

# Haydn.

# Proprium missæ.

Johann Michael

**Haydn**

**Veni creator Spiritus**

Sequence (Pentecostes)

MH 326

*S, A, T, B (coro), 2 ob, 2 cor (C), 2 clno (C), timp (C-G), 2 vl, b, org*

*Full score*



Edition Esser-Skala, 2023

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# Critical Report

## Abbreviations

A	alto
B	bass
b	basses
clno	clarion
cor	horn
ob	oboe
org	organ
S	soprano
T	tenor
timp	timpani
vl	violin

## Sources

<b>B1</b>	<i>Library</i>	D-Mbs
	<i>Shelfmark</i>	Mus.ms. 4150/12
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1787-08-26
	<i>RISM ID</i>	455022585
	<i>License</i>	CC BY-NC-SA 4.0
	<i>URL</i>	<a href="https://mdz-nbn-resolving.de/details:bsb00046854">https://mdz-nbn-resolving.de/details:bsb00046854</a>
<b>B2</b>	<i>Library</i>	A-Ed
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	<i>Notes</i>	parts for ob 1+2, cor 1+2, clno 1+2, timp, vl 1+2, S, A, T, B, and org
<b>B3</b>	<i>Library</i>	A-Ed
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	<i>Notes</i>	title page and vlne part
<b>D1</b>	<i>Library</i>	F-Pn
	<i>Shelfmark</i>	D-5673 (17)
	<i>Category</i>	manuscript not used for this edition
	<i>Date</i>	1820–1840
	<i>RISM ID</i>	840026383
	<i>License</i>	custom (free for non-commercial purposes)
	<i>URL</i>	<a href="https://gallica.bnf.fr/ark:/12148/cb409883531">https://gallica.bnf.fr/ark:/12148/cb409883531</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:

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
2	vl 2	5th ♫ in <b>B1</b> : g+e'8
4	ob 1	4th ♫ in <b>B1</b> : γ-g"8
7	vl 2	6th ♫ in <b>B1</b> : g8
7	A	3rd ♫ in <b>B1</b> : d'8
9	clno 2	bar missing in <b>B1</b>
23	ob 2	grace note missing in <b>B1</b>
28	vl 2	4th ♫ in <b>B1</b> : c"16.–a'32
33	A	4th ♫ in <b>B1</b> : c'8
40	A	5th to 7th ♫ in <b>B1</b> : e♭'4–g'8
44	vl 2	2nd ♫ in <b>B2</b> : d"16–f"16–f"16–d"16
45	T	3rd ♫ in <b>B1</b> and <b>B2</b> : d'4
46	vl 2	1st ♫ in <b>B2</b> : g8
51	A	1st ♫ in <b>B1</b> : a'4
64	B	2nd ♫ in <b>B2</b> : c4

## Lyrics

Veni creator Spiritus,  
mentes tuorum visita:  
Imple superna gratia,  
quae tu creasti pectora.

Qui Paraclitus diceris,  
donum Dei altissimi,  
fons vivus, ignis, charitas  
et spiritalis unctio.

Tu septiformis munere,  
dextrae Dei tu digitus,  
tu rite promissum Patris  
sermone ditans guttura.

Accende lumen sensibus,  
infunde amorem cordibus,  
infirmi nostri corporis  
virtute firmans perpeti.

Hostem repellas longius  
pacemque dones protinus;  
ductore sic te praevio  
vitemus omne noxium.

Per te sciamus da Patrem  
noscamus atque Filium,  
te utriusque Spiritum  
credamus omni tempore.

Gloria Patri Domino,  
natoque, qui a mortuis  
surrexit ac Paraclito  
in saeculorum saecula.

Amen.



## 326 Veni creator Spiritus

**Allegro**

*f*

I  
Oboe

II  
*f*

Corno I, II  
in C  
*f*

Clarino I, II  
in C  
*f*

Timpani  
in C-G  
*f*

I  
Violino  
*f*

II  
*f*

Soprano  
*f Tutti*  
Ve - ni cre - a - tor Spi - ri - tus, men - tes tu - o - rum

Alto  
*f Tutti*  
Ve - ni cre - a - tor Spi - ri - tus, men - tes tu - o - rum

Tenore  
*f Tutti*  
Ve - ni cre - a - tor Spi - ri - tus, men - tes tu - o - rum

Basso  
*f Tutti*  
Ve - ni cre - a - tor Spi - ri - tus, men - tes tu - o - rum

Organo  
e Bassi  
*f Tutti*

The score is for a full orchestra and vocal soloists. It begins with a tempo marking of 'Allegro' and a dynamic of 'f' (forte). The woodwinds (Oboe I & II, Horns I & II in C, Clarinets I & II in C) and strings (Violins I & II, Timpani in C-G) play a rhythmic accompaniment. The vocal soloists (Soprano, Alto, Tenor, Bass) enter with the Latin text: 'Veni creator Spiritus, mentes tuorum'. The organ and basses provide a steady bass line. The score is in common time (C) and the key signature is one flat (B-flat major or F major).

4

First system of piano introduction, featuring a treble and bass clef with a 4-measure phrase. A fermata with an asterisk is placed over the final note of the first measure.

Second system of piano introduction, continuing the treble and bass clef accompaniment.

Third system of piano introduction, continuing the treble and bass clef accompaniment.

Fourth system of piano introduction, continuing the treble and bass clef accompaniment. A fermata with an asterisk is placed over the final note of the last measure.

vi - si-ta: Im - ple su-per - na gra - ti-a, quae tu cre - a - sti

vi - si-ta: Im - ple su-per - na gra - ti-a, quae tu cre - a - sti

vi - si-ta: Im - ple su-per - na gra - ti-a, quae tu cre - a - sti

vi - si-ta: Im - ple su-per - na gra - ti-a, quae tu cre - a - sti

7 6 7 6 2 6 4 3 6 5 [5] 6 [5] - 6  
4 3 4 3



pe - cto - ra. Qui Pa - ra - clitus di - ce - ris, do - num

pe - cto - ra. Qui Pa - ra - clitus di - ce - ris, do - num

pe - cto - ra. Qui Pa - ra - clitus di - ce - ris, do - num

pe - cto - ra. Qui Pa - ra - clitus di - ce - ris, do - num

pe - cto - ra. Qui Pa - ra - clitus di - ce - ris, do - num

6 9 [8]  
5 4 3

6 [5]  
4 #

6  
4

11

First system of piano introduction, measures 11-13. Treble and bass staves.

Second system of piano introduction, measures 14-16. Treble and bass staves.

Third system of piano introduction, measures 17-19. Bass staff.

Fourth system of piano introduction, measures 20-22. Treble and bass staves.

De - i al - tis - simi, fons vi - vus, i - gnis, cha - ritas

De - i al - tis - simi, fons vi - vus, i - gnis, cha - ritas

De - i al - tis - simi, fons vi - vus, i - gnis, cha - ritas

De - i al - tis - simi, fons vi - vus, i - gnis, cha - ritas

Piano accompaniment for the vocal lines, measures 23-25. Bass staff.

[7] # 6 6 4 6 6 9 8 6 5 4 3 5

14

First system of piano introduction, measures 14-16. Treble and bass staves show a melodic line with a sharp sign and a rhythmic accompaniment.

Second system of piano introduction, measures 14-16. Treble and bass staves show a melodic line with a sharp sign and a rhythmic accompaniment.

Third system of piano introduction, measures 14-16. Treble and bass staves show a melodic line with a sharp sign and a rhythmic accompaniment.

Fourth system of piano introduction, measures 14-16. Treble and bass staves show a melodic line with a sharp sign and a rhythmic accompaniment, including triplets.

et spi - ri - ta - lis un - cti - o.

et spi - ri - ta - lis un - cti - o.

et spi - ri - ta - lis un - cti - o.

et spi - ri - ta - lis un - cti - o.

Piano accompaniment for the vocal lines, measures 14-16. Treble and bass staves show a melodic line with a sharp sign and a rhythmic accompaniment.

6 7 [8] 7 6 [5] 6 [5] 6 6 [5] Solo 6 6 - 5

17

Tu se - pti - for - mis mu - ne

Tu se - pti - for - mis mu - ne

Tu se - pti - for - mis mu - ne

Tu se - pti - for - mis mu - ne

Tutti

6 6 - 5 - - - - # 6 6 6 [5] 6 6 - 5 - - - -

20

re, dex-trae De - i tu di - gi-tus, tu ri-te promis - sum Pa - tris ser - mo - ne

re, dex-trae De - i tu di - gi-tus, tu ri-te promis - sum Pa - tris ser - mo - ne

re, dex-trae De - i tu di - gi-tus, tu ri-te promis - sum Pa - tris ser - mo - ne

re, dex-trae De - i tu di - gi-tus, tu ri-te promis - sum Pa - tris ser - mo - ne

6 6 - 5 \_\_\_\_\_ 2 \_\_\_\_\_ 7 \_\_\_\_\_ 4  
# \_\_\_\_\_ 3 \_\_\_\_\_

23

di - tans gut - tu - ra. Ac - cen - de lu - men sen - si -

di - tans gut - tu - ra. Ac - cen - de lu - men sen - si -

di - tans gut - tu - ra. Ac - cen - de lu - men sen - si -

di - tans gut - tu - ra. Ac - cen - de lu - men sen - si -

6 6 9 [8] # 3 3 6 6 - 5  
5 4 3

25

First system of piano introduction, measures 25-26. Treble clef, two staves. Measure 25: Treble staff has a quarter rest, eighth note G4, quarter note A4. Bass staff has a quarter rest, eighth note G3, quarter note A3. Measure 26: Treble staff has a half note B4 with a sharp sign. Bass staff has a half note G3.

Second system of piano introduction, measures 27-28. Treble clef, two staves. Measure 27: Treble staff has a quarter note G4, quarter note A4, quarter rest. Bass staff has a quarter note G3, quarter note A3, quarter rest. Measure 28: Treble staff has a quarter note B4, quarter rest. Bass staff has a quarter note G3, quarter rest.

Third system of piano introduction, measures 29-30. Treble clef, two staves. Both staves have whole rests.

Fourth system of piano introduction, measures 31-32. Treble clef, two staves. Measures 31-32: Both staves feature a complex triplet pattern of eighth notes. Measure 31: Treble staff has eighth notes G4, A4, B4, A4, G4, F4, E4, D4. Bass staff has eighth notes G3, A3, B3, A3, G3, F3, E3, D3. Measure 32: Treble staff has eighth notes G4, A4, B4, A4, G4, F4, E4, D4. Bass staff has eighth notes G3, A3, B3, A3, G3, F3, E3, D3.

Vocal line 1, measures 31-32. Treble clef. Measure 31: Notes G4, A4, B4, A4, G4, F4, E4, D4. Measure 32: Notes G4, A4, B4, A4, G4, F4, E4, D4.

bus, in - fun - de a - mo - rem cor - di - bus, in - fir - ma no - stri

Vocal line 2, measures 31-32. Treble clef. Measure 31: Notes G4, A4, B4, A4, G4, F4, E4, D4. Measure 32: Notes G4, A4, B4, A4, G4, F4, E4, D4.

bus, in - fun - de a - mo - rem cor - di - bus, in - fir - ma no - stri

Vocal line 3, measures 31-32. Treble clef. Measure 31: Notes G4, A4, B4, A4, G4, F4, E4, D4. Measure 32: Notes G4, A4, B4, A4, G4, F4, E4, D4.

bus, in - fun - de a - mo - rem cor - di - bus, in - fir - ma no - stri

Vocal line 4, measures 31-32. Bass clef. Measure 31: Notes G3, A3, B3, A3, G3, F3, E3, D3. Measure 32: Notes G3, A3, B3, A3, G3, F3, E3, D3.

bus, in - fun - de a - mo - rem cor - di - bus, in - fir - ma no - stri

Fifth system of piano accompaniment, measures 31-32. Bass clef. Measure 31: Notes G3, A3, B3, A3, G3, F3, E3, D3. Measure 32: Notes G3, A3, B3, A3, G3, F3, E3, D3.

6 6 - 5 4- 2

27

cor - po - ris vir - tu - te fir - mans per - pe -

cor - po - ris vir - tu - te fir - mans per - pe -

cor - po - ris vir - tu - te fir - mans per - pe -

cor - po - ris vir - tu - te fir - mans per - pe -

6 6 # 3/4 6 6 6/4 [5] #



29

ti.  
ti.  
ti.  
ti.

Solo  
6 6 - 5 6 6

31

Hostem re - pel - las lon - gi - us pacem - que do - nes pro - ti -

Hostem re - pel - las lon - gi - us pacem - que do - nes pro - ti -

Hostem re - pel - las lon - gi - us pacem - que do - nes pro - ti -

Hostem re - pel - las lon - gi - us pacem - que do - nes pro - ti -

[6] 6/4 [5] # **Tutti** 6/6 = b5 6/6 = b5

34

nus, du - cto - - re sic te prae - vi - o vi - te - -

nus, du - cto - - re sic te prae - vi - o vi - te - -

nus, du - cto - - re sic te prae - vi - o vi - te - -

nus, du - cto - - re sic te prae - vi - o vi - te - -

6 6 - 5 - 5 - 6

37

mus, vi-te - mus o - mne no - xi - um. Per te sci - a - mus da

mus, vi-te - mus o - mne no - xi - um. Per te sci - a - mus da

mus, vi-te - mus o - mne no - xi - um. Per te sci - a - mus da

mus, vi-te - mus o - mne no - xi - um. Per te sci - a - mus da

6 7 6

40

Pa - trem no - sca - mus at - que Fi-li-um, te u - tri - us - que

Pa - trem no - sca - mus at - que Fi-li-um, te u - tri - us - que

Pa - trem no - sca - mus at - que Fi-li-um, te u - tri - us - que

Pa - trem no - sca - mus at - que Fi-li-um, te u - tri - us - que

[5]  
3b6  
4

-

[5]  
3p  
b6  
b

b7 6

43

**f** **p**

**f** **p**

**f** **p**

**f** **p**

**f** **p**

Spi - ri - tum cre - da - - mus o - mni tem - po - re.

Spi - ri - tum cre - da - - mus o - mni tem - po - re.

Spi - ri - tum cre - da - - mus o - mni tem - po - re.

Spi - ri - tum cre - da - - mus o - mni tem - po - re.

**f** **p** Solo

$\flat 6$   $\flat 7$  6  $\frac{f}{6 \ 5}$   $\flat$   $\frac{6}{[\flat 5]}$   $\flat$

46

**f**

**f**

**f**

**f**

**f**

**f**

Glo - ri - a Pa - tri

Glo - ri - a Pa - tri

Glo - ri - a Pa - tri

Glo - ri - a Pa - tri

**f**

**f**

6

4 6 6 - 5

Tutti

49

Do - mi-no na - to-que, qui a mor - tu-is sur - re - xit ac Pa-ra - clito, Pa-

Do - mi-no na - to-que, qui a mor - tu-is sur - re - xit ac Pa-ra - clito, Pa-

Do - mi-no na - to-que, qui a mor - tu-is sur - re - xit ac Pa-ra - clito, Pa-

Do - mi-no na - to-que, qui a mor - tu-is sur - re - xit ac Pa - ra - clito, Pa-

7 6 7 6 2 6  
4



53

ra - cli-to in sae - cu - lo - rum sae - cu - la, ac Pa - ra - cli-to in

ra - cli-to in sae - cu - lo - rum sae - cu - la, ac Pa - ra - cli-to in

ra - cli-to in sae - cu - lo - rum sae - cu - la, ac Pa - ra - cli-to in

ra - cli-to in sae - cu - lo - rum sae - cula, ac Pa - ra - cli-to in

4 3 6 5 [5] 6 [5] 6 6 9 [8] - 6 6 7 5  
3 4 3 5 4 3

57

sae - cu - lo - rum sae - cu-la, in sae - cu - lo - rum sae - cu-la,  
sae - cu - lo - rum sae - cu-la, in sae - cu - lo - rum sae - cu-la,  
sae - cu - lo - rum sae - cu-la, in sae - cu - lo - rum sae - cu-la,  
sae - cu - lo - rum sae - cu-la, in sae - cu - lo - rum sae - cu-la,  
sae - cu - lo - rum sae - cu-la, in sae - cu - lo - rum sae - cu-la,  
sae - cu - lo - rum sae - cu-la, in sae - cu - lo - rum sae - cu-la,

[6] 6  $\frac{4}{b}$  [6] 6 [5]  
3

60

Two staves of piano accompaniment. The upper staff is in treble clef and the lower in bass clef. Measure 60: Treble has quarter notes G4, A4, B4, C5; Bass has quarter notes G3, A3, B3, C4. Measure 61: Treble has quarter notes G4, A4, B4, C5; Bass has quarter notes G3, A3, B3, C4. Measure 62: Treble has quarter notes G4, A4, B4, C5; Bass has quarter notes G3, A3, B3, C4.

Two staves of piano accompaniment. Measure 63: Treble has chords G4-A4, B4-C5; Bass has chords G3-A3, B3-C4. Measure 64: Treble has chords G4-A4, B4-C5; Bass has chords G3-A3, B3-C4. Measure 65: Treble has chords G4-A4, B4-C5; Bass has chords G3-A3, B3-C4.

Two staves of piano accompaniment. Measure 66: Treble has chords G4-A4, B4-C5; Bass has chords G3-A3, B3-C4. Measure 67: Treble has chords G4-A4, B4-C5; Bass has chords G3-A3, B3-C4. Measure 68: Treble has chords G4-A4, B4-C5; Bass has chords G3-A3, B3-C4.

Two staves of piano accompaniment. Measure 69: Treble has eighth notes G4, A4, B4, C5; Bass has eighth notes G3, A3, B3, C4. Measure 70: Treble has eighth notes G4, A4, B4, C5; Bass has eighth notes G3, A3, B3, C4. Measure 71: Treble has eighth notes G4, A4, B4, C5; Bass has eighth notes G3, A3, B3, C4.

Vocal line in treble clef. Measure 69: Rest. Measure 70: Quarter notes G4, A4, B4, C5. Measure 71: Quarter notes G4, A4, B4, C5.

glo - ri-a in sae - cu - lo - rum sae - cu-la, in sae - cu - lo - rum

Vocal line in treble clef. Measure 69: Rest. Measure 70: Quarter notes G4, A4, B4, C5. Measure 71: Quarter notes G4, A4, B4, C5.

glo - ri-a in sae - cu - lo - rum sae - cu-la, in sae - cu - lo - rum

Vocal line in treble clef. Measure 69: Rest. Measure 70: Quarter notes G4, A4, B4, C5. Measure 71: Quarter notes G4, A4, B4, C5.

glo - ri-a in sae - cu - lo - rum sae - cu-la, in sae - cu - lo - rum

Vocal line in bass clef. Measure 69: Rest. Measure 70: Quarter notes G3, A3, B3, C4. Measure 71: Quarter notes G3, A3, B3, C4.

glo - ri-a in sae - cu - lo - rum sae - cu-la, in sae - cu - lo - rum

Two staves of piano accompaniment. Measure 72: Treble has quarter notes G4, A4, B4, C5; Bass has quarter notes G3, A3, B3, C4. Measure 73: Treble has quarter notes G4, A4, B4, C5; Bass has quarter notes G3, A3, B3, C4. Measure 74: Treble has quarter notes G4, A4, B4, C5; Bass has quarter notes G3, A3, B3, C4.

63

First system of piano accompaniment, measures 63-65. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady bass line with quarter notes.

Second system of piano accompaniment, measures 63-65. The right hand continues the melodic line with chords and single notes, and the left hand maintains the bass line.

Third system of piano accompaniment, measures 63-65. The right hand has a melodic line with eighth notes, and the left hand has a bass line with quarter notes.

Fourth system of piano accompaniment, measures 63-65. This system is characterized by intricate triplets in both the right and left hands, creating a complex rhythmic texture.

First system of vocal line, measures 63-65. The lyrics are: sae - cula. A - men, a - men, a -

Second system of vocal line, measures 63-65. The lyrics are: sae - cula. A - men, a - men,

Third system of vocal line, measures 63-65. The lyrics are: sae - cu - la. A - men, a - men,

Fourth system of vocal line, measures 63-65. The lyrics are: sae - cu - la. A - men, a - men,

Fifth system of piano accompaniment, measures 63-65. The right hand has a melodic line with eighth notes, and the left hand has a bass line with quarter notes. Fingerings are indicated below the notes: 6/4, [5]/3, 6, 5, 6, 5.

66

- men, a - men, a - men, a - men, a -

a - men, a - men, a - men, a - men,

a - men, a - men, a - men, a - men,

a - men, a - men, a - men, a - -

9 8 7 9 8 7 9 8 [7] 9 8

68

men, a - men, a - - men, a - men, a - men, a -

a - - men, a - men, a - men,

a - men, a - men,

- men, a - men, a - men, a - men,

6  
4

[5]  
3

71

men, a - men, a - men, a - men, a - men.

a - men, a - men, a - men, a - men.

a - men, a - men, a - men, a - men.

a - men, a - men, a - men, a - men.