

Haydn.

Proprium missæ.

Johann Michael

Haydn

Veni Sancte Spiritus

Gradual (Pentecostes)

MH 366

S, A, T, B (coro), 2 ob, 2 cor (Eb), 3 trb, 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
cor	horn
ob	oboe
org	organ
S	soprano
T	tenor
trb	trombone
vl	violin

Sources

A1	<i>Library</i>	D-Mbs
	<i>Shelfmark</i>	Mus.ms. 475
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1784-05-13
	<i>RISM ID</i>	456009498
	<i>License</i>	CC BY-NC-SA 4.0
	<i>URL</i>	https://mdz-nbn-resolving.de/details:bsb00084991
B1	<i>Library</i>	D-Mbs
	<i>Shelfmark</i>	Mus.ms. 4150/11
	<i>Category</i>	manuscript copy
	<i>Date</i>	unknown
	<i>RISM ID</i>	455022584
	<i>License</i>	CC BY-NC-SA 4.0
	<i>URL</i>	https://nbn-resolving.de/urn/resolver.pl?urn=urn:nbn:de:bvb:12-bsb00046854-3
	<i>Notes</i>	notes for trb missing
B2	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	B 174
	<i>Category</i>	manuscript copy
	<i>Date</i>	unknown
	<i>RISM ID</i>	600038127
	<i>License</i>	public domain

	<i>URL</i>	https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/181.html
	<i>Notes</i>	no trb parts
B3	<i>Library</i>	D-NATk
	<i>Shelfmark</i>	NA/SP (H-39)
	<i>Category</i>	manuscript copy
	<i>Date</i>	1800-1830
	<i>RISM ID</i>	455039959
	<i>License</i>	public domain
	<i>URL</i>	https://mirador.acdh.oeaw.ac.at/musikarchivspitz/D-NATk_H39/
B4	<i>Library</i>	CZ-Pu
	<i>Shelfmark</i>	59 rm 7
	<i>Category</i>	manuscript copy
	<i>Date</i>	1830–1824
	<i>RISM ID</i>	550503090
	<i>License</i>	CC BY-NC-SA 4.0
	<i>URL</i>	https://www.manuscriptorium.com/apps/index.php?direct=record&pid=AIPDIG-NKCR__59_RM_7_____0NPSHL5-cs
	<i>Notes</i>	no trb parts

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>
107	ob 1	3rd ♪ in A1: d"8

Lyrics

Veni, Sancte Spiritus,
et emitte coelitus
lucis tuae radium.

Veni, Pater pauperum,
veni, dator munerum,
veni, lumen cordium.

Consolator optime,
dulcis hospes animae,

dulce refrigerium.

In labore requies,
in aestu temperies
in fletu solatium.

O lux beatissima,
reple cordis intima
tuorum fidelium.

Sine tuo numine,
nihil est in homine,
nihil est innoxium.

Lava quod est sordidum,
riga quod est aridum,
sana quod est saucium.

Flecte quod est rigidum,
fove quod est frigidum,
rege quod est devium.

Da tuis fidelibus,
in te confidentibus,
sacrum septenarium.

Da virtutis meritum,
da salutis exitum,
da perenne gaudium.

366 Veni Sancte Spiritus

Allegretto

f

f

f

f

f

f

f *Tutti*

f *Tutti*

f *Tutti*

f *Tutti*

f *Tutti*

Ve - ni, ve - ni, San - cte Spi - ri - tus, ve - ni, ve - ni et e -

Ve - ni, ve - ni, San - cte Spi - ri - tus, ve - ni, ve - ni et e -

Ve - ni, ve - ni, San - cte Spi - ri - tus, ve - ni, ve - ni et e -

Ve - ni, ve - ni, San - cte Spi - ri - tus, ve - ni, ve - ni et e -

f *Tutti*

$\frac{4}{2}$ $\frac{6}{4}$ $\frac{5}{3}$ 6 5 6 - 6

mit - te coe - - li-tus___ lu - cis tu - - ae ra-dium. Ve-ni,

mit - te coe - - li-tus___ lu - cis tu - - ae ra-dium. Ve-ni,

mit-te, e-mit-te coe-li - tus___ lu - - cis tu - ae ra-dium. Ve-ni,

mit - te, e-mit-te coe-li - tus lu - - cis tu - ae ra-dium. Ve-ni,

5 6 46 6 6 7 6 6 9 [8] 6 6 5 3 6 6 5 3 6 4 [5] 3

16

a 2

ve - ni, Pa - ter pau-perum, ve - ni, ve - ni, da - tor mu-nerum,

ve - ni, Pa - ter pau-perum, ve - ni, ve - ni, da - tor mu-nerum,

ve - ni, Pa - ter pau-perum, ve - ni, ve - ni, da - tor mu-nerum,

ve - ni, Pa - ter pau-perum, ve - ni, ve - ni, da - tor mu-nerum,

6 6 6 6 6 6 6 6 6 6

4 4 4 4 4 4 4 4 4 4

7 6 5 7 6 5 7 6 5 7

4 4 4 4 4 4 4 4 4 4

- - - - - - - - - -

23

ve - ni, ve - ni, ve - ni, lu - men cor - di - um, ve - ni,

ve - ni, ve - ni, ve - ni, lu - men cor - di - um, ve - ni,

ve - ni, ve - ni, ve - ni, lu - men cor - di - um, ve - ni,

ve - ni, ve - ni, ve - ni, lu - men cor - di - um, ve - ni,

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

31

f *tr*

f *p* *f* *p* *f*

f *tr* *tr* 3

p *f*

ve - ni, ve - ni, ve - ni, ve - ni, lu - men cor - di - um.

p *f*

ve - ni, ve - ni, ve - ni, ve - ni, lu - men cor - di - um.

p *f*

ve - ni, ve - ni, ve - ni, ve - ni, lu - men cor - di - um.

p *f*

ve - ni, ve - ni, ve - ni, ve - ni, lu - men cor - di - um.

f Solo

6 5 *f* 6 6 $\frac{b6}{b5}$ - 6 - $\frac{b6}{5}$ 6 6 $\frac{b4}{2}$ 7 6 6 $\frac{[7]}{4}$

39

Con - so - la - - - tor o - - - pti -

Con - so - la - - - tor o - - - pti -

Con - so - la - - - tor o - - - pti -

Con - so - la - - - tor o - - - pti -

Tutti

7 6 7 6 6 5 4 4 6 6 6 [5] 4 4 6 5

46

me, dul - cis, dul - cis ho - spes a - nimae, dul - ce, dul - ce re - fri -
 me, dul - cis, dul - cis ho - spes a - nimae, dul - ce, dul - ce re - fri -
 me, dul - cis, dul - cis ho - spes a - ni - mae, dul - ce, dul - ce re - fri -
 me, dul - cis, dul - cis ho - spes a - ni - mae, dul - ce, dul - ce re - fri -

6 6 7 6 9 8 46 6 46 6 5 4 3 6 4 2 6 46 6 5

54

ge - rium. In la - bo - re re - qui - es, — in ae - stu

ge-ri-um. In la - bo - re re - qui - es, — in ae - stu

ge - rium. In la - bo - re re - qui - es, in ae - stu

ge-ri-um. In la - bo - re re - qui - es, in ae - stu

6 4 4 6 6 9 8 4 6 4 6 4

4 4 2 6 5 3 3 3 4 4

61

Measures 61-62 of the piano introduction. The music is in a key with two flats (B-flat major or D-flat minor) and a 7/4 time signature. Measure 61 starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic in measure 62. The melody is in the right hand, and the bass line is in the left hand.

Measures 63-66 of the piano introduction. Measure 63 features a forte (*f*) dynamic in the right hand. Measures 64-66 continue with piano (*p*) dynamics in both hands. The texture is dense with many sixteenth notes.

Measures 67-70 of the piano introduction. Measures 67-68 feature a piano (*p*) dynamic, followed by a forte (*f*) dynamic in measures 69-70. The music is highly rhythmic with many sixteenth notes.

Vocal entry in measures 71-74. The lyrics are: "tem - pe - ri - es in fle - tu so - - la - ti - um, in". The vocal line is in the right hand, and the piano accompaniment is in the left hand. Dynamics alternate between piano (*p*) and forte (*f*).

Piano accompaniment for measures 71-74. The bass line is in the left hand. Dynamics are marked as piano (*p*) and forte (*f*).

7/4 = 6/4 [5] 4/4 6/5 7/4 = 6/5 7/4 4/4 p

68

p cresc. *f*

f

f

f

fle - tu so - la - - - ti - um.

f

fle - tu so - la - - - ti - um.

f

fle - tu so - la - - - ti - um.

f

fle - tu so - la - - - ti - um.

f Solo

6 5 - - 6 4 [5] 4 7 6

75

O lux, o lux be-a-tis-sima,
 O lux, o lux be-a-tis-sima,
 O lux, o lux be-a-tis-sima,
 O lux, o lux be-a-tis-sima,

Tutti

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

4 3 4 4 #

82

re - - ple cor - - dis in - ti - ma tu - - o - rum fi -

re - - ple, re - ple cor - dis in - ti - ma tu - - o - rum fi -

re - - ple, re - ple cor - dis in - ti - ma tu - - o - rum fi -

re - - ple, re - ple cor - dis in - ti - ma tu - - o - rum fi -

$\begin{matrix} \flat 6 \\ \sharp 4 \\ 3 \end{matrix}$
 $\begin{matrix} 6 \\ 5 \end{matrix}$
 $\begin{matrix} 6 \\ 4 \end{matrix}$
 $\begin{matrix} 5 \\ \flat \end{matrix}$
 $\begin{matrix} 6 \\ 4 \end{matrix}$
 $\begin{matrix} \flat 5 \\ \sharp \end{matrix}$
 $\begin{matrix} 8 \\ 7 \end{matrix}$

89

de - li - um. Si - ne tu - o nu-mine, ni - hil

de - li - um. Si - ne tu - o nu-mine,

de - li - um. Si - ne tu - o nu-mine,

de - li - um. Si - ne tu - o nu-mine,

6 # 3 7 6 6 4 5 3]

96

est in ho-mine, ni-hil, ni-hil, ni-hil, ni-hil est

ni-hil est in ho-mine, ni-hil, ni-hil, ni-hil est

ni-hil est in ho-mine, ni-hil, ni-hil, ni-hil est

ni-hil est in ho-mine, ni-hil, ni-hil, ni-hil est

7 6 6 5 7 6 6 5 6 5

103

in - no - xi - um, ni - hil, ni - hil, ni - hil est in - no - xi - um.

in - no - xi - um, ni - hil, ni - hil, ni - hil est in - no - xi - um.

in - no - xi - um, ni - hil, ni - hil, ni - hil est in - no - xi - um.

in - no - xi - um, ni - hil, ni - hil, ni - hil est in - no - xi - um.

6 6 [45] # 6 6 [45] # 6 6 [45] # Solo

110

La - va, la - va quod est sor - didum,

La - va, la - va quod est sor - didum,

La - va, la - va quod est sor - didum,

La - va, la - va quod est sor - didum,

staccato

p Tutti **f**

7 46 47 6 46 6 4 [45] 6 4 7

117

ri-ga, ri - ga quod est a - ridum, sa-na, sa - na quod est sau - cium,
 ri-ga, ri - ga quod est a - ridum, sa-na, sa - na quod est sau - cium,
 ri-ga, ri - ga quod est a - ridum, sa-na, sa - na quod est sau - cium,
 ri-ga, ri - ga quod est a - ridum, sa-na, sa - na quod est sau - cium,

6 6 3 7 6 6 4 b b7 9 b4 [8] 3

125

f *f*

f *f* *p* *f* *p* *f*

p *f* *p* *f*

p *f* *p* *f*

p *f*

p *f* *p* *f*

fle-cte, fle - cte quod est ri - gidum, fo - ve, fo - ve quod est fri - gidum,

p *f* *p* *f*

fle-cte, fle - cte quod est ri - gidum, fo - ve, fo - ve quod est fri - gidum,

p *f* *p* *f*

fle-cte, fle - cte quod est ri - gidum, fo - ve, fo - ve quod est fri - gidum,

p *f* *p* *f*

fle-cte, fle - cte quod est ri - gidum, fo - ve, fo - ve quod est fri - gidum,

p *f*

6 7 46 *f* 9 8] 6 7 3 7 9 8] 3

133

re-ge, re - ge quod est de - vium, la - va, ri - ga, sa - na, fle - cte,

re-ge, re - ge quod est de - vium, la - va, ri - ga, sa - na, fle - cte,

re-ge, re - ge quod est de - vium, la - va, ri - ga, sa - na, fle - cte,

re-ge, re - ge quod est de - vium, la - va, ri - ga, sa - na, fle - cte,

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

141

fo - ve, re - ge. Da tu - is fi - de - li - bus,

fo - ve, re - ge. Da tu - is fi - de - li - bus,

fo - ve, re - ge. Da tu - is fi - de - li - bus,

fo - ve, re - ge. Da tu - is fi - de - li - bus,

7 4 — 4 2 6 4 5 3

149

in te, in te con - fi - den - ti - bus, sa - crum se -

in te, in te con - fi - den - ti - bus, sa - crum se -

in te, in te con - fi - den - ti - bus, sa - crum

in te, in te con - fi - den - ti - bus, sa - crum

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

157

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

166

ex - itum, da per - en - ne, da per - en - - - - ne gau -

ex - itum, da per - en - ne, da per - en - ne, da per - en - - - ne gau -

ex - itum, da per - en - ne, da per - en - ne, da per - en - - - ne gau -

ex - itum, da per - en - ne, da per - en - ne, da per - en - - - ne gau -

6 9 [8] 6 2 6 2 6 6 6
 15 14 3 2 2 2 2 2 2 2

175

- di-um. San - cte Spi-ritus, Pa - ter pau-perum, con-so -

- di-um. San - cte Spi-ritus, Pa - ter pau-perum, con-so -

- di - um. San - cte Spi-ritus, Pa - ter pau-perum, con-so -

- di - um. San - cte Spi-ritus, Pa - ter pau-perum, con-so -

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

182

la - tor, lu - men cor-dium, dul - cis ho - spes a - nimae, da,

la - tor, lu - men cor-dium, dul - cis ho - spes a - nimae, da,

la - tor, lu - men cor-dium, dul - cis ho - spes a - nimae, da,

la - tor, lu - men cor-dium, dul - cis ho - spes a - nimae, da,

9 4 [8] 3 6 7 6 4 [5] 3 b7 b7 b6 4 [5] 3 f 7

190

da, da per - en - - - ne gau - - - di -

da, da per - en - - - ne gau - - - di -

da, da per - en - - - ne gau - - - di -

da, da per - en - - - ne gau - - - di -

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

197

Solo
[6] 9 6 9 6 9 6 6 6 5 5

Tutti
6 9 6

204

lu - ia, a - men, al - le - lu - ia, al - le - lu - ia, a - men, al - le -

lu - ia, a - men, al - le - lu - ia, al - le - lu - ia, a - men, al - le -

lu - ia, a - men, al - le - lu - ia, al - le - lu - ia, a - men, al - le -

lu - ia, a - men, al - le - lu - ia, al - le - lu - ia, a - men, al - le -

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

211

First system of piano introduction, measures 1-8. Treble and bass clefs, key signature of two flats.

Second system of piano introduction, measures 9-16. Treble and bass clefs, key signature of two flats.

Third system of piano introduction, measures 17-24. Treble and bass clefs, key signature of two flats.

Vocal line 1, measures 1-8. Lyrics: lu - ia, a - men, al - le - lu - ia, al - le - lu - ia, —

Vocal line 2, measures 1-8. Lyrics: lu - ia, a - men, al - le - lu - ia, al - le - lu - ia, —

Vocal line 3, measures 1-8. Lyrics: lu - ia, a - men, al - le - lu - ia, al - le - lu - ia, —

Vocal line 4, measures 1-8. Lyrics: lu - ia, a - men, al - le - lu - ia, al - le - lu - ia, —

Piano accompaniment for vocal lines, measures 1-8. Bass clef, key signature of two flats. Includes figured bass notation: 6/5, [6], 6 6, 2 7, 6 6 [7]/4 3, unisono.

219

al - le - lu - ia, — al - le - lu - ia, a - men, a - men, al - le - lu - ia, al - le - lu - ia.

al - le - lu - ia, — al - le - lu - ia, a - men, a - men, al - le - lu - ia, al - le - lu - ia.

al - le - lu - ia, — al - le - lu - ia, a - men, a - men, al - le - lu - ia, al - le - lu - ia.

al - le - lu - ia, — al - le - lu - ia, a - men, al - le - lu - ia.