

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

edited by Wolfgang Esser-Skala

Full score





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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>	http://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:

Bar	Staff	Description
-	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.
Dextera tua, Domine, glorificata est in virtute,
dextera manus tua confregit inimicos.
(Exodus 15:11,6)

352 Gloriosus Deus

Allegretto

*Clarino I, II
in C*

*Timpani
in C-G*

*I
Violino*

II

Soprano

Alto

Tenore

Basso

Organo e Bassi

Glo - ri - o - sus, De - us in

Glo - ri - o - sus, glo - ri - o - sus, De - us in

Glo - ri - o - sus, glo - ri - o - sus, De - us in

Glo - ri - o - sus, glo - ri - o - sus, De - us in

Glo - ri - o - sus, glo - ri - o - sus, De - us in

Tutti

6

This musical score consists of four staves, each with a different clef (Treble, Bass, Alto, and Tenor). The music is in common time. The vocal parts are accompanied by a piano or organ part, which is indicated by a treble clef and a bass clef bracketed together. The vocal parts sing in a homophony style. The lyrics are written below the vocal staves. The score includes measure numbers (6, 7, 8) and key changes (indicated by Roman numerals and brackets). Measure 6 starts with a forte dynamic. Measures 7 and 8 show a transition with eighth-note patterns and a change in harmonic rhythm.

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 - - -

$\frac{6}{4}$ [5] 6 5 9 4 [8] 6 6 3 5 6 5

12

The musical score consists of six staves. The top two staves are soprano voices, the middle two are alto voices, and the bottom two are bass voices. The music begins with a rest followed by a forte dynamic. The vocal parts enter with eighth-note patterns. The lyrics "sus Deus in sanctis, in sanctis sus, sus Deus in sanctis, in sanctis sus, sus Deus in sanctis, in sanctis sus," are repeated. The bass staff includes harmonic analysis below the staff, showing changes from common time (6, 7, 6, 7) to common time (5, 6, 7, 6, 7), then to common time (4, 6, 3, 5).

- - sus Deus in sanctis, in sanctis sus,
 - sus Deus in sanctis, in sanctis sus,
 sus Deus in sanctis, in sanctis sus,
 - - sus Deus in sanctis, in sanctis sus,

6 7 6 - 5 6 7 6 - 7 6 4 6 3 5

17

A musical score for piano and voice. The score consists of six staves. The top two staves are for the piano, showing bass and treble clef staves with various notes and rests. The middle two staves are for the voice, with lyrics written below them: "mirabilis in mai - ie -" in the first staff and "mirabilis in mai - ie - sta -" in the second staff. The bottom two staves are for the piano again, with bass clef staves containing eighth-note patterns. Measure numbers 8 and 6 are indicated under the piano staves at the bottom.

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

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

8 6 6 6 6

23

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

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

⁸ sta - te, in ma - ie - sta - - - - -

- te, in ma - ie - sta - - - - -

6 6 6 # 6 6

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 -

$\frac{8}{6}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{\sharp}$

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 - 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,

$\frac{6}{4}$ $\frac{5}{3}$ $\frac{7}{5}$

[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

$\frac{6}{5}$

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

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,

Tutti

[5] 6 6 6 5 [8] 6 6 6

49

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

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

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

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

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

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

55

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

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

⁸ dex - te - ra manus tu - a con - fre - git in - i - mi - cos,

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

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

60

A musical score for voice and piano. The score consists of five staves. The top two staves are blank. The third staff is for the piano, showing a bass line and harmonic progression. The fourth staff is for the voice, containing lyrics. The fifth staff is for the piano, continuing the harmonic progression. Measure 60 begins with a rest in the piano part. The vocal line starts with a quarter note followed by eighth-note pairs. The lyrics are: "mi - cos, con-fre - git in - i - mi - cos, in - i - mi - cos con -". The piano part continues with a bass line and harmonic changes. Measure 61 begins with a rest in the piano part. The vocal line starts with a quarter note followed by eighth-note pairs. The lyrics are: "mi - cos, con-fre - git in - i - mi - cos, in - i - mi - cos con -". The piano part continues with a bass line and harmonic changes. Measure 62 begins with a rest in the piano part. The vocal line starts with a quarter note followed by eighth-note pairs. The lyrics are: "con-fre - git in - i - mi - cos, con - fre - git in - i - mi - cos, con -". The piano part continues with a bass line and harmonic changes. Measure 63 begins with a rest in the piano part. The vocal line starts with a quarter note followed by eighth-note pairs. The lyrics are: "con-fre - git in - i - mi - cos, con - fre - git in - i - mi - cos, con -". The piano part continues with a bass line and harmonic changes.

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 -

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-

8 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 [5] 3] 6 [7] -] 6 6 6 [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.

Solo

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

84

6 [4]6 6 6 [5]

89

The musical score consists of six staves. The top two staves are for the bassoon, showing eighth-note patterns. The third staff is for the soprano, alto, and tenor voices, with the soprano singing the melody. The fourth staff is for the bassoon again. The fifth staff is for the bassoon. The bottom staff is for the bassoon. The vocal parts sing "Al - le - lu - ia," with slurs connecting the notes. The bassoon parts play eighth-note patterns. The score concludes with a tutti section.

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 7 6 4 [5] 6 6

95

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

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

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

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

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

100

A musical score page featuring five staves. The top two staves are treble clef, the third is bass clef, and the bottom two are soprano clef. The score includes vocal parts with lyrics and dynamic markings like forte and piano. Measure 100 starts with a forte dynamic. Measures 1-4 show eighth-note patterns. Measures 5-8 feature sixteenth-note patterns. Measures 9-12 show eighth-note patterns again. Measures 13-16 show sixteenth-note patterns. Measures 17-20 show eighth-note patterns. Measures 21-24 show sixteenth-note patterns. Measures 25-28 show eighth-note patterns. Measures 29-32 show sixteenth-note patterns. Measures 33-36 show eighth-note patterns. Measures 37-40 show sixteenth-note patterns. Measures 41-44 show eighth-note patterns. Measures 45-48 show sixteenth-note patterns. Measures 49-52 show eighth-note patterns. Measures 53-56 show sixteenth-note patterns. Measures 57-60 show eighth-note patterns. Measures 61-64 show sixteenth-note patterns. Measures 65-68 show eighth-note patterns. Measures 69-72 show sixteenth-note patterns. Measures 73-76 show eighth-note patterns. Measures 77-80 show sixteenth-note patterns. Measures 81-84 show eighth-note patterns. Measures 85-88 show sixteenth-note patterns. Measures 89-92 show eighth-note patterns. Measures 93-96 show sixteenth-note patterns. Measures 97-100 show eighth-note patterns.

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

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 [5] 5