

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

edited by Wolfgang Esser-Skala

Full score

W Esser
S Skala
E Edition



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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
ob	oboe
org	organ
S	soprano
T	tenor
timp	timpani
vl	violin

Sources

B1	<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>	https://mdz-nbn-resolving.de/details:bsb00046854
B2	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	B 276
	<i>Category</i>	manuscript copy
	<i>Date</i>	unknown
	<i>RISM ID</i>	600038210
	<i>License</i>	public domain
	<i>URL</i>	https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/981.html
	<i>Notes</i>	parts for ob 1+2, cor 1+2, clno 1+2, timp, vl 1+2, S, A, T, B, and org
B3	<i>Library</i>	A-Ed
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	<i>Category</i>	manuscript copy
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	<i>RISM ID</i>	600038210

	<i>License</i>	public domain
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	<i>Notes</i>	title page and vlne part
D1	<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>	https://gallica.bnf.fr/ark:/12148/cb409883531

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

4

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

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

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

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

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

8 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 5 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

The first system of the piano introduction consists of two staves. The right hand plays a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4. The left hand plays a rhythmic accompaniment of quarter notes G3, A3, B3, and C4, followed by a half note B3, and finally a quarter note A3.

The second system of the piano introduction consists of two staves. The right hand plays a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4. The left hand plays a rhythmic accompaniment of quarter notes G3, A3, B3, and C4, followed by a half note B3, and finally a quarter note A3.

The third system of the piano introduction consists of two staves. The right hand plays a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4. The left hand plays a rhythmic accompaniment of quarter notes G3, A3, B3, and C4, followed by a half note B3, and finally a quarter note A3.

The fourth system of the piano introduction consists of two staves. The right hand plays a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4. The left hand plays a rhythmic accompaniment of quarter notes G3, A3, B3, and C4, followed by a half note B3, and finally a quarter note A3.

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

The piano accompaniment for the vocal lines consists of two staves. The right hand plays a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4. The left hand plays a rhythmic accompaniment of quarter notes G3, A3, B3, and C4, followed by a half note B3, and finally a quarter note A3.

[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. This system features triplets in both hands.

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.

Fifth system of piano accompaniment, 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

6 6 - 5 - - - - # 6 6 6 [5] *Tutti* 6 6 - 5 - - - -

20

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

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

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

re, dex-trae De - i tu di - gi-tus, tu ri-te promi - 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

25

First system of piano introduction, measures 25-26. Treble clef, key signature of one sharp (F#). Measure 25: quarter rest, quarter note G4, quarter note A4, quarter note B4. Measure 26: quarter note C5, quarter note B4, quarter note A4, quarter note G4.

Second system of piano introduction, measures 27-28. Treble clef. Measure 27: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 28: quarter note B4, quarter note A4, quarter note G4, quarter note F#4.

Third system of piano introduction, measures 29-30. Bass clef. Measure 29: whole rest. Measure 30: whole rest.

Fourth system of piano introduction, measures 31-32. Treble clef. Measures 31-32: continuous triplet eighth notes in both hands. Measure 31: G4, A4, B4, C5, B4, A4, G4. Measure 32: G4, A4, B4, C5, B4, A4, G4.

Vocal line 1, measures 31-32. Treble clef. Measure 31: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 32: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.

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: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 32: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.

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: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 32: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.

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: quarter note G3, quarter note A3, quarter note B3, quarter note C4, quarter note B3, quarter note A3, quarter note G3. Measure 32: quarter note G3, quarter note A3, quarter note B3, quarter note C4, quarter note B3, quarter note A3, quarter note G3.

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: quarter note G3, quarter note A3, quarter note B3, quarter note C4, quarter note B3, quarter note A3, quarter note G3. Measure 32: quarter note G3, quarter note A3, quarter note B3, quarter note C4, quarter note B3, quarter note A3, quarter note G3.

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 #

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] $\frac{6}{4}$ [5] #

Tutti

$\frac{6}{6}$ \flat = $\flat 5$ $\frac{6}{6}$ \flat = $\flat 5$

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

6/4 7 b6/4

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**

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 $\frac{6}{\flat 5}$

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

f

f

Tutti

6

4 6 6 - 5

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,

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

60

Two staves of piano accompaniment. The upper staff is in treble clef and the lower in bass clef. Measure 60 contains a series of eighth notes in both hands. Measure 61 continues with similar rhythmic patterns. Measure 62 features a key signature change to one sharp (F#) and includes a fermata over the final note.

Two staves of piano accompaniment. The upper staff contains block chords and rests. The lower staff features a melodic line with eighth notes and rests. Measure 65 ends with a fermata.

Two staves of piano accompaniment. The upper staff contains block chords and rests. The lower staff features a melodic line with eighth notes and rests. Measure 68 ends with a fermata.

Two staves of piano accompaniment. Both staves feature a complex, flowing melodic line with sixteenth and thirty-second notes. Measure 71 ends with a fermata.

Vocal line in treble clef. The lyrics are: glo - ri-a in sae - cu - lo - rum sae - cu-la, in sae - cu - lo - rum. The melody is in treble clef and includes a fermata at the end of the phrase.

Vocal line in treble clef. The lyrics are: glo - ri-a in sae - cu - lo - rum sae - cu-la, in sae - cu - lo - rum. The melody is in treble clef and includes a fermata at the end of the phrase.

Vocal line in treble clef. The lyrics are: glo - ri-a in sae - cu - lo - rum sae - cu-la, in sae - cu - lo - rum. The melody is in treble clef and includes a fermata at the end of the phrase.

Vocal line in bass clef. The lyrics are: glo - ri-a in sae - cu - lo - rum sae - cu-la, in sae - cu - lo - rum. The melody is in bass clef and includes a fermata at the end of the phrase.

Two staves of piano accompaniment. The lower staff contains figured bass notation: 7, 5, [6], 6, 4/b, [6]. The upper staff contains a melodic line with eighth notes and rests.

63

sae - cula. A - men, a - men, a -
sae - cula. A - men, a - men,
sae - cu - la. A - men, a - men,
sae - cu - la. A - men, a - men,

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.