

# Haydn.

# Proprium missæ.

Johann Michael

**Haydn**

**Victimæ paschali laudes**

Sequence (Resurrectio Domini)

MH 361

*S, A, T, B (coro), 2 ob, 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
ob	oboe
org	organ
S	soprano
T	tenor
vl	violin

## Sources

<b>B1</b>	<i>Library</i>	D-Mbs
	<i>Shelfmark</i>	Mus.ms. 4150/1
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	unknown
	<i>RISM ID</i>	455022574
	<i>License</i>	CC BY-NC-SA 4.0
	<i>URL</i>	<a href="https://nbn-resolving.de/urn/resolver.pl?urn=urn:nbn:de:bvb:12-bsb00046854-3">https://nbn-resolving.de/urn/resolver.pl?urn=urn:nbn:de:bvb:12-bsb00046854-3</a>
	<i>Notes</i>	composed on 1784-04-05 according to the copyist
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<b>B3</b>	<i>Library</i>	F-Pn
	<i>Shelfmark</i>	D-5592 (1)
	<i>Category</i>	manuscript copy
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	<i>RISM ID</i>	840026175
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## 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.

## Lyrics

Victimae paschali laudes  
immolent Christiani.  
Agnus redemit oves,  
Christus innocens Patri  
reconciliavit peccatores.  
Mors et vita duello  
confluxere mirando;  
dux vitae mortuus  
regnat vivus.  
Dic nobis, Maria:  
Quid vidisti in via?  
Sepulchrum Christi viventis  
et gloriam vidi resurgentis,  
Angelicos testes  
sudarium vidi et vestes.  
Surrexit Christus spes mea;  
praecedet vos in Galilaeam.  
Scimus Christum vere surrexisse a mortuis vere.  
Tu nobis victor rex miserere.

## 361 Victimæ paschali laudes

Comodo

*I*  
Oboe  
*f*

*II*  
*f*

Corno I, II  
in F  
*f*

*I*  
Violino  
*f*

*II*  
*f*

Soprano  
*f Tutti*  
Vi - ctimæ pa - scha - li laudes, lau - des im - molent, lau - des im - molent

Alto  
*f Tutti*  
Vi - ctimæ pascha - li laudes, lau - des im - molent, lau - des im - molent

Tenore  
*f Tutti*  
Vi - ctimæ pa - scha - li laudes, lau - des im - molent, lau - des im - molent

Basso  
*f Tutti*  
Vi - ctimæ pascha - li laudes, lau - des im - molent, lau - des im - molent Chri-

Organo  
e Bassi  
*f Tutti* 6 9 [8] 6 7 6 [5] - 6  
4 4 3 4 4 4 3

4

Chri-sti - a - ni. A - gnus re-de - mit o - ves, Chri - stus in - nocens

Chri-sti - a - ni. A - gnus re-de - mit o - ves, Chri - stus in - nocens

Chri-sti - a - ni. A - gnus re-de - mit o - ves, Chri - stus in - nocens

- sti - a - ni. A - gnus re-de - mit o - ves, Chri - stus in - nocens

2 6 9 [8] - 6 [5] 6 6 [5]

4 3 4 4 4 4

7

Pa - tri re - con - ci - li - a - vit pec - ca - to - res.

Pa - tri re - con - ci - li - a - vit pec - ca - to - res.

Pa - tri re - con - ci - li - a - vit pec - ca - to - res.

Pa - tri re - con - ci - li - a - vit pec - ca - to - res.

Solo

[b] 6 5 6 4 6 # 4/4 5 6 6 6 6 6 6 [5] 6 6 6 6 4/4 4 6 4

11

Two staves of piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with quarter and eighth notes.

Two staves of piano accompaniment. The right hand continues the melodic line, and the left hand maintains the harmonic accompaniment.

Two staves of piano accompaniment. The right hand features a more active melodic line with sixteenth notes, and the left hand continues the harmonic accompaniment.

Soprano vocal line. The lyrics are: Mors, mors et vi - ta du - el - lo con - fli -

Alto vocal line. The lyrics are: Mors, mors et vi - ta du - el - lo con - fli -

Tenor vocal line. The lyrics are: Mors, mors et vi - ta du - el - lo con - fli -

Bass vocal line. The lyrics are: Mors, mors et vi - ta du - el - lo con - fli -

Two staves of piano accompaniment. The right hand features a melodic line with eighth notes, and the left hand provides a harmonic accompaniment. The word "Tutti" is written above the staff.

6      7      6      [5]      Tutti      -      6      b6      b7      6      7      [6]      6      b6

[b]      4      4      4      -      b5      4      4      6      #      #      b5      4



14

xe - re mi-ran - do, du - el - lo mi - ran - do;

xe - re mi-ran - do, du - el - lo mi - ran - do;

xe - re mi-ran - do, du - el - lo mi - ran - do;

xe - re mi-ran - do, du - el - lo mi - ran - do;

b7 6 7 9 6 # b7 #

17

*f*

*f*

*f*

*p* *f*

*p* *f*

*p* *f*

*p* *f*

dux vi-tae mor-tu-us, dux vi-tae mor-tu-us re-gnat vi-vus,

dux vi-tae mor-tu-us, dux vi-tae mor-tu-us re-gnat vi-vus,

dux vi-tae mor-tu-us, dux vi-tae mor-tu-us re-gnat vi-vus,

dux vi-tae mor-tu-us, dux vi-tae mor-tu-us re-gnat vi-vus,

7 *p* 7 *f* 6 6 4 [5] #

20

re - gnat, re-gnat vi - vus.

re - gnat, re-gnat vi - vus.

re - gnat, re-gnat vi - vus.

re - gnat, re-gnat vi - vus.

Solo

# $\frac{4}{3}$       6   6    $\frac{6}{4}$    [5] #      Solo      6      6      6      7 #      6      [5] #

23

Dic no - bis, Ma - ri - a: Quid vi - di - sti in vi - a, quid, quid? Se -

Dic, dic no - bis, Ma - ri - a: Quid vi - di - sti in vi - a, quid, quid?

Dic, dic no - bis, Ma - ri - a: Quid vi - di - sti in vi - a, quid, quid?

Dic, dic no - bis, Ma - ri - a: Quid vi - di - sti in vi - a, quid, quid?

Tutti 6 6 b6 [b5] b4 6 6 7 b5 b4 3 5 7 ——— 46

27

pul - chrum Chri - sti vi - ven - - tis et glo - ri - am vi - di re - sur -

Se - pulchrum Chri - sti vi - ven - - tis et glo - ri - am vi - di re - sur -

Se - pulchrum Chri - sti vi - ven - - tis et glo - ri - am vi - di re - sur -

Se - pulchrum Chri - sti vi - ven - - tis et glo - ri - am vi - di re - sur -

8 3 3 3 5 3 3 6 5 - 6 5 8 3 3 [6 6]

30

gen - - tis, An - ge - - li - cos te - - stes su -  
 gen - - tis, vi - di An - ge - li - cos te - - stes su -  
 gen - - tis, vi - di An - ge - li - cos te - - stes su -  
 gen - - tis, vi - di An - ge - li - cos te - - stes su -

6 - 5 - 6 - 8 3 3 [6 6] 6 -

33

da - rium vi - di, vi - di et ve - stes.

da - rium vi - di, vi - di et ve - stes.

da - rium vi - di, vi - di et ve - stes.

da - rium vi - di, vi - di et ve - stes.

Solo

6 6 b [6] b7 6/4 [5] 3

37

Sur-re-xit Chri - stus spes me - a, prae-ce-det vos, prae-ce-det vos, spes me - a, prae-

Sur-re-xit Chri - stus spes me - a, prae-ce-det vos, prae-ce-det vos, spes me - a, prae-

Sur-re - xit Chri - stus spes me - a, prae-ce-det vos, prae-ce-det vos, spes me -

Sur-re - xit Chri - stus spes me - a, prae-ce-det vos, prae-ce-det vos, spes me -

Tutti

$\flat 6$  5  $\frac{\flat 6}{5}$   $\frac{\#4}{-}$   $\frac{-}{-}$   $\frac{6}{\flat 5}$   $\frac{\flat 4}{2}$  6  $\frac{6}{\flat 5}$  2 6 6



41

ce - det vos in Ga-li - lae - am. Sci-mus Christum ve - re sur - re - xis - se,

ce - det vos in Ga-li - lae - am. Sci-mus Christum ve - re sur - re - xis - se,

a, prae-ce-det vos in Ga-li - lae - am. Sci-mus Christum ve - re sur - re - xis - se,

a, prae-ce-det vos in Ga-li - lae - am. Sci-mus Christum ve - re sur - re - xis - se,

$\frac{b_4}{2}$  6 6 7  $\frac{6}{4}$  [5] 7 5 - 6 6 6  $\frac{6}{4}$   $\frac{6}{4}$  [5]  $\frac{6}{4}$  7  $\frac{8}{6}$   $\frac{6}{4}$  [5]



49

vi - ctor rex, vi - ctor rex, rex mi - se - re - re,

vi - ctor rex, vi - ctor rex, rex mi - se - re - re,

vi - ctor rex, vi - ctor rex, rex mi - se - re - re,

vi - ctor rex, vi - ctor rex, rex mi - se - re - re,

6 6 6 4/4 [5] 3 - 2 7 - 8 5 9 4/4 [8] 3 2 6 6 6 4/4 [5] 3

53

no - bis mi - se - re - re. Tu

no - bis mi - se - re - re. Tu

no - bis mi - se - re - re. Tu

no - bis mi - se - re - re. Tu

2 6 6 6 4 [5] 3 Solo 6 6 6 7 6 6 [5] 9 [8] 6 Tutti  
4 3 4 3

57

rex, tu vi - ctor mi - se-re-re, tu no - bis vi - ctor rex,  
 rex, tu vi - ctor mi - se-re-re, tu no - bis vi - ctor rex,  
 rex, tu vi - ctor mi - se - re-re, tu no - bis vi - ctor rex,  
 rex, tu vi - ctor mi-se-re - re, tu no - bis vi - ctor rex,

6 6 7 ♯6 p - - [6] 6 ♭6 [5 -] ♭6  
 ♭ 4 3 - 4 2



65

**f**

**f**

**f**

**f**

re - re. A - men, al - le - lu - ia, a - men, al - le - lu - ia, a - men, a - men,

re - re. A - men, al - le - lu - ia, a - men, al - le - lu - ia, a - men, a - men,

re - re. A - men, al - le - lu - ia, a - men, al - le - lu - ia, a - men, a - men,

mi - se - re - re. A - men, al - le - lu - ia, a - men, al - le - lu - ia, a - men, a - men,

**f**

$\flat 6$   $\frac{6}{4}$   $\frac{5}{3}$   $\frac{6}{4}$   $\frac{9}{4}$   $\frac{8}{3}$   $\frac{6}{4}$   $7$   $\frac{6}{4}$   $\frac{5}{3}$  - 6

69

Two staves of piano accompaniment. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes with some rests.

Two staves of piano accompaniment. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes with some rests.

Two staves of piano accompaniment. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes with some rests.

Vocal line in treble clef, key signature of one flat (B-flat). The lyrics are: al - le - lu - ia, al - le - lu - ia, a - men, amen, al - le - lu - ia, al - le - lu - ia, al -

Vocal line in treble clef, key signature of one flat (B-flat). The lyrics are: al - le - lu - ia, al - le - lu - ia, a - men, amen, al - le - lu - ia, al - le - lu - ia, al -

Vocal line in treble clef, key signature of one flat (B-flat). The lyrics are: al - le - lu - ia, al - le - lu - ia, a - men, amen, al - le - lu - ia, al - le - lu - ia, al -

Vocal line in bass clef, key signature of one flat (B-flat). The lyrics are: al - le - lu - ia, al - le - lu - ia, a - men, amen, al - le - lu - ia, al - le - lu - ia, al -

Two staves of piano accompaniment. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes with some rests.

6 - 6 6 6  $\frac{6}{4}$   $\frac{[5]}{3}$   $\flat 6$  - 8  $\flat 7$  - 5 6  $\frac{6}{4}$   $\frac{[5]}{3}$   $\flat 6$  - 8  $\flat 7$



73

First system of piano accompaniment for measures 73-76. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a minor key and 4/4 time. Measure 73 starts with a quarter rest in both staves, followed by a half note in the bass and a quarter note in the treble. Measures 74-76 continue with rhythmic patterns of eighth and quarter notes.

Second system of piano accompaniment for measures 73-76. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with rhythmic patterns of eighth and quarter notes.

Third system of piano accompaniment for measures 73-76. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with rhythmic patterns of eighth and quarter notes.

First system of vocal line for measures 73-76. It consists of a single treble clef staff. The lyrics are: - le - lu - ia, al - - le - lu - - - ia.

Second system of vocal line for measures 73-76. It consists of a single treble clef staff. The lyrics are: - le - lu - ia, al - - le - lu - - - ia.

Third system of vocal line for measures 73-76. It consists of a single treble clef staff. The lyrics are: - le - lu - ia, al - - le - lu - - - ia.

Fourth system of vocal line for measures 73-76. It consists of a single bass clef staff. The lyrics are: - le - lu - ia, al - - le - lu - - - ia.

Fourth system of piano accompaniment for measures 73-76. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with rhythmic patterns of eighth and quarter notes.

6 6 [7] 1 1 1 3 6 6 6 6 6 4 - 5 4 - 3 -