Library</i>	A-SPD
	<i>Shelfmark</i>	SP (H-17)
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1800-1830
	<i>RISM ID</i>	455042302
	<i>License</i>	public domain
	<i>URL</i>	https://mirador.acdh.oeaw.ac.at/musikarchivspitz/A-SPD_H17/
	<i>Notes</i>	lacks org part

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>
–	org	All bass figures have been added by the editor.
21	cor 1	bar in B1 : c"4–c"8–c"8–c"4
22	vla	bar missing in B1

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
33	vl 1	4th to 6th ♪ in B1: f#8-g'8-a'8
43	vl 2	5th ♪ in B1: f#8
70	vl 2	5th ♪ in B1: a8
111	vl 1	6th ♪ in B1: e"16-d"16
129	vla	6th ♪ in B1: b8
139	S	3rd ♪ in B1: c"8-b'8
141	vla	5th ♪ in B1: g'8
144	vl 2	1st ♪ in B1: f#16-f#16
146	vl 1	1st ♪ in B1: a'8
147	vl 1	4th ♪ in B1: g"16
148	vla	2nd/3rd ♪ in B1: a8-a8-a4
148	S	2nd ♪ in B1: d'4
152	vl 2, vla	7th ♪ in B1: g'8
156	org	11th ♪ in B1: e16
157	vla	7th ♪ in B1: b8
163	T	2nd (or 3rd) ♪ missing in B1
165	vl 2	grace note missing in B1
165	B	4th ♪ in B1: d4

Lyrics

Inveni David servum meum,
oleo sancto meo unxi eum.
Manus enim mea auxiliabitur ei,
et brachium meum confortabit eum.
Veritas mea et misericordia mea
cum ipso et in nomine meo
exaltabitur cornu eius.
(Psalms 89(88):21,22,25)

224 Inveni David

Andante

Corno I, II
in G

Staff for Corno I, II in G. The music begins with a dynamic marking of *f* and a 3/4 time signature. The notes are G4, G4, and a whole rest, followed by a whole rest, then G4, G4, and a whole rest, and finally a G4-G4 dyad with a whole rest.

I
Violino

Staff for Violino I. The music begins with a dynamic marking of *f* and a 3/4 time signature. The notes are G4, A4, B4, and a whole rest, followed by a whole rest, then a triplet of G4, A4, B4, and a whole rest, and finally a G4-G4 dyad with a whole rest.

II

Staff for Violino II. The music begins with a dynamic marking of *f* and a 3/4 time signature. The notes are G4, A4, B4, and a whole rest, followed by a whole rest, then a triplet of G4, A4, B4, and a whole rest, and finally a G4-G4 dyad with a whole rest.

Viola

Staff for Viola. The music begins with a dynamic marking of *f* and a 3/4 time signature. The notes are G3, A3, B3, and a whole rest, followed by a whole rest, then G3, A3, B3, and a whole rest, and finally a G3-A3 dyad with a whole rest.

Basso

Staff for Basso. The music consists of whole rests throughout the first four measures.

Organo
e Bassi

Staff for Organo e Bassi. The music begins with a dynamic marking of *f* and a 3/4 time signature. The notes are G3, A3, B3, and a whole rest, followed by a whole rest, then G3, A3, B3, and a whole rest, and finally a G3-A3 dyad with a whole rest.

≡

Continuation of the musical score. The first staff (Corno I, II) has a measure starting with a 5 above the staff. The Violino I and II staves feature triplet patterns. The Viola staff continues with its previous pattern. The Basso staff remains empty. The Organo e Bassi staff continues with its previous pattern, including dynamic markings of *f* and *Solo*, and includes fingerings 6, 7, 6, 5, and 7.

9

6 7 p pp 5 6



14

7 f 6 6 6 7 6 6

18

6 6 6 6 6 47 6 5 3

22

p

p

p

p Solo

In - ve - ni Da - vid ser - vum me - um, o - le - o san - cto me - o

p 6 6 5 7 5 6 4 2 6

28

un - xi e - um, o - le-o san-cto me - o un - xi e - um.

6 5 6 4 2 6 6 8 7 6 5 f 6 6



34

Ma - nus e-nim me - a au - xi - li - a - bi-tur e - i, et bra - chi - um

p 6 5 - # 9 8 3 3 3

39

me - um con - for - ta

43

bit e - um,

47

con - for - ta - - - - -

6 6 5^b 8[#] 4^b7 - 6 4₂ 6 6 6 6 4^b7[#]



51

bit e - - - - - um.

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

65

o - le - o san - - cto me - o un - - xi

6

||

69

e - um. Ma - nus e - nim me - a au - xi - li - a - bi - tur e - i,

6

2 7 6 6 4 3 -

74

et bra - chi - um me - um con - for - ta - bit e - um.

6 5 6 6 6 5 6 5 6

79

In - ve - ni Da - vid ser - vum me - um,

6 5 7 7 7 7

84

o - le-o san-cto me - o un - xi e - um, o - le-o san-cto me - o un -

p

p

p

5 6 6 6 6 9 8 6 5 6 6 5 5' 6 4 6

90

- xi e - um. Ma - nus e-nim me - a au - xi - li - a - bi - tur

p

p

p

6 6 2 6 6 6 5

95

p

e - i, et bra - chi - um me - um con - for - ta -

99

- bit e - - um, con - for - ta

103

pp

5 7

≡

107

bit e - - - um,

7 6 6 5 6

119

bit e um.

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

124

p p p f p

p p p f

7 $\frac{7}{4}$ 7 f $\frac{6}{5}$

129

f

f

f

p

f

p

6 5 6 6 6 7 7 6 6

133

6 6 6 6 6 7 6 6 5 3

Chorus

137 **Vivace**

cor
1, 2

1
vl

2

vla

S
f **Tutti** *p* *f* *p*
Ve - ritas me - a et mi - se - ri - cor - di - a me - a, mi - se - ri - cor - di - a

A
f **Tutti** *p* *f* *p*
Ve - ritas me - a et mi - se - ri - cor - di - a me - a, mi - se - ri - cor - di - a

T
f **Tutti** *p* *f* *p*
Ve - ritas me - a et mi - se - ri - cor - di - a me - a, mi - se - ri - cor - di - a

B
f **Tutti** *p* *f* *p*
Ve - ritas me - a et mi - se - ri - cor - di - a me - a, mi - se - ri - cor - di - a

org
b
f **Tutti** *p* *f* *p*
6 5 7 6 5 7

141

p *f*

f

f

f

f

me - a cum i - pso et in no - mine me - o ex - al - ta - - -

f

me - a cum i - pso et in no - mine me - o ex - al - ta - - - bi -

f

me - a cum i - pso et in no - mine, in no - mine me - o ex - al - ta - -

f

me - a cum i - pso et in no - mine me - o ex - al - ta - -

f

4 6 6 # 6 6 5

145

- - bi-tur cor - nu e - ius. * Ve-ri - tas me-a

tur, ex - al - ta - bitur cornu e - ius. Ve-ri - tas me-a

- bitur, ex - al - ta - bitur cornu e - ius. Ve-ri - tas me-a

- - - bi-tur cornu e - ius. Ve-ri - tas me-a

6 6 # 6 $\frac{6}{4}$ 5 # Solo 6 # 6 $\frac{6}{4}$ 5 # Tutti # $\frac{6}{5}$

149

The musical score consists of several staves. At the top, a single staff with a treble clef and a key signature of one sharp (F#) contains a few notes, ending with a dynamic marking of *f*. Below this is a grand staff with three staves: two treble clefs and one bass clef, all in the key of F#. The piano accompaniment includes various dynamics such as *f* (forte) and *p* (piano). The vocal lines are arranged in four parts: Soprano, Alto, Tenor, and Bass. Each vocal line has lyrics underneath it. The lyrics are: "et mi - se - ri - cor - di - a me - a, mi - se - ri - cor - di - a me - a cum i - pso". The score concludes with a bass line and figured bass notation: *p* 7 #, *f* 9 8 / 4 3, *p* 47, *f*.

f

f *p* *f*

p *f* *p* *f*

p *f* *p* *f*

p *f* *p* *f*

et mi - se - ri - cor - di - a me - a, mi - se - ri - cor - di - a me - a cum i - pso

et mi - se - ri - cor - di - a me - a, mi - se - ri - cor - di - a me - a cum i - pso

et mi - se - ri - cor - di - a me - a, mi - se - ri - cor - di - a me - a cum i - pso

et mi - se - ri - cor - di - a me - a, mi - se - ri - cor - di - a me - a cum i - pso

p *f* *p* *f*

7 # 9 8 / 4 3 47 -

153

et in no - mine me - - o ex - al - ta - bi - tur, ex - al -

et in no - mine me - - o ex - al - ta - bi - tur, ex - al -

et in no - mine me - - o ex - al - ta - bi - tur, ex - al -

et in no - mine me - - o ex - al - ta - bi - tur,

2 6 6 4/2 6

156

Piano accompaniment for the first system, including treble and bass staves with chords and melodic lines.

ta - - bitur cor - nu e - ius, ex - al -

ta - - bitur cor - nu e - ius,

ta - bitur cor - nu, cor - nu e - ius, ex - al - ta - -

ex - al - ta - bi-tur cor - nu, cor - nu e - ius, ex - al - ta - - - -

Fingering line:
2 6/5 5/3 - 6 6 6/4 5/3 2

159

ta - - - - - bi-tur, cor - nu e - ius, cor - nu
 ex - al - ta - - - - - bi-tur, cor - nu e - ius, cor - nu
 - - - - - bitur, ex - al - ta - - - - - bi-tur cor - nu e - ius, cor - nu
 - bitur, ex - al - ta - - - - - bi-tur cor - nu e - ius, cor - nu

6 6 6/2 6/5 6 7 6

162

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

e - ius, in no - mine me - o ex - al - ta-bitur,
 e - ius, in no - mine me - o ex - al - ta-bitur,
 e - ius, in no - mine me - o ex - al - ta-bitur,
 e - ius, in no - mine me - o ex - al - ta-bitur,
 e - ius, in no - mine me - o ex - al - ta-bitur,

6 7 7

165

The first system of the score consists of a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written for the right and left hands, with the right hand playing a complex rhythmic pattern of eighth and sixteenth notes, and the left hand providing a steady bass line. The system concludes with a double bar line.

ex - al - ta - bitur cor-nu e - ius, cor - nu e - ius, cor - nu e - ius.

The first vocal part of the second system features a treble clef and a key signature of one sharp. The melody is simple and follows the Latin lyrics. The system ends with a double bar line.

ex - al - ta - bitur cor-nu e - ius, cor - nu e - ius, cor - nu e - ius.

The second vocal part of the second system features a treble clef and a key signature of one sharp. The melody is similar to the first part but with some rhythmic variations. The system ends with a double bar line.

ex - al - ta - bi-tur cor-nu e - ius, cor - nu e - ius, cor - nu e - ius.

The third vocal part of the second system features a treble clef and a key signature of one sharp. The melody is similar to the other parts. The system ends with a double bar line.

ex - al - ta - bi-tur cor-nu e - ius, cor - nu e - ius, cor - nu e - ius.

The fourth vocal part of the second system features a bass clef and a key signature of one sharp. The melody is similar to the other parts. The system ends with a double bar line.

The piano accompaniment for the second system continues from the first system. It features a bass clef and a key signature of one sharp. The left hand plays a steady bass line, while the right hand plays a rhythmic pattern of eighth and sixteenth notes. The system ends with a double bar line.

6 7 10 9 8 6 7 5 4 3 4 3 4 3