

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

edited by Wolfgang Esser-Skala

Full score

W Esser
S Skala
E Edition



Edition Esser-Skala · Koppl, Austria · 2024

© 2024 by Edition Esser-Skala (Selbstverlag § 2 Abs 1 Z 7 GewO 1994). This edition is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License. To view a copy of this license, visit <https://creativecommons.org/licenses/by-sa/4.0/>.

Music engraving by LilyPond 2.24.2 (<https://www.lilypond.org>) and EES Tools v2023.10.0.
Front matter typeset with Source Sans and Fredericka the Great.

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)
v2024.03.0, 2024-03-28 (c1fdea08b071df78f6b4ff9b284b127b1c818753)



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.

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. A triplet of eighth notes (G4, A4, B4) is marked with a '3' above it.

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. A triplet of eighth notes (G4, A4, B4) is marked with a '3' above it. A finger number '1' is written below the final note.

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. A triplet of eighth notes (G3, A3, B3) is marked with a '3' above it.

Basso

Staff for Basso. The music is a whole rest.

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. A triplet of eighth notes (G3, A3, B3) is marked with a '3' above it. Finger numbers 6, 5, and 7 are written below the notes.



Staff for Corno I, II in G. The music begins with a measure rest and a 3/4 time signature. The notes are G4, G4, and a whole rest.

Staff for Violino I and II. The music begins with a measure rest and a 3/4 time signature. The notes are G4, A4, B4, and a whole rest. A triplet of eighth notes (G4, A4, B4) is marked with a '3' above it. Finger numbers 1, 1, and 1 are written below the notes.

Staff for Viola. The music is a whole rest.

Staff for Organo e Bassi. The music begins with a measure rest and a 3/4 time signature. The notes are G3, A3, B3, and a whole rest. A triplet of eighth notes (G3, A3, B3) is marked with a '3' above it. Finger numbers 6, 3, 7, 3, 3, 7, 3, 6, 3, 7, 3, 6 are written below the notes.

Musical score for measures 9-13. The score is written for a grand piano with five staves. The key signature is one sharp (F#). Measure 9 begins with a treble clef staff containing a whole rest. The piano part starts with a treble clef staff featuring a triplet of eighth notes (F#, G, A) and a quarter note (B). The bass clef staff has a whole note (F#). Measure 10 continues the piano part with a triplet of eighth notes (B, C, D) and a quarter note (E). The bass clef staff has a quarter note (F#). Measure 11 features a piano dynamic marking (*p*) and a dotted quarter note (F#) in the piano part, with a triplet of eighth notes (G, A, B) and a quarter note (C) in the bass clef staff. Measure 12 has a piano dynamic marking (*p*) and a quarter note (D) in the piano part, with a triplet of eighth notes (E, F, G) and a quarter note (A) in the bass clef staff. Measure 13 has a piano dynamic marking (*p*) and a quarter note (B) in the piano part, with a triplet of eighth notes (C, D, E) and a quarter note (F) in the bass clef staff. A double bar line with repeat dots follows measure 13.

Musical score for measures 14-17. The score is written for a grand piano with five staves. The key signature is one sharp (F#). Measure 14 begins with a treble clef staff containing a whole rest. The piano part starts with a treble clef staff featuring a triplet of eighth notes (F#, G, A) and a quarter note (B). The bass clef staff has a whole note (F#). Measure 15 features a forte dynamic marking (*f*) and a quarter note (C) in the piano part, with a triplet of eighth notes (D, E, F) and a quarter note (G) in the bass clef staff. Measure 16 has a forte dynamic marking (*f*) and a quarter note (A) in the piano part, with a triplet of eighth notes (B, C, D) and a quarter note (E) in the bass clef staff. Measure 17 has a forte dynamic marking (*f*) and a quarter note (F) in the piano part, with a triplet of eighth notes (G, A, B) and a quarter note (C) in the bass clef staff. The score concludes with a double bar line and a 6/4 time signature.

18

6 6 6 6 6 47 6 5 3

=

22

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 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 8 # 47 - 6 4 2 6 6 6 6 47 #



51

bit e - - - um.

6 4 5 # f 6 5 - # 7 # 6

56

5 6 6 4, - 6 4, 6, 6 6 6 6 b7 #, 6 5 #

60

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

p 6 6 4, # 6 5, 7 #, - 6 5, 7

65

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

6 6

69

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

2 7 6 6 4 3 -

74

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

p *f* *f* *f* *f*

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

79

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

p *f* *p* *f* *p* *f*

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

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

111

con - for - ta - bit, con - for -

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

115

ta

6

119

bit e um.

6 6 6 5 4 3 f

124

bit e um.

7 p 7 f 6 5

129

f

f

f

p

f

p 6/4

5

f 6 6 6 7

7 6 6

133

f

f

f

6

6 6 6 6 7

6 6 5/4 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 6 5 *Solo* 6 # 6 6 5 *Tutti* # 6 5

149

The musical score consists of several systems. The first system shows the piano introduction with a forte (*f*) chord. The second system contains the piano accompaniment for the first four measures, with dynamics *f*, *p*, and *f*. The third system contains the vocal lines for four voices (Soprano, Alto, Tenor, Bass) with the lyrics: "et mi - se - ri - cor - di - a me - a, mi - se - ri - cor - di - a me - a cum i - pso". The dynamics for the vocal lines are *p*, *f*, *p*, and *f* respectively. The fourth system contains the piano accompaniment for the next four measures, with dynamics *p*, *f*, *p*, and *f*. The fifth system contains the vocal lines for the next four measures, with the same lyrics and dynamics as the previous system. The sixth system contains the piano accompaniment for the final four measures, with dynamics *p*, *f*, *p*, and *f*. At the bottom of the page, there are guitar chord diagrams: a 7th chord with a sharp sign, a 9/8 chord over a 4/3 chord, and a 47th chord.

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*

p *f* *p* *f*

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

The musical score consists of several staves. At the top, there is a piano accompaniment section with a treble clef and a key signature of one sharp (F#). This is followed by a grand staff (treble and bass clefs) for piano accompaniment. Below this are four vocal staves, two in treble clef and two in bass clef, all in the same key signature. The lyrics are written below the vocal staves. The lyrics are: "ta - bitur cor - nu e - ius, ex - al - ta - bitur cor - nu, cor - nu e - ius, ex - al - ta - bitur cor - nu, cor - nu e - ius, ex - al - ta -". There are asterisks above some notes in the piano accompaniment and the bass vocal line. At the bottom, there are fingering numbers: 2, 6/5, 5/3, -, 6 6 6 5, 4 3, 2.

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

2 6/5 5/3 - 6 6 6 5 4 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

The musical score for page 162 consists of several parts:

- Piano Accompaniment:** The top two staves (treble clef) feature a melodic line with trills and a rhythmic accompaniment in the left hand (bass clef) consisting of eighth-note patterns.
- Vocal Parts:** Below the piano accompaniment, there are four vocal staves (treble and bass clefs). Each staff contains the Latin lyrics: "e - ius, in no - mine me - o ex - al - ta-bitur,".
- Figured Bass:** At the bottom of the page, there are two rows of figured bass notation:
 - Row 1: 6 - 5, 6, 7
 - Row 2: 4 - 3, 7

165

The first system of the score (measures 165-168) features a vocal line and piano accompaniment. The piano part includes a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. Trills (tr) are marked above the vocal line in measures 166 and 167.

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

The first vocal part (Soprano) has the lyrics: ex - al - ta - bitur cor-nu e - ius, cor - nu e - ius, cor - nu e - ius.

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

The second vocal part (Alto) has the lyrics: ex - al - ta - bitur cor-nu e - ius, cor - nu e - ius, cor - nu e - ius.

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

The third vocal part (Tenor) has the lyrics: ex - al - ta - bi-tur cor-nu e - ius, cor - nu e - ius, cor - nu e - ius.

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

The fourth vocal part (Bass) has the lyrics: ex - al - ta - bi-tur cor-nu e - ius, cor - nu e - ius, cor - nu e - ius.

The piano accompaniment for the second system (measures 169-172) continues with the same instrumental parts as the first system. Fingering numbers are provided below the bass line: 6, 7, 4, 3, 4, 3.