

Haydn.

Proprium missæ.

Johann Michael

Haydn

Omnes de Saba venient

Gradual (Epiphania Domini)

MH 350

S, A, T, B (coro), 2 cor (F), 2 vl, b, org

Full score



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
org	organ
S	soprano
T	tenor
vl	violin

Sources

A1	<i>Library</i>	D-Mbs
	<i>Shelfmark</i>	Mus.ms. 343
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1784-01-02
	<i>RISM ID</i>	456009362
	<i>License</i>	CC BY-NC-SA 4.0
	<i>URL</i>	https://mdz-nbn-resolving.de/details:bsb00084958
B1	<i>Library</i>	D-NATk
	<i>Shelfmark</i>	NA/SP (H-45)
	<i>Category</i>	manuscript copy
	<i>Date</i>	1839
	<i>RISM ID</i>	455039966
	<i>License</i>	public domain
	<i>URL</i>	https://mirador.acdh.oeaw.ac.at/musikarchivspitz/D-NATk_H45/
	<i>Notes</i>	parts
C1	<i>Library</i>	D-NATk
	<i>Shelfmark</i>	NA/SP (H-45)
	<i>Category</i>	print
	<i>Date</i>	1829
	<i>RISM ID</i>	455039966
	<i>License</i>	public domain
	<i>URL</i>	https://mirador.acdh.oeaw.ac.at/musikarchivspitz/D-NATk_H45/
	<i>Notes</i>	full score (without oboes); Diabelli, Wien, plate number 3098

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>
66	T	1st ♮ missing in A1
68	T	1st ♮ missing in A1

Lyrics

Omnes de Saba venient,
aurum et thus deferentes,
et laudem Domino annuntiantes.
Surge et illuminare Ierusalem,
quia gloria Domini super te orta est.
(Isaiah 60:6,1)

350 Omnes de Saba venient

Andante

I
Oboe
II

Corno I, II
in G

I
Violino
II

Soprano
f Tutti
O - mnes, o - mnes de Sa-ba ve - nient, de Sa-ba ve - nient,

Alto
f Tutti
O - mnes, o - mnes de Sa-ba ve - nient, de Sa-ba ve - nient,

Tenore
f Tutti
O - mnes, o - mnes de Sa-ba ve - nient, de Sa-ba ve - nient,

Basso
f Tutti
O - mnes, o - mnes de Sa-ba ve - nient, de Sa-ba ve - nient,

Organo e Bassi
f Tutti
6 6 6 4 [5] 3 6 5 9 4 [8] 3 -]

4

First system of piano introduction, featuring treble and bass staves with a key signature of one sharp (F#).

Second system of piano introduction, featuring treble and bass staves.

Third system of piano introduction, featuring treble and bass staves with trills (tr) and a trill bracket ([tr]).

au - rum et thus de-fe - ren - tes, au - rum et thus de-fe - ren - tes, et

au - rum et thus de-fe - ren - tes, au - rum et thus de-fe - ren - tes, et

au - rum et thus de-fe - ren - tes, au - rum et thus de-fe - ren - tes, et

au - rum et thus de-fe - ren - tes, au - rum et thus de-fe - ren - tes, et

2 6 2 6 6 9 4 [5] 7 5 — — — — — 6 [6 7] 6 6 6 [6] 3 — — — — —

8

lau - dem Do - mino, et lau - dem Do - mino, an - nun - ti - an - tes_ lau -

lau - dem Do - mino, et lau - dem Do - mino, an - nun - ti - an - tes_

lau - dem Do - mino, et lau - dem Do - mino,

lau - dem Do - mino, et lau - dem Do - mino, an -

6 4 6 6 9 [8] 6 6 6 6 # 9
4 2 5 4 3 4 5 5 7

12

dem, an - nun - ti - an - tes lau - dem Do - mino, et lau - dem Do - mino an -
 lau - dem, an - nun-ti-an - tes lau - dem Do - mino, et lau - dem Do - mino an -
 an - nun - ti - an - tes lau - dem, lau - dem Do - mino, et lau - dem Do - mino an -
 nun - ti - an - tes lau - dem, lau - dem Do - mino, et lau - dem Do - mino an -

6 [F#] 6 6/4 [F#] # 7 4/2 6 4/2 6 - 7 6/5

16

nun - ti - an - tes, de Sa - ba ve - nient, au - rum et thus de -

nun - ti - an - tes, de Sa - ba ve - nient, au - rum et thus de -

nun - ti - an - tes, de Sa - ba ve - nient, au - rum et thus de - fe -

nun - ti - an - tes, de Sa - ba ve - nient, au - rum et thus de - fe -

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

19

- fe-ren - tes, et lau - dem Do - mino, et lau - dem Do - mi-no an -

- fe-ren - tes, et lau - dem Do - mino, et lau - dem Do - mi-no an -

ren - tes, et lau - dem Do - mino, et lau - dem Do - mi-no an -

ren - tes, et lau - dem Do - mino, et lau - dem Do - mi-no an -

7 # - 6 4/2 6 - 7 6/5

22

First system of piano introduction, measures 22-25. Treble and bass staves show a melodic line in the right hand and a supporting bass line in the left hand.

Second system of piano introduction, measures 26-29. Continues the melodic and bass lines from the first system.

Third system of piano introduction, measures 30-33. Features triplets and trills in both hands.

First system of vocal entry, measures 34-37. Lyrics: nunti-an - tes. Sur - ge et il - lu - mi - na - re Ie -

Second system of vocal entry, measures 38-41. Lyrics: nunti-an - tes. Sur - ge et il - lu - mi - na - re Ie -

Third system of vocal entry, measures 42-45. Lyrics: nunti-an - tes. Sur - ge et il - lu - mi - na - re Ie -

Fourth system of vocal entry, measures 46-49. Lyrics: nunti-an - tes. Sur - ge et il - lu - mi - na -

Fifth system of piano accompaniment, measures 50-53. Bass line with dynamics Solo and Tutti.

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

4 4 # 4 # 4 4 5 5 # 4 4 4 [5] 4

26

ru - salem, qui - a glo - ri - a, qui - a glo - ri - a Do - mi - ni

ru - sa - lem, qui - a glo - ri - a, qui - a glo - ri - a Do - mi - ni

ru - salem, qui - a glo - ri - a, qui - a glo - ri - a Do - mi - ni

re Ie - ru - salem, qui - a glo - ri - a, qui - a glo - ri - a Do - mi - ni

4 7 # 6 4 [5] # 2 6 2 6

29

su - per te, — su - per te or - ta, or - ta est.

su - per te, su - per te or - ta, or - ta est.

su - per te, — su - per te or - ta, or - ta est.

su - per te, su - per te or - ta, or - ta est.

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

32



The musical score is written for guitar and voice in the key of G major (one sharp). It consists of seven systems. The first four systems are instrumental guitar parts. The fifth system begins with the vocal line and includes the lyrics: "Sur - ge et il - lu - mi - na - re, il - lu - mi - na - re,". The sixth system continues the vocal line with lyrics: "Sur - ge et il - lu - mi - na - re, il - lu - mi - na -". The seventh system continues the vocal line with lyrics: "Sur - ge et il - lu - mi -" and includes guitar tablature below the staff.

Sur - ge et il - lu - mi - na - re, il - lu - mi - na - re,

Sur - ge et il - lu - mi - na - re, il - lu - mi - na -

Sur - ge et il - lu - mi - na - re, il - lu - mi -

Sur - ge et il - lu - mi -

- 6 6 # 6 2 6 6 7 7 6 5 # 6 6 6 2 5
[6]

36

sur - ge et il - lu - mi - na - re, et il - lu - mi - na - re Ie - ru - sa - lem, Ie - ru - sa -

re, sur - ge et il - lu - mi - na - re Ie - ru - sa - lem, Ie - ru - sa -

na - - - re, et il - lu - mi - na - re Ie - ru - sa - lem, Ie - ru - sa -

na - re, il - lu - mi - na - re, et il - lu - mi - na - re Ie - ru - sa - lem, Ie - ru - sa -

6 7 $\frac{4}{2}$ 6 — 45 3 6 6 6 6 7 45 6 6 - 7 5

40

lem, qui - a glo - ri - a Do - mi - ni su - per te or - ta est, -

lem, qui - a glo - ri - a Do - mi - ni su - per te or - ta est,

lem, qui - a glo - ri - a Do - mi - ni su - per te or - ta est, -

lem, qui - a glo - ri - a Do - mi - ni su - per te or - ta est,

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

43

qui - a glo - ri - a, qui - a glo - ri - a Do - mi - ni su - per te, —

qui - a glo - ri - a, qui - a glo - ri - a Do - mi - ni su - per te,

qui - a glo - ri - a, qui - a glo - ri - a Do - mi - ni su - per te, —

qui - a glo - ri - a, qui - a glo - ri - a Do - mi - ni su - per te,

2 6 2 6 6 6/4 [5/3]

46

su - per te or - ta, or - ta est, su - per te glo - ri - a or - ta

su - per te or - ta, or - ta est, su - per te glo - ri - a or - ta

su - per te or - ta, or - ta est, su - per te glo - ri - a or - ta

su - per te or - ta, or - ta est, su - per te glo - ri - a or - ta

6 7 9 6 6 6 6 9 8 6 6 5

4 4 4 3 4 4 4 4 4 4 4 3

49

est, su - per te glo - ri - a or - ta est.

est, su - per te glo - ri - a or - ta est.

est, su - per te. glo - ri - a or - ta est.

est, su - per te glo - ri - a or - ta est.

Solo

9/4 [8]/3 6 9 8 6 6/4 [5]/3 6/4 [5]/3 6 6/4 [5]/3 6 6/4 5

52

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
 Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
 Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
 Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

Tutti
 6 6 3 6/4 [5]/3 6/5 9/4 [8]/3

55

The musical score consists of several systems. The first system shows the piano introduction with a treble and bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The piano part includes chords, arpeggios, and trills. The vocal parts enter in the second system with the lyrics 'al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -'. The vocal parts are arranged in four staves, each with its own lyrics. The piano accompaniment continues with intricate patterns, including a 9/4 measure in the bass line. The score concludes with a final piano flourish.

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

2 6 2 6 6 9 5 7 5 6 6 6

58

lu - - ia, al - le - lu - ia, al - le - lu - ia,
 lu - - ia, al - le - lu - ia, al - le - lu - ia,
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

6 6 6/5 3 47 6 6 6 7 6 6 6

61

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

6 8 6 [7] 8
 5 #

64

The musical score is written in G major (one sharp) and 4/4 time. It consists of the following parts:

- Piano Accompaniment:**
 - Right Hand:** Features a melodic line with eighth and sixteenth notes, often beamed together.
 - Left Hand:** Features a rhythmic accompaniment of eighth notes, often beamed together.
- Vocal Parts:**
 - Soprano:** The highest vocal line, starting on a dotted half note.
 - Alto:** The second highest vocal line.
 - Tenor:** The third highest vocal line, featuring a fermata on the final note of the phrase.
 - Bass:** The lowest vocal line, starting on a dotted half note.

The lyrics for all parts are: *al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,*

At the bottom of the page, there are fingering numbers for the piano accompaniment: 7, 6/5, 6, 6, 4, 3, 3.

67

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

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