

# Haydn.

# Proprium missæ.

Johann Michael

**Haydn**

**Canta Ierusalem**

Offertorium (Dedicatio Ecclesiæ)

MH 269

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

*Full score*

**mus**sser  
kala  
**E**dition



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  |
| cor | horn    |
| ob  | oboe    |
| org | organ   |
| S   | soprano |
| T   | tenor   |
| vl  | violin  |
| vla | viola   |

## Sources


|           |                  |   |
|-----------|------------------|---|
| <b>B1</b> | <i>Library</i>   | A-Ed  |
|           | <i>Shelfmark</i> | B 227   |
|           | <i>Category</i>  | manuscript copy (principal source)  |
|           | <i>Date</i>      | unknown   |
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|           | <i>URL</i>       | <a href="https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/82.html">https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/82.html</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:

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| <i>Bar</i> | <i>Staff</i> | <i>Description</i>  |
|------------|--------------|---|
| 42         | S            | grace note missing in <b>B1</b>   |
| 55         | T            | 2nd  in <b>B1</b> : c#16 |

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| <i>Bar</i> | <i>Staff</i> | <i>Description</i>       |
|------------|--------------|--------------------------|
| 62         | S            | grace note missing in B1 |

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## Lyrics

Canta Ierusalem regia civitas,  
et grato Dominum carmine praedica  
priscis eripientem templa ruinis.

Supplevit Dominus germinibus novis,  
quotquot de veteri stemata vitium  
mors astuta gementes messuit uvas.

Ad vocem Domini magnificentius  
et priscus reterum ex ruderibus nova  
templum condecoratum arte resurgit.

Quam pulchro radiant atria lumine  
picturis renitent multimodis fora  
et sanctus venientes occupat horror.



This musical score is for a piano and bass. It features a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The score is divided into two systems. The first system contains five staves: two grand piano staves, a single treble clef staff, another grand piano staff, and a bass clef staff. The second system contains four staves: three grand piano staves and one bass clef staff. Dynamics include piano (p), forte (f), and piano fortissimo (p<sub>3</sub>). Fingerings are indicated with numbers 1-5 and 3. A trill (tr) is marked in the second grand piano staff of the first system. The bass clef staff in the first system includes a fingering line: p 6 6 6 5 f 6 6 5 6 6 5.

Can - ta\_ Ie - ru - salem re - gi-a ci - vitas,

Can - ta\_ Ie - ru - salem re - gi-a ci - vitas,

6 6 1 1 p 3 4 5 6 5 - 3

et gra - to Do - minum car - mine prae - di - ca pri - scis e - ri - pi - en - tem

et gra - to Do - minum car - mine prae - di - ca pri - scis e - ri - pi - en - tem



12

tem - pla ru - i - nis, pri - scis e - ri - pi - en - tem tem - pla ru - i - nis.

tem - pla ru - i - nis, pri - scis e - ri - pi - en - tem tem - pla ru - i - nis.

♭7                    - 8                    1 1 1 1 1 2 6 6                    6 6 5 8                    f

[3]

15

Can - ta Ie - ru - salem re - gi-a ci - vitas, et gra - to Do - minum

Can - ta Ie - ru - salem re - gi-a ci - vitas, et gra - to Do - minum

Can - ta Ie - ru - salem re - gi-a ci - vitas, et gra - to Do - minum

Can - ta Ie - ru - salem re - gi-a ci - vitas, et gra - to Do - minum

Tutti

3 4 5 6 5 - 3 6 5 6

18

car - mine prae - di - ca pri - scis e - ri - pi - en - tem tem - pla ru - i - nis,

car - mine prae - di - ca pri - scis e - ri - pi - en - tem tem - pla ru - i - nis,

car - mine prae - di - ca pri - scis e - ri - pi - en - tem tem - pla ru - i - nis,

car - mine prae - di - ca pri - scis e - ri - pi - en - tem tem - pla ru - i - nis,

6 5 7 8 7 8

4 [3] # -

21

priscis e-ri-pi - entem tem - pla rui - nis.

priscis e-ri-pi - en - tem\_ templa rui - nis.

priscis e-ri-pi - en - tem\_ tem-pla rui - nis.

pri - scis e - ri - pientem tem-pla ru-i - nis.

1 1 1 1 1 2 6 6 6 6  $\frac{6}{4}$   $\frac{7}{5}$  Solo 6 6 6 5

24

*p* Solo

Sup-ple - vit Dominus ger - mi - nibus no - vis, ger - mi - ni - bus no - vis,

*P* Solo

Sup-ple - vit Dominus ger - mi - nibus no - vis, ger - mi - ni - bus no - vis,

6 6 1 1 p 6 5 6 - 9 [8] 6 6 7 9 [8] - #  
5 [3] 4 3 5 - 4 5 # 4 3 - #

28

pp

pp

p

p

p

ten.

quot - quot de ve - te-ri, de ve - te-ri ste-ma - ta vi - ti-um mors a -

quot - quot de ve - te-ri, de ve - te-ri ste-ma - ta vi - ti-um mors a - stu - ta ge -

p

5 7 9 [8] 6 6 4 #

# - 3

31

stu - ta ge - mentes mes-su-it u - vas, quot - quot de ve - te-ri ste - mata vi - tium mors a -  
 mentes mes-su-it, mes - su-it u - vas, quotquot de ve - te-ri ste - mata vi - tium mors a -

♭ 6 ♭ # ♭ # [♭] 6 5  
 2

34

*f*  
 stu-ta ge-men-tes mes-su-it u-vas. Can-ta Ie-ru-salem  
*f* Tutti  
 stu-ta ge-men-tes mes-su-it u-vas. Can-ta Ie-ru-salem  
*f* Tutti  
 Can-ta Ie-ru-  
*f* Tutti  
 Can-ta Ie-ru-salem

6 5  
 4 [3]  
 6 6 5  
 4 # 8 *f* 2 6 5 Tutti 3 4 5  
 2 3



37

re - gi-a ci - vitas et gra - to Do - minum car - mine prae - di-ca

re - gi-a ci - vitas et gra - to Do - minum car - mine prae - di-ca

- salem re - gi-a ci - vitas et gra - to Do - minum car - mine prae - di-ca

re - gi-a ci - vitas et gra - to Do - minum car - mine prae - di-ca

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

40

pri - scis e - ri - pi - en - tem      tem - pla    ru - i - nis,      pri - scis e - ri - pi - en - tem    tem -  
 pri - scis e - ri - pi - en - tem      tem - pla    ru - i - nis,      pri - scis e - ri - pi - en - tem -  
 pri - scis e - ri - pi - en - tem      tem - pla    ru - i - nis,      pri - scis e - ri - pi - en - tem -  
 pri - scis e - ri - pi - en - tem      tem - pla    ru - i - nis,      pri - scis e - ri - pi - en - tem

7                      - 8                      17                      - 8                      1 1 1 1 1 2 6 6

43

- pla ru-i - nis.

tem - pla ru-i - nis.

tem - pla ru-i - nis.

tem - pla ru-i - nis.

6 6 4 5 Solo 6 5 6 6 5

45

*p*

*p*

*p*

*p*

*p*

*p*

*p* Solo

Ad vo - cem Do - mi - ni

*p* Solo

Ad vo - cem Do - mi - ni

6 6 6 6 # 7 8  
5 5 5 5 2 2 [3]

47

ma - gni - fi - cen - ti - us et pri - scis re - te - rum ru -

ma - gni - fi - cen - ti - us et pri - scis re - te - rum ru -

7  
2

8  
[3]

6  
5

6  
4

7

49

*f* *p*

*f* *p*

*f* *f*

*f* *p* *cresc.*

*f* *p* *cresc.*

*f* *p* *cresc.*

de - ri-bus no - va tem - plum con - de - co -

de - ri-bus no - va tem - plum con - de - co -

*f* *p* *cresc.*

9 5 7 # 6 6 6

51

ra - tum ar - te re - sur - git, ar - - te re - sur - git, ex ru -

ra - tum ar - te re - sur - git, ar - - te re - sur - git, ex ru -

6  $\frac{f}{\frac{4}{3}}$  6  $\frac{p}{6}$  -  $\frac{6}{4}$  [5] # 6

53

de - ri - bus ma - gni - fi - cen - ti - us no - va tem - plum con - de - co - ra - tum ar -

de - ri - bus ma - gni - fi - cen - ti - us no - va tem - plum con - de - co - ra - tum ar -



55

- 6 4 [5] f 46 7 Tutti 3 4 5 2 3

57

re - - gi - a ci - vi - tas, et gra - to Do - - mi - num

re - - gi - a ci - vi - tas, et gra - to Do - - mi - num

- sa - lem re - gi - a ci - vi - tas, et gra - to Do - - mi - num

re - - gi - a ci - vi - tas, et gra - to Do - - mi - num

6 5 3 6 6 5 6

4 [3] - ]

59

Two staves of piano introduction in A major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with similar rhythmic patterns.

A single staff of piano accompaniment in A major, consisting of a series of chords and dyads that support the vocal melody.

Two staves of piano introduction for measures 61-62. The right hand contains a complex texture of triplets and sixteenth notes, while the left hand continues with a steady accompaniment.

First vocal line for measure 61: car - - mi - ne prae - di - ca pri - scis e - ri - pi - en - tem

Second vocal line for measure 62: car - - mi - ne prae - di - ca pri - scis e - ri - pi - en - tem

Third vocal line for measure 63: car - - mi - ne prae - di - ca pri - scis e - ri - pi - en - tem

Fourth vocal line for measure 64: car - - mi - ne prae - di - ca pri - scis e - ri - pi - en - tem

Two staves of piano accompaniment for measures 61-64. The right hand features a melodic line with triplets and sixteenth notes, while the left hand provides a harmonic accompaniment. Measure numbers 6, 5, 7, and 8 are indicated below the staff.

61

tem - pla ru - i - nis, pri - scis e - ri - pi - en - tem -

tem - pla ru - i - nis, pri - scis e - ri - pi - en - tem

tem - pla ru - i - nis, pri - scis e - ri - pi - en - tem

tem - pla ru - i - nis, pri - scis e - ri - pi - en - tem

47 - 8 1 1 1 1 1 2 6 6

63

- pla ru - i - nis.  
 tem - pla ru - i - nis.  
 tem - pla ru - i - nis.  
 tem - pla ru - i - nis.

6 6 7  
 4 4 5  
 p Solo 6 4 7 f

65

*P* Solo

Quam pul-chro ra - diant a - tri-a lu - mi-ne, pi-ctu - ris re-nitent mul-

*P* Solo

Quam pul-chro ra - diant a - tri-a lu - mi-ne, pi-ctu - ris re-nitent mul-

68

*f*

*f*

*f*

- ti-modis fo - ra, pi-ctu - ris re-nitent mul - ti - modis fo - ra, et

ti - modis fo - ra, pi-ctu - ris re-nitent mul - ti - modis fo - ra, et

*f*

8 7 / 6 [5]      5 3      6 7 / 4 5      6 7 / 4 [5]      - 8 - ]

71

san - ctus ve - ni - en - tes, san - ctus oc - cu - pat hor - ror, et

san - ctus ve - ni - en - tes, san - ctus oc - cu - pat hor - ror, et

p  
6 5  
9 8 3 4 6 6 6 6 5 3  
tasto solo



73

san - - ctus ve - - ni - en - tes oc - cu-pat hor -

san - - ctus ve - - ni - en - tes oc - cu-pat hor -

7 6 5 #7  
[5] 4 - [3]

75

ror, oc - cu-pat, oc - - cu-pat hor - ror.

ror, oc - cu-pat, oc - - cu-pat hor - ror.

6 7 5 9/4 [8] 6 6/4 [7] f 6 6

77

Two staves of piano introduction in A major, starting with a treble clef. The music features a melodic line in the right hand and a supporting line in the left hand.

Two staves of piano accompaniment in A major, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Four staves of piano introduction in A major, featuring a complex texture with sixteenth-note runs in both hands.

*f* Tutti

First vocal line in A major, starting with a treble clef. The lyrics are: Can - ta - Ie - ru - sa-lem re - gi - a ci - vi-tas,

*f* Tutti

Second vocal line in A major, starting with a treble clef. The lyrics are: Can - ta - Ie - ru - sa-lem re - gi - a ci - vi-tas,

*f* Tutti

Third vocal line in A major, starting with a treble clef. The lyrics are: Can - ta Ie - ru - sa-lem re - gi - a ci - vi-tas,

*f* Tutti

Fourth vocal line in A major, starting with a bass clef. The lyrics are: Can - ta Ie - ru - sa-lem re - gi - a ci - vi-tas,

Tutti

Two staves of piano accompaniment in A major, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

3 4/2 5/3 6/4 7/5 -1 3 6

79

et gra - to Do - - minum car - - mi-ne prae - di-ca

et gra - to Do - - minum car - - mi-ne prae - di-ca

et gra - to Do - minum car - - mi-ne prae - di-ca

et gra - to Do - minum car - - mi-ne prae - di-ca

6 5 6 - 6 4 5 [3]

81

Two staves of piano introduction in A major. The right hand plays a sequence of eighth notes: A4, B4, C#5, D5, E5, D5, C#5, B4, A4. The left hand plays a sequence of eighth notes: A3, B3, C#4, D4, E4, D4, C#4, B3, A3.

Single staff of piano accompaniment for measure 81. It features a half rest followed by a quarter note G4, a quarter rest, and a quarter note F#4.

Two staves of piano accompaniment for measures 82-84. The right hand plays a complex sixteenth-note pattern: A4, B4, C#5, D5, E5, D5, C#5, B4, A4, G4, F#4, E4, D4, C#4, B3, A3. The left hand plays a sequence of eighth notes: A3, B3, C#4, D4, E4, D4, C#4, B3, A3.

First vocal line for measure 81. The melody consists of quarter notes: A4, B4, C#5, D5, E5, D5, C#5, B4, A4. The lyrics are: pri - scis e - ri - pi - en - tem.

Second vocal line for measure 81. The melody consists of quarter notes: A4, B4, C#5, D5, E5, D5, C#5, B4, A4. The lyrics are: pri - scis e - ri - pi - en - tem.

Third vocal line for measure 81. The melody consists of quarter notes: A4, B4, C#5, D5, E5, D5, C#5, B4, A4. The lyrics are: pri - scis e - ri - pi - en - tem.

Fourth vocal line for measure 81. The melody consists of quarter notes: A4, B4, C#5, D5, E5, D5, C#5, B4, A4. The lyrics are: pri - scis e - ri - pi - en - tem.

Single staff of piano accompaniment for measure 82. It features a half rest followed by a quarter note G4, a quarter rest, and a quarter note F#4. Measure numbers 7 and 8 are indicated below the staff.

82

tem - pla ru - i - nis, pri - scis e - ri - pi - en - tem tem -

tem - pla ru - i - nis, pri - scis e - ri - pi - en - tem

tem - pla ru - i - nis, pri - scis e - ri - pi - en - tem

tem - pla ru - i - nis, pri - scis e - ri - pi - en - tem

84

- pla ru-i - nis, pri - scis e - ri - pi - en - tem tem -

tem - pla ru-i - nis, pri - scis e - ri - pi - en - tem\_\_\_

tem - pla ru-i - nis, pri - scis e - ri - pi - en - tem\_\_\_

tem - pla ru-i - nis, pri - scis e - ri - pi - en - tem

6 6 5 3 1 1 1 2 6 6

86

- pla ru - i - nis.

tem - pla ru - i - nis.

tem - pla ru - i - nis.

tem - pla ru - i - nis.

**p** Solo **f**

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



89

6 6 5 1 1