

Haydn.

Proprium missæ.

Johann Michael

Haydn

Gloriosus Deus

Gradual (Vincentii et Anastasii, Fabiani et Sebastiani)

MH 352

S, A, T, B (coro), 2 clno (C), [timp (C-G)], 2 vl, b, org

Full score



Edition Esser-Skala, 2023

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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)
v2023.07.0, 2023-07-22 (3fd79c4526dc1e440c70023f50b2c05f071c3c4c)



Critical Report

Abbreviations

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

Sources

B1	<i>Library</i>	D-Mbs
	<i>Shelfmark</i>	Mus.ms. 4291/3
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	unknown
	<i>RISM ID</i>	455023084
	<i>License</i>	CC BY-NC-SA 4.0
	<i>URL</i>	https://mdz-nbn-resolving.de/details:bsb00046856
	<i>Notes</i>	composed on 1784-01-12 according to the copyist

B2	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	B 192
	<i>Category</i>	manuscript copy
	<i>Date</i>	unknown
	<i>RISM ID</i>	600038144
	<i>License</i>	public domain
	<i>URL</i>	https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/195.html
	<i>Notes</i>	also contains parts for timp

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>
–	clno	according to B2 added in 1797
–	timp	The timp part is not available in any autograph or authentic source. Due to several errors in compositional technique (see below), it most likely has been added by later hand. Thus, the following bars were emended by the editor: 8 (1st ♩), 15 (2nd ♩), 73 (4th and 5th ♩), 82 (4th and 5th ♩), 88 (3rd and 4th ♩), 99 (2nd ♩), 105 (5th ♩), and 107 (5th ♩).
10ff	vl	Bars 10, 12, 96, 98, and 102 differ between B1 (upper voice) and B2 (lower voice).
35	T	rhythm of 1st ♩ in B2 : 2 × ♩
50	A	grace note missing in B1
106	vl 2	1st ♩ in B1 : e"16

Lyrics

Gloriosus Deus in sanctis suis,
 mirabilis in maiestate, faciens prodigia.
 Dexter a tua, Domine, glorificata est in virtute,
 dextera manus tua confregit inimicos.
 (Exodus 15:11,6)

352 Gloriosus Deus

Allegretto

Clarino I, II
in C

Musical notation for Clarino I, II in C, 3/4 time, starting with a forte (f) dynamic. The staff shows a series of eighth and quarter notes.

Timpani
in C-G

Musical notation for Timpani in C-G, 3/4 time. The staff shows a rhythmic pattern of eighth and quarter notes.

I
Violino

Musical notation for Violino I, 3/4 time, starting with a forte (f) dynamic. The staff shows a melodic line with eighth and quarter notes.

II

Musical notation for Violino II, 3/4 time, starting with a forte (f) dynamic. The staff shows a melodic line with eighth and quarter notes.

Soprano

Musical notation for Soprano voice, 3/4 time, starting with a forte (f) dynamic and 'Tutti' marking. The lyrics are: Glo - ri - o - - - sus De - - - us in

Alto

Musical notation for Alto voice, 3/4 time, starting with a forte (f) dynamic and 'Tutti' marking. The lyrics are: Glo - ri - o - - - sus, glo - ri - o - sus De - us in

Tenore

Musical notation for Tenore voice, 3/4 time, starting with a forte (f) dynamic and 'Tutti' marking. The lyrics are: Glo - ri - o - sus, glo - ri - o - sus De - us in

Basso

Musical notation for Basso voice, 3/4 time, starting with a forte (f) dynamic and 'Tutti' marking. The lyrics are: Glo - ri - o - sus, glo - ri - o - sus De - us in

Organo
e Bassi

Musical notation for Organ and Basses, 3/4 time, starting with a forte (f) dynamic and 'Tutti' marking. The staff shows a bass line with eighth and quarter notes. Chordal markings 6/5 and 7 are present below the staff.

6

san-ctis, in san-ctis su - is, glo - - ri - - o - -

san-ctis, in san-ctis su - is, glo - - ri - - o - -

san-ctis, in san-ctis su - is, glo - - ri - - o - -

san-ctis, in san-ctis su - is, glo - - ri - - o - -

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

12

- - sus De - us in san - ctis, in ——— san - ctis su - is,
 - sus De - us in san - ctis, in san - ctis su - is,
 sus De - us in san - ctis, in san - ctis su - is,
 - - sus De - us in san - ctis, in san - ctis su - is,

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

17

mi - - ra - bi-lis in ma - ie -
mi - - ra - bi-lis in ma - ie - sta - - - - -

8 6 6 # 6 6 6

23

The first system consists of two staves. The top staff is a vocal line in treble clef, starting with a half note G4, followed by a half note A4, and then a whole rest. The bottom staff is a piano accompaniment in bass clef, starting with a quarter note G2, followed by a quarter note A2, and then a whole rest.

The second system consists of two staves for piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. Both staves feature a rhythmic pattern of eighth notes and quarter notes, primarily in the right hand.

The third system consists of one staff in treble clef, which is the vocal line. It begins with a whole rest, followed by a half note G4, and then a half note A4. The lyrics "mi - - ra - bi-lis in ma - ie -" are written below the staff.

The fourth system consists of one staff in treble clef, which is the vocal line. It begins with a half note G4, followed by a half note A4, and then a quarter note B4. The lyrics "mi - - ra - bi-lis in ma - ie - sta - te, in ma - ie - sta -" are written below the staff.

The fifth system consists of one staff in treble clef, which is the vocal line. It begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The lyrics "sta - te, in ma - ie - sta -" are written below the staff.

The sixth system consists of one staff in bass clef, which is the vocal line. It begins with a quarter note G2, followed by a quarter note A2, and then a quarter note B2. The lyrics "- te, in ma - ie - sta - - te," are written below the staff.

The seventh system consists of one staff in bass clef, which is the piano accompaniment. It features a rhythmic pattern of eighth notes and quarter notes. The lyrics "6 6 6 # 6 6" are written below the staff.

29

sta - te, fa - ci - ens pro -
 - te, in ma - ie - sta - te, fa - ci - ens pro -
 te, in ma - ie - sta - te, fa - ci - ens pro -
 mi - ra - bi - lis in ma - ie - sta - te, fa - ci - ens pro -

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

34

di - gi-a, fa - ci - ens pro - di - gi-a, mi - ra - bilis, glo - ri - o - sus,

di - gi-a, fa - ci - ens pro - di - gi-a, mi - ra - bilis, glo - ri - o - sus,

di - gi-a, fa - ciens pro - di - gi-a, mi - ra - bilis, glo - ri - o - sus,

di - gi-a, fa - ci - ens pro - di - gi-a, mi - ra - bilis, glo - ri - o - sus,

6 5 7 5 4 3 [6]

39

fa - ci-ens pro - di - gi - a.

fa - ci-ens pro - di - gi - a.

fa - ci-ens, fa - ci-ens pro-di - gi - a.

fa - ci-ens, fa - ci-ens pro-di - gi - a.

Solo

6/5 6/4 [5]# 6

44

Dex - te - ra tu - a, Do - mi - ne,

Dex - te - ra tu - a, Do - mi - ne,

Dex - te - ra tu - a, Do - mi - ne,

Dex - te - ra tu - a, Do - mi - ne,

[b]6

6

6

4

[5]

#

Tutti

9

4

[8]

3

6

4

6

6

49

glo - ri - fi - ca - ta est in vir - tu - te, dex - te - ra ma - nus tu - a,

glo - ri - fi - ca - ta est in vir - tu - te, dex - te - ra ma - nus tu - a,

glo - ri - fi - ca - ta est in vir - tu - te, dex - te - ra ma - nus tu - a,

glo - ri - fi - ca - ta est in vir - tu - te, dex - te - ra ma - nus tu - a,

8 7 9 [8] 6 6 4 7 47 6 9 [8] 6 [5] #
6 5 4 3 4 3 4 3 4 3 4 3

55

dex - te - ra ma - nus tu - a con - fre - git in - i - mi - cos, con - fre - git in - i -
 dex - te - ra ma - nus tu - a con - fre - git in - i - mi - cos, con - fre - git in - i -
 dex - te - ra ma - nus tu - a con - fre - git in - i - mi - cos,
 dex - te - ra ma - nus tu - a con - fre - git in - i - mi - cos,

8 7 9 8 6 [10] 9 - 6 7
 6 5 4 3 8 8 7
 # -

60

mi - cos, con-fre-git in - i - mi - cos, in - i - mi - cos con -

mi - cos, con-fre-git in - i - mi - cos, in - i - mi - cos con -

con-fre-git in - i - mi - cos, con - fre - git in - i - mi - cos, con -

con-fre-git in - i - mi - cos, con - fre - git in - i - mi - cos, con -

6 7 # 6 #

64

fre - git, dex - te-ra tu - a, Do - mine, glo - ri - fi - ca - ta est in vir-

fre - git, dex - te-ra tu - a, Do - mine, glo - ri - fi - ca - ta est in vir-

fre - git, dex - te-ra tu - a, Do - mine, glo - ri - fi - ca - ta est in vir-

fre - git, dex - te-ra tu - a, Do - mi-ne, glo - ri - fi - ca - ta est in vir-

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

69

tu - te, dex - te-ra manus tu - a con - fre - git, con - fre-git in - i - mi -

tu - te, dex - te-ra manus tu - a con - fre - git, con - fre-git in - i - mi -

tu - te, dex - te-ra manus tu - a con - fre - git, con - fre-git in - i - mi -

tu - te, dex - te-ra manus tu - a con - fre - git, con - fre-git in - i - mi -

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

74

cos, con-fre-git in - i - mi - cos, con-fre-git in - i - mi - cos,

cos, con-fre-git in - i - mi - cos, con-fre-git in - i - mi - cos,

cos, con-fre-git in - i - mi - cos, con-fre-git in - i - mi - cos,

cos, con-fre-git in - i - mi - cos, con-fre-git in - i - mi - cos,

6 6 [b]6 6

79

dex - te - ra manus tu - a con - fre - git, con - fre - git in - i - mi - cos.
 dex - te - ra manus tu - a con - fre - git, con - fre - git in - i - mi - cos.
 dex - te - ra manus tu - a con - fre - git, con - fre - git in - i - mi - cos.
 dex - te - ra manus tu - a con - fre - git, con - fre - git in - i - mi - cos.

6 6 6 - 6 [5] [7] 6 5 6 6 [5] 3 Solo 6

84

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

89

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

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

Detailed description: This page of a musical score, numbered 18, contains measures 89 through 94. It features a vocal ensemble and piano accompaniment. The vocal parts include Soprano, Alto, Tenor, and Bass, each with lyrics for 'Alleluia'. The piano accompaniment consists of a grand staff with treble and bass clefs. The score includes various musical notations such as notes, rests, and dynamic markings. At the end of the page, there are figured bass notations: 'Tutti' and a sequence of figures: '6/5 6/5 7 6/4 [5] 3 6 6'.

95

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

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

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

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

3 5 6 6 6 6 5

5 5 4 3

100

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

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

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

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

[3 ————— 5 —————] 6
5

104

The musical score consists of several systems. The first system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The second system continues the piano accompaniment, with a small asterisk marking a specific measure in the left hand. The third system introduces the vocal melody with the lyrics: "ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia." This system includes a vocal line and a piano accompaniment. The fourth system continues the vocal melody and piano accompaniment. The fifth system continues the vocal melody and piano accompaniment. The sixth system continues the vocal melody and piano accompaniment. The seventh system continues the piano accompaniment, with a bass line that includes the following figures: 7, 6/4 [5] 3, 6/5, and 6/4 [5] 3.

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

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

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

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

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