

Haydn.

Proprium missæ.

Johann Michael

Haydn

Quicumque manducaverit

Offertorium (De Venerabili Sacramento)

MH 259

S, A, T, B (solo), S, A, T, B (coro), 2 cor (G), 2 clno (C), timp (C-G), 2 vl, 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
clno	clarion
cor	horn
org	organ
S	soprano
T	tenor
timp	timpani
vl	violin

Sources

B1	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	B 110
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	unknown
	<i>RISM ID</i>	600038070
	<i>License</i>	public domain
	<i>URL</i>	https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/755.html
C1	<i>Library</i>	D-NATk
	<i>Shelfmark</i>	NA/SP (H-67)
	<i>Category</i>	print
	<i>Date</i>	1826
	<i>RISM ID</i>	455039990
	<i>License</i>	public domain
	<i>URL</i>	https://mirador.acdh.oeaw.ac.at/musikarchivspitz/D-NATk_H67/
D1	<i>Library</i>	F-Pn
	<i>Shelfmark</i>	D-5669 (2)
	<i>Category</i>	manuscript not used for this edition
	<i>Date</i>	1820–1840
	<i>RISM ID</i>	840026339
	<i>License</i>	custom (free for non-commercial purposes)
	<i>URL</i>	https://gallica.bnf.fr/ark:/12148/btv1b100729500

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>
–	–	cor 1, 2 only in B1 ; clno 1, 2 and timp only in C1
9	vl 1	8th note in B1 : f'32
11	vl 1	14th/15th ♪ in B1 : d"16–d"16
11	vl 2	5th ♪ in B1 : g'16
27	vl 1	1st ♪ in B1 : f'8–g'8
44	vl 1, 2	grace note missing in B1
100	S	2nd ♪ in B1 : a'8.–a'16
101	timp	1st ♪ in C1 : ♪
101	vl 2	grace note missing in B1
102	vl 2	grace note missing in B1
106	A	1st ♪ in B1 : d'8–e'16–f#16–f#4
112	vl 2	4th note in B1 : d'16.
119	–	fermata only in C1
119	vl 1	2nd ♪ in B1 : g"8

Lyrics

Quicumque manducaverit panem hunc,
vel biberit calicem Domini indigne,
reus erit corporis et sanguinis Domini.
(1 Corinthians 11:27)

259 Quicumque manducaverit

Allegro moderato

Corno I, II
in G



Clarino I, II
in C

Timpani
in C-G

I
Violino

II

Soprano

Alto

Tenore

Basso

Organo
e Bassi

The musical score is arranged in a system with the following parts from top to bottom: Corno I, II in G; Clarino I, II in C; Timpani in C-G; Violino I and II; Soprano, Alto, Tenore, and Basso vocal parts; and Organo e Bassi. The tempo is marked 'Allegro moderato'. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The organ and bass part begins with a 'Solo' section marked 'f' (forte). The organ part includes figured bass notation: (6) 7 6 5 6 6 6 6 6 6 6.

This musical score is divided into two systems. The first system consists of four staves: a grand staff (treble and bass clefs) for piano and two staves for guitar. The piano part features a complex melodic line with trills and slurs, while the guitar part has sparse accompaniment. The second system consists of five staves: a grand staff for piano and three staves for guitar. The piano part continues with similar melodic patterns, and the guitar part includes a bass line with fret numbers (6, 5, 9/4, 8/3, 6, 6, 5) written below the notes.

7

The image shows a musical score for guitar, consisting of a grand staff and a separate bass line. The grand staff includes a treble clef and a bass clef. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The score is divided into three measures. The first measure contains a treble clef staff with a whole rest and a bass clef staff with a whole rest. The second measure contains a treble clef staff with a complex melodic line and a bass clef staff with a rhythmic accompaniment. The third measure contains a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. A small asterisk is placed above the final note of the treble staff in the third measure. Below the grand staff, there is a separate bass line with a bass clef and a key signature of two flats. It contains a melodic line with a rhythmic accompaniment. Fret numbers are indicated below the bass line: 7, 6, 6#4, and a bar line.

10

The musical score consists of several staves. The top two staves are for a vocal line, with the first staff in treble clef and the second in bass clef. The piano accompaniment is shown in the middle, with a treble clef staff and a bass clef staff. The piano part features a complex rhythmic pattern with sixteenth notes and slurs. The bass line is shown at the bottom, with fret numbers and a 6/4 time signature.

6/5 7# 5 6/4 b 6/4 5#

13

p

f *p* *f*

f *p* *f*

6 # 6

16

f

p

p Solo

Qui - cun - que, qui - cun - que man - du - ca -

p

[6 # 6 | 6 5 #]

20

- verit pa-nem hunc, vel bi-berit ca-licem Do-mini, vel bi-berit ca-li-cem Do-mini in-

6 6 # 5 6 7 6 $\left[\begin{smallmatrix} 9 & 8 \\ 4 & 3 \end{smallmatrix} \right]$ 7 6 5

24

The first system of music consists of five staves. The top two staves are vocal staves (treble clef), and the bottom three staves are piano accompaniment (treble and bass clefs). The piano part features a rhythmic pattern of eighth notes and quarter notes, with dynamic markings *f* and *p*.

The second system of music consists of two staves for piano accompaniment. The right hand plays a melodic line with dynamic markings *f* and *p*, and a fermata over the final note. The left hand plays a rhythmic accompaniment.

di - gne, in - di - gne, re - us e - rit cor - poris et san - guinis

The third system of music consists of five staves. The top staff is a vocal staff with the lyrics "di - gne, in - di - gne, re - us e - rit cor - poris et san - guinis". The bottom four staves are piano accompaniment. The piano part continues with the same rhythmic pattern as the first system.

The fourth system of music consists of two staves for piano accompaniment. The right hand has a melodic line with a fermata, and the left hand has a rhythmic accompaniment.

The fifth system of music consists of two staves for piano accompaniment. Below the staves are chord symbols: b6 [b5], [4 3], b6 [b5], [4 3] b6 , [b], b7 , $\frac{6}{4}$, $\frac{5}{3}$, $\frac{4}{2}$.

29

Empty musical staves for vocal and piano accompaniment.

Piano accompaniment for the first system, featuring a treble and bass clef with various musical notations including dynamics and trills.

Do - - mini, Do - - mi-ni. Quicun - que mandu-ca - ve-rit pa - - nem

Quicun - que mandu-ca-verit pa - - - nem

Quicun - que mandu-ca - ve-rit pa - - nem

Quicun - que mandu-ca - ve-rit pa - - nem

7 7 6 5 f Tutti 6 7 6 6 6 6 5

33

f

f

[tr]

p

p

hunc, qui-cun - que vel bi - be - rit ca - li - cem Do - mi - ni in - di - gne, in - di -

hunc, qui - cun - que vel bi - be - rit ca - - li - cem Do - mi - ni in - di - gne, in - di -

hunc, qui-cun-que vel bi - be - rit ca - li - cem Do - mi - ni in - di - gne, in - di -

hunc, qui-cun - que vel bi - be - rit ca - li - cem Do - mi - ni in - di - gne, in - di -

5 45 6 5 6 6 6 6 6 - b5 *p* tasto solo

3 4 4

37

g
ne, re - us e - rit cor - po - ris et san - guinis Do - mi - ni,

a
gne, re - us e - rit cor - po - ris et sanguinis Do - mini,

t
gne, re - us e - rit cor - po - ris et san - gui - nis Do - mini,

b
gne, re - us e - rit cor - po - ris et sanguinis Do - mini,

f 6 [6/5] 6 [6/5] b6 6 b5 [6/5] 6/5

41

f

f

re - us e - rit cor - po - ris et san - gui -

re - us e - rit cor - po - ris et san - guinis,

re - us e - rit, re - us e - rit cor - po - ris, re - us e - rit san - gui -

re - us e - rit, re - us e - rit cor - po - ris, re - us e - rit san - gui -

6 6 6 $\begin{bmatrix} 6 \\ 5 \\ 4 \end{bmatrix}$ $\flat 6$ 6 6 6 $\begin{bmatrix} \sharp 5 \\ \flat \end{bmatrix}$ 6 $\begin{bmatrix} 6 \\ 5 \\ 4 \end{bmatrix}$ 6 $\begin{bmatrix} 6 \\ 5 \\ 4 \end{bmatrix}$

45

nis, et sangui-nis Do - - mini.

cor - po-ris et sanguinis Do - mi-ni.

nis, et san - guinis Do - mi-ni.

nis, re - us cor - po-ris et sanguinis Do - mini.

Solo

6
5
[b]

[6 6]

6
5

9
5
#

8
-

[6] 7 6 5
4 # 6

49

The musical score is divided into two main systems. The first system (measures 49-51) includes a grand staff with piano accompaniment and a single bass line. The piano part features a complex melodic line with trills and a bass line with a steady eighth-note pattern. The guitar part is mostly rests with some chordal activity in the second measure. The second system (measures 52-54) consists of five staves, all of which are empty, indicating that the guitar part is silent for these measures.

6 [2] 6 [2] 6 [2] 6 [2] 6 [2] 6 [2] 5 [1] 19 8 4 3 [6] [5]

52

P Solo
Qui -

[6]
5
4

[6] 46 45
5 5 #

55

cunque, quicunque man - du - ca - - verit pa - nem hunc, vel, vel bi -

p [45] # 6 46 [45] # [4 4/2] 3 [6 46 6 4 6]

59

59

poco f *p* *poco f*

P Solo
In - di - gne, in -
- berit ca - licem in - di - gne, in -

P Solo
Ca - licem Do - mini, ca - licem Do - mini.

P Solo
Ca - licem Do - mini, ca - licem Do - mini.

[6 6 ♭] [5 —] 6 5 4 4 7 6 5 9 8 [5 4 3] 4 3

63

The first system consists of four staves. The top two staves are vocal staves (treble and bass clefs) containing whole rests. The bottom two staves are piano accompaniment (treble and bass clefs) with a key signature of two flats and a common time signature. The piano part begins with a piano (*p*) dynamic marking and features a rhythmic pattern of eighth notes.

The second system continues the piano accompaniment from the first system, maintaining the same key signature and dynamic markings.

di - gne.

di - gne.

The third system features two vocal staves. The top staff is in treble clef and the bottom staff is in bass clef. Both contain the lyrics "di - gne." with a fermata over the final note. The piano accompaniment continues in the background.

Quicun - que man - du - ca-verit pa - nem hunc, quicun - que vel bi - berit

Quicun - que man - du - ca-verit pa - nem hunc, quicun - que vel bi - berit

The fourth system features two vocal staves with the lyrics "Quicun - que man - du - ca-verit pa - nem hunc, quicun - que vel bi - berit". The piano accompaniment continues with a complex rhythmic pattern.

The fifth system continues the piano accompaniment, ending with a bass clef and a key signature of two flats. Fingering numbers (7, 6, 5) are indicated below the notes.

67

Vel man - du-ca - verit qui - cunque, vel bi - berit in - di - gne,

Vel man - du-ca - verit qui - cunque, vel bi - berit ca - licem Domini,

ca - licem Do - mini, pa - nem hunc, in -

ca - licem Do - mini, pa - nem hunc, quicumque,

6 5 7 - - 9/4 6 6 #

71

f

f

f

f

qui-cun-que,

di - gne, *f* Tutti re - us e - rit

f Tutti re - us e - rit cor - po-ris et san - guinis,

f Tutti

6

74

re - us e - rit cor - po-ris et san - guinis, cor - po-ris et san - guinis

f Tutti

re - us e - rit cor - po-ris et san - guinis

cor - po-ris et san - guinis, qui - cun-que in - di - gne bi - be - rit ca - li-cem

qui - cun-que in - di - gne man - du - ca - ve-rit, vel bi - be-rit ca - li - cem

77

The first system of music consists of a vocal line and piano accompaniment. The vocal line has four measures with notes and rests. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes with a sharp sign in the second measure.

The second system shows the piano accompaniment for the vocal line. It continues the rhythmic pattern from the first system, with a sharp sign in the second measure.

Do - mi - ni, cor - po - ris et san - gui - nis, re - us cor - poris et sanguinis Do - mi -

The third system contains the vocal line with the lyrics: "Do - mi - ni, cor - po - ris et san - gui - nis, re - us cor - poris et sanguinis Do - mi -".

Do - mi - ni, cor - po - ris et san - gui - nis, et san - guinis Do - mi -

The fourth system contains the vocal line with the lyrics: "Do - mi - ni, cor - po - ris et san - gui - nis, et san - guinis Do - mi -".

Do - mi - ni, re - us e - rit cor - po - ris, re - us e - rit san - guinis, re - us cor - poris et sanguinis Do - mi -

The fifth system contains the vocal line with the lyrics: "Do - mi - ni, re - us e - rit cor - po - ris, re - us e - rit san - guinis, re - us cor - poris et sanguinis Do - mi -".

Do - mi - ni, re - us e - rit cor - po - ris, re - us e - rit san - gui - nis, re - us cor - poris et sanguinis Do - mi -

The sixth system contains the vocal line with the lyrics: "Do - mi - ni, re - us e - rit cor - po - ris, re - us e - rit san - gui - nis, re - us cor - poris et sanguinis Do - mi -".

The sixth system shows the piano accompaniment for the vocal line. It includes fingering numbers (6, 5) and a sharp sign in the first measure.

81

p Solo

ni. Qui - cun -

ni.

ni.

ni.

ni.

Solo

[6 7] 6 5 6 6 6 6 6 6 6 5 9 8 3

p

85

- que man - du-ca - ve - rit, qui-cun - que man - du-ca - ve - rit, vel

p Solo
Vel pa - nem hunc, vel pa - nem hunc, vel

p Solo
In - di - gne, in - di - gne

p Solo
In - di - gne, in -

[b6] #4 3 b6 b4 2 # 7 6 b4 b b6 b4 2

89

Musical notation for the first system, including vocal staves and piano accompaniment. The piano part features a dynamic marking of *f* (forte).

Musical notation for the second system, including vocal staves and piano accompaniment. The piano part features a dynamic marking of *f* (forte).

Musical notation for the third system, including vocal staves and piano accompaniment. The piano part features a dynamic marking of *f Tutti* (forte tutti).

bi - be - rit ca - li - cem Do - mi - ni in - di - gne, in - di - gne, qui -

Musical notation for the fourth system, including vocal staves and piano accompaniment. The piano part features a dynamic marking of *f Tutti* (forte tutti).

bi - be - rit ca - li - cem Do - mi - ni in - di - gne, in - di - gne, qui -

Musical notation for the fifth system, including vocal staves and piano accompaniment. The piano part features a dynamic marking of *f Tutti* (forte tutti).

ca - li - cem Do - mi - ni in - di - gne, in - di - gne, qui -

Musical notation for the sixth system, including vocal staves and piano accompaniment. The piano part features a dynamic marking of *f Tutti* (forte tutti).

di - gne ca - li - cem Do - mi - ni in - di - gne, in - di - gne, qui -

Musical notation for the seventh system, including piano accompaniment. The piano part features a dynamic marking of *f Tutti* (forte tutti).

b7 6 6 7 # 6 5 f Tutti

93

cun-que man-du-ca - ve-rit pa - nem hunc, qui - cun - que vel bi - be-rit

cun-que man-du-ca - ve-rit pa - nem hunc, qui - cun - que vel bi - be-rit

cun-que man-du-ca - ve-rit pa - nem hunc, qui - cun - que vel bi - be-rit

cun-que man-du-ca - ve-rit pa - nem hunc, qui - cun - que vel bi - be-rit

6
5

7

96

The first system of music consists of three staves. The top staff is a vocal line with a whole rest in the first two measures and a half note chord in the third measure, marked with a forte 'f' dynamic. The middle staff is a piano accompaniment line with a quarter rest in the first two measures and a quarter note chord in the third measure. The bottom staff is a bass line with a quarter note in the first measure, a quarter rest in the second, and a quarter note in the third.

The second system shows the piano accompaniment for the vocal line. It features a complex texture with sixteenth-note runs in both the right and left hands, creating a rhythmic and melodic accompaniment.

The third system contains four vocal staves and a piano accompaniment line. Each vocal staff has the lyrics: "ca - li - cem, ca - li - cem Do - mi - ni in - di - - gne,". The piano accompaniment line at the bottom includes figured bass notation: 7, 6, 6, [6], and [7] #.

99

First system of the musical score, starting at measure 99. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The piano part includes a bass line and a right-hand part with chords and arpeggios. A fermata is present over the second measure of the vocal line.

Second system of the piano accompaniment, continuing from the first system. It features a complex right-hand part with many sixteenth notes and a more rhythmic left-hand part. A fermata is present over the second measure of the right-hand part.

re - us e - rit cor - poris et san - guinis Do - mi - ni, re - us cor - po - ris et san - gui - nis,

Vocal line for the second system, corresponding to the lyrics above. It features a melodic line with a fermata over the second measure.

re - us e - rit cor - poris et san - guinis Do - mini, cor - po - ris et san - gui -

Vocal line for the third system, corresponding to the lyrics above. It continues the melodic line from the previous system.

re - us e - rit cor - poris et san - guinis Do - mi - ni, re - us e - rit cor - po - ris, re - us e - rit san - gui - nis, re - us

Vocal line for the fourth system, corresponding to the lyrics above. It continues the melodic line.

re - us e - rit cor - poris et san - guinis Do - mini, re - us e - rit cor - po - ris, re - us e - rit san - gui - nis, re - us

Vocal line for the fifth system, corresponding to the lyrics above. It continues the melodic line.

Fifth system of the piano accompaniment, corresponding to the lyrics above. It features a bass line with figured bass notation: 3, 6/4, 6/5, 6/4, 5/#, b, b, 6/[b5], [6/5].

103

et san - guinis Do-mi - ni. Quicumque mandu - ca - ve - rit, qui-cun-que vel bi - be - rit in - di -

nis, et san-guinis Do-mi - ni. Pa - nem hunc, vel ca - li - cem in - di -

cor - po - ris et san-guinis Do-mi - ni. Vel mandu - caverit, vel biberit in - di -

cor - po - ris et san-guinis Do-mi - ni. Qui - que, qui - un-que in - di -

6 6 6 6 6 6

107

gne, in-di - gne, re - us e - rit cor-poris, re - us e - rit, re - us

gne, in-di - gne, re - us e - rit, re - us e - rit, re - us

gne, in-di - gne, re - us e - rit, re - us e - rit, re - us

gne, in-di - gne, re - us et sanguinis e - rit, re - us, re - us

p tasto solo *f*

6 6 # 6 7 5 6 6 6 6 6 6 6 6 6

5 5 5 b # 3 4 5 [5] 5 b6 [5] 6

111

First system of musical notation. It features a vocal staff with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The piano part includes a dynamic marking *f* (forte) in the second measure.

Second system of musical notation, continuing the piano accompaniment. It includes dynamic markings *p* (piano) in the third and fourth measures. A small asterisk symbol is present in the bass line of the third measure.

Vocal line with lyrics: e - rit cor - po - ris et san - gui - nis Do - mi - ni.

Vocal line with lyrics: e - rit et cor-po-ris et sangui nis, et san - guinis Do - mi - ni.

Vocal line with lyrics: e - rit et cor-po-ris et sangui nis, et san-gui nis Do - mi - ni.

Vocal line with lyrics: e - rit et cor-po-ris et sangui nis, et san-gui - nis Do - mi - ni.

Piano accompaniment for the third system, including figured bass notation below the staff. The figures are: 6 [5], 6 5, b6, b6 [b5], 6, [6] 5, 6 5, #6 5, 6 5, #, p Solo, 6.

114

Empty musical staves for vocal and piano accompaniment.

Piano accompaniment featuring trills (tr) in both hands, consisting of eighth-note patterns in a B-flat major key.

p Solo

Qui - cun - que vel man-du - ca - ve-rit, vel _____ bi - be-rit in -

Vocal line for the first voice part, starting with a piano solo.

p Solo

Vel man-du - ca - ve - rit, vel, vel bi - be - rit

Vocal line for the second voice part, starting with a piano solo.

p Solo

Qui - cun - que vel man-du - ca - ve-rit, vel _____ bi - be-rit

Vocal line for the third voice part, starting with a piano solo.

Pa - nem hunc vel _____ ca - li - cem

Vocal line for the fourth voice part.

Bass line accompaniment.

[6] [b9] 7 6 [6] [6] b9 7 6 6 [6] b9 7 6 5

- 4 4 # - 4 3

117

p

p

f

f

f

f Tutti

di - gne, qui - cunque, qui - cunque re - us e - rit

f Tutti

qui - cunque, qui - cunque re - us e - rit

f Tutti

in - di - gne, qui - cunque, qui - cunque re - us e - rit

f Tutti

Do - mi - ni, in - digne, qui - cunque, qui - cunque re - us e - rit

6 # 6 # *f* 2 6 # * 6 [5] 6 6 6 5

121

f

f

f

tr

cor - po-ris et san - gui-nis Do - - mi - ni.

et corpo-ris et sanguinis, et san - gui-nis Do - - mi - ni.

et corpo-ris et sanguinis, et san - gui-nis Do - - mi - ni.

et corpo-ris et sanguinis, et san - gui-nis Do - - mi - ni.

6 6^b [b5] 6 6 5 b 6 5 [6] 7 6 [-] 6 4 5 - #