

Haydn.

Proprium missæ.

Johann Michael
Haydn

Diffusa est gratia
Gradual (Festo cuiusque S. Virginis et Martyris)
MH 281

2 *S* (*solo*), 2 *S* (*coro*), 2 *clno* (*C*), *timp* (*C-G*), 2 *vl*, *b*, *org solo*

edited by Wolfgang Esser-Skala

Organo solo

Wolfgang
Skala
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)



281 Diffusa est gratia

Andante maestoso

org solo

p Solo

f

[6]

6 6 6 6] 5

p

f

6 6 [6] 5

p

8 7 6
6 5 4

— [5] 6 [5] 7

f Tutti

[6] 6 6 6 5

p Solo

Musical score for piano, page 10, measures 20-21. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It features a series of sixteenth-note patterns. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. It features eighth-note patterns. Measure 20 ends with a dynamic **f**. Measure 21 begins with a dynamic **p**. Below the music, harmonic analysis is provided: measure 20 ends with a $\frac{6}{4}$ chord, followed by a bracketed $\frac{5}{3}$, followed by another $\frac{6}{4}$; measure 21 begins with a $\frac{7}{4}$ chord, followed by a bracketed $\frac{6}{3}$. Measure 21 concludes with a $\frac{6}{4}$ chord, followed by a bracketed $\frac{5}{3}$, followed by a $\frac{9}{4}$ chord, followed by a bracketed $\frac{8}{3}$, followed by a $\frac{6}{4}$ chord.

Musical score for piano, page 10, measures 23-24. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 23 starts with a forte dynamic. Measure 24 begins with a forte dynamic. The score includes various note heads, stems, and rests, with some notes grouped by vertical lines and others by diagonal lines. Measure 23 ends with a repeat sign and a double bar line. Measure 24 ends with a single bar line.

27

f *Tutti*

$\frac{6}{4}$ [5] # $\frac{6}{4}$ $\frac{5}{4}$ # $\frac{6}{5}$ $\frac{7}{6}$ $\frac{8}{7}$ $\frac{6}{5}$ $\frac{9}{8}$ $\frac{8}{7}$ $\frac{8}{6}$ $\frac{7}{6}$ $\frac{5}{4}$ #

Musical score for piano, page 10, system 31. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes from A major (no sharps or flats) to E major (one sharp). The time signature changes from common time to 9/8, then to 6/8, and finally to 5/4. The dynamic is marked as forte (f) at the beginning of the measure. The instruction "p Solo" is written below the bass staff. The measure ends with a fermata over the final note.

Musical score for piano, page 10, system 33. The score consists of two staves. The upper staff is in treble clef and has a key signature of one sharp. It features a continuous sixteenth-note pattern starting with a forte dynamic (f). The lower staff is in bass clef and provides harmonic support with sustained notes and occasional eighth-note chords. The music concludes with a trill over a sustained note.

Musical score for piano, page 10, measures 39-40. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 39 starts with a forte dynamic (f) and a 6/8 time signature. The piano part features eighth-note chords and sixteenth-note patterns. The bass part provides harmonic support with eighth-note chords. Measure 40 begins with a piano dynamic (p Solo) and a 5/4 time signature. The piano part continues its rhythmic pattern, while the bass part provides harmonic support. The score concludes with a forte dynamic (f) and a 6/5 time signature.

46

p Solo

6 5 # f 6 6 b 6 6

Musical score for piano and orchestra, page 10, measures 49-50. The score consists of two staves. The top staff is for the piano (treble clef) and the bottom staff is for the orchestra (bass clef). Measure 49 starts with a forte dynamic (f) followed by the instruction "Tutti". Measure 50 continues the musical line. Below the music, measure numbers [5] through [6] are indicated, along with various key signatures and time signatures.

49

[5] \flat 6 $\frac{6}{4}$ - \flat 6 $\frac{6}{4}$ - f *Tutti* 6 $\frac{6}{5}$ $\frac{9}{4}$ $\frac{8}{3}$ 6 $\frac{6}{5}$ $\frac{7}{4}$ $\frac{9}{4}$ 6 - [6] $\frac{7}{4}$

Musical score for piano, page 10, measures 53-54. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 53 starts with a forte dynamic (f) and ends with a piano dynamic (p). Measure 54 begins with a forte dynamic (f) followed by the word "Tutti". The score includes a key signature of one sharp, a time signature of 6/4, and a measure number 53.

61

p

$\begin{smallmatrix} 8 & 7 & 6 \\ 6 & 5 & 4 \end{smallmatrix}$ — $\begin{smallmatrix} [5] & \\ 3 & \end{smallmatrix}$ $\begin{smallmatrix} 6 & \\ 4 & \end{smallmatrix}$ $\begin{smallmatrix} [5] & \\ 3 & \end{smallmatrix}$ 7 $\begin{smallmatrix} 6 & \\ 4 & \end{smallmatrix}$ **f** *Tutti* $\begin{smallmatrix} 6 & \\ 4 & \end{smallmatrix}$ $\begin{smallmatrix} 6 & \\ 4 & \end{smallmatrix}$ $\begin{smallmatrix} 6 & \\ 4 & \end{smallmatrix}$ $\begin{smallmatrix} 6 & \\ 4 & \end{smallmatrix}$

65

p *Solo* **f** **p** $\begin{smallmatrix} 6 & \\ 4 & \end{smallmatrix}$ $\begin{smallmatrix} [b7] & \\ b4 & \end{smallmatrix}$ $\begin{smallmatrix} 9 & \\ 8 & \end{smallmatrix}$ $\begin{smallmatrix} 6 & \\ 5 & \end{smallmatrix}$ $\begin{smallmatrix} 6 & \\ 5 & \end{smallmatrix}$

68

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

72

$\begin{smallmatrix} 6 & \\ 4 & \end{smallmatrix}$ $\begin{smallmatrix} 6 & \\ 4 & \end{smallmatrix}$ $\begin{smallmatrix} [5] & \\ 3 & \end{smallmatrix}$ **f** *Tutti*

75

$\begin{smallmatrix} 5 & \\ 4 & \end{smallmatrix}$ $\begin{smallmatrix} 3 & \\ 5 & \end{smallmatrix}$ $\begin{smallmatrix} 6 & \\ 4 & \end{smallmatrix}$ $\begin{smallmatrix} 7 & \\ 6 & \end{smallmatrix}$ $\begin{smallmatrix} 8 & \\ 7 & \end{smallmatrix}$ $\begin{smallmatrix} 9 & \\ 8 & \end{smallmatrix}$ $\begin{smallmatrix} 8 & \\ 7 & \end{smallmatrix}$ $\begin{smallmatrix} 6 & \\ 5 & \end{smallmatrix}$ $\begin{smallmatrix} 7 & \\ 4 & \end{smallmatrix}$ $\begin{smallmatrix} 3 & \\ 2 & \end{smallmatrix}$ **p** *Solo*

79

f **p** $\begin{smallmatrix} 8 & \\ 6 & \end{smallmatrix}$ $\begin{smallmatrix} 7 & \\ 5 & \end{smallmatrix}$ $\begin{smallmatrix} 6 & \\ 4 & \end{smallmatrix}$ — $\begin{smallmatrix} [5] & \\ 3 & \end{smallmatrix}$ $\begin{smallmatrix} 6 & \\ 4 & \end{smallmatrix}$ — $\begin{smallmatrix} 5 & \\ 3 & \end{smallmatrix}$

82

$\frac{6}{4}$ - [5] $\frac{6}{3}$ $\frac{4}{3}$ - [5] $\frac{8}{6}$ $\frac{7}{5}$ - [4] [3] - [5] $\frac{7}{6}$ $\frac{8}{7}$ $\frac{7}{6}$ f

86

88

p

90

$\frac{5}{4} \frac{6}{3} \frac{5}{4} \frac{7}{6} \frac{8}{5} \frac{9}{6} \frac{8}{7} \frac{7}{6} \frac{5}{4} \frac{3}{2}$

94

$\frac{9}{8} \frac{4}{3}$

f Tutti

98

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

Solo