

Haydn.

Proprium missæ.

Johann Michael

Haydn

Miraculorum patrator

Sequence (Mauri Abbatis)

MH 426

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

edited by Wolfgang Esser-Skala

Full score

Wesser
Skala
Edition



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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

B1	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	B 191
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	unknown
	<i>RISM ID</i>	600038143
	<i>License</i>	public domain
	<i>URL</i>	https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/977.html
	<i>Notes</i>	composed on 1786-12-18 according to the copyist

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

Miraculorum patratōr,
Benedicti imitator

Maurus lumen Galliae,
more solis orientis
fert in plagas occidentis
lucem sanctae regulae.
Undas olim velut Petrus
iubente Patre securus
pedibus calcaverat
fluctibus periclitantem,
placidum et naufragantem
saluti reddiderat.
Talem Pater Monachorum
mittit ad regna Francorum
praeceptorum gentibus.
Huic via orientis
Benedicti ascendentis
fulget in coelestibus.
Quantos greges congregat Domino?
ipsos reges regit consilio,
et iuvat Pontifices.
Vitae formam et virtutis
docet vias et salutis
firmat mentes legibus.
Reddit lumen caecutientibus,
sanitatem dat morientibus
longe fugat Daemones.
Audit vocem creatura
imperantis et natura
Mauri paret nutibus.
Sic pater Rector morum
Apostole Monachorum,
tu memor Discipulorum.
Duc nos per calles Sanctorum
ad coelorum praemia.
Fac nos mundi contemtores
infernī triumphatores,
Dei veros amatores,
fac eiusque possessores
per aeterna saecula.

426 Miraculorum patrator

Moderato

I
Oboe

II

f

f

f

Corno I, II
in G

f

f

I
Violino

II

f

f

Soprano

f Tutti

Mi-ra - cu - lo - rum pa - tra - tor, Be - ne - di - cti i - mi -

Alto

f Tutti

Mi-ra - cu - lo - rum pa - tra - tor, Be - ne - di - cti i - mi -

Tenore

f Tutti

Mi-ra - cu - lo - rum pa - tra - tor, Be - ne - di - cti i - mi -

Basso

f Tutti

Mi - ra - cu - lo - rum pa - tra - tor, Be - ne - di - cti i - mi -

Organo
e Bassi

f Tutti

6 5 6 6 7 2 6 6

The musical score is written in G major (one sharp) and 4/4 time. It consists of a piano introduction and a vocal section. The piano introduction is divided into two systems, each with a grand staff (treble and bass clefs). The vocal section follows, with four staves: three vocal staves (soprano, alto, and tenor) and one bass line. The lyrics are: "ta - tor Mau-rus lu - men Gal - li - ae, mo - re so - lis o - ri -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often with slurs and ties. The vocal lines are primarily quarter and eighth notes, with some rests. At the bottom of the page, there are fingering numbers for the piano part: 2 6, 6 6/5, 9/4, [8]/3, 5 - 6 6, 6 5, 6.

7

en - tis fert in pla - gas oc - ci - den - tis lu - cem san - ctae re - gulae.

en - tis fert in pla - gas oc - ci - den - tis lu - cem san - ctae re - gu - lae.

en - tis fert in pla - gas oc - ci - den - tis lu - cem san - ctae re - gulae.

en - tis fert in pla - gas oc - ci - den - tis lu - cem san - ctae re - gulae.

6 7 6 6 - 6 5 4 3 Solo 6

10

Un - das o - lim ve - lut Pe - trus iu - ben - te Pa - tre se -

Un - das o - lim ve - lut Pe - trus iu - ben - te Pa - tre se -

Un - das o - lim ve - lut Pe - trus iu - ben - te Pa - tre se -

Un - das o - lim ve - lut Pe - trus iu - ben - te Pa - tre se -

Tutti

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

13

cu-rus pe - di-bus cal - ca - ve - rat flu - ctibus pe - ri - cli - tantem, pla - ci -

cu-rus pe - di-bus cal - ca - ve - rat flu - ctibus pe - ri - cli - tantem, pla - ci -

cu-rus pe - di-bus cal - ca - ve - rat flu - ctibus pe - ri - cli - tantem, pla - ci -

cu-rus pe - di-bus cal - ca - ve - rat flu - ctibus pe - ri - cli - tantem, pla - ci -

9 8 6 - 6 9 8 # 7 9 8

4 3 5 - 4 4 3 # 4 4 3

16

The musical score consists of several parts:

- Piano Accompaniment:** Two staves at the top, with the right hand playing a melodic line and the left hand providing harmonic support.
- Vocal Lines:** Four staves for Soprano, Alto, Tenor, and Bass, each with Latin lyrics underneath. The lyrics are: "dum et nau - fra - gan - tem sa - lu - ti red - di - derat."
- Basso Continuo:** A bass line at the bottom with figured bass notation: 6, 6, 6 [5], 6, 6, 6/4, [5]#, 6.

22

co-rum prae-ce-pto-rum gen-ti-bus. Hu-ic vi-a o-ri-en-tis Be-ne-

co-rum prae-ce-pto-rum gen-ti-bus. Hu-ic vi-a o-ri-en-tis Be-ne-

co-rum prae-ce-pto-rum gen-ti-bus. Hu-ic vi-a o-ri-en-tis Be-ne-

co-rum prae-ce-pto-rum gen-ti-bus. Hu-ic vi-a o-ri-en-tis Be-ne-

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

25

First system of the piano introduction, consisting of two staves in G major. The right hand plays a series of eighth notes, and the left hand plays a similar pattern with some rests.

Second system of the piano introduction, continuing the melodic lines from the first system.

Third system of the piano introduction, featuring trills (tr) in both hands.

First vocal line with lyrics: di-cti a-scenden - tis ful-get in coe-le - sti-bus. Quan-tos gre - ges

Second vocal line with lyrics: di-cti a-scenden - tis ful-get in coe-le - sti-bus. Quan-tos gre - ges

Third vocal line with lyrics: di-cti a-scenden - tis ful-get in coe-le - sti-bus. Quan-tos gre - ges

Fourth vocal line with lyrics: di-cti a-scenden - tis ful-get in coe-le - sti-bus. Quan-tos gre - ges

Piano accompaniment for the vocal lines, featuring a steady eighth-note bass line and a more active treble line.

4/2 [4]6 # 6 6 [5] 6 Solo 6 6 [5] Tutti 1 1 8

29

con-gregat Do - mino? i - psos re - ges re - git con - si - li - o,

con-gregat Do - mino? i - psos re - ges re - git con - si - li - o,

con-gregat Do - mino? i - psos re - ges re - git con - si-li-o,

con-gregat Do - mino? i - psos re - ges re - git con - si-li-o,

7 *tr* *b7*

32

et iu - vat Pon - ti - fi - ces. Vi - tae for - mam et vir - tu - tis

et iu - vat Pon - ti - fi - ces. Vi - tae for - mam et vir - tu - tis

et iu - vat Pon - ti - fi - ces. Vi - tae for - mam et vir - tu - tis

et iu - vat Pon - ti - fi - ces. Vi - tae for - mam et vir - tu - tis

2 6 6 4 5 9 6 7 4 5 2 6

39

le - gi-bus. Red - dit lu - men cae - cu-ti-en - tibus,

le - gi-bus. Red - dit lu - men cae - cu-ti-en - ti-bus,

le - gi-bus. Red - dit lu - men cae - cu-ti-en - tibus,

le - gi-bus. Red - dit lu - men cae - cu-ti-en - tibus,

Solo 6 4 [5] 3 4 5 4 3 *Tutti* 40 40 40 [40 40 40 40] 5 6 7 3 # 4 [4]

43

sa - ni - ta - tem dat mo - ri - en - tibus lon - ge, lon - ge fu - gat Dae - mo - nes.

sa - ni - ta - tem dat mo - ri - en - tibus lon - ge, lon - ge fu - gat Dae - mo - nes.

sa - ni - ta - tem dat mo - ri - en - tibus lon - ge, lon - ge fu - gat Dae - mo - nes.

sa - ni - ta - tem dat mo - ri - en - tibus lon - ge, lon - ge fu - gat Dae - mo - nes.

5 $\flat 6$ $\flat 7$ 6 5 6 $\flat 6$ $\flat 7$ 6 \flat $\flat 7$ \flat 5 - 6 6

51

bus, im - pe - ran - tis au - dit vo - cem cre - a - tu - ra, et na - tu - ra Mau - ri

bus, im - pe - ran - tis au - dit vo - cem cre - a - tu - ra, et na - tu - ra Mau - ri

bus, im - pe - ran - tis au - dit vo - cem cre - a - tu - ra, et na - tu - ra Mau - ri

bus, im - pe - ran - tis au - dit vo - cem cre - a - tu - ra, et na - tu - ra Mau - ri

5 - 6 5 6 5 6 6 7 6 6 -

55

pa - ret nu - tibus, et na - tu - ra Mau - ri, Mau - ri pa - ret

pa - ret nu - ti - bus, et na - tu - ra Mau - ri, Mau - ri pa - ret

pa - ret nu - tibus, et na - tu - ra Mau - ri, Mau - ri pa - ret

pa - ret nu - tibus, et na - tu - ra Mau - ri, Mau - ri pa - ret

6 5 4 3 6 6 [6] 6 5 9 4 [8] # 6 45 9 4 [8] 3 [6] 5

Allegro

58

nu - tibus. Sic, sic pa - ter Re - ctor

nu - tibus. Sic, sic pa - ter Re - ctor

nu - ti - bus. Sic, sic pa - ter Re - ctor

nu - ti - bus. Sic, sic pa - ter Re - ctor

Solo *Tutti*

6/4 5 [3]

6

6 [5] 6/4 5 [3]

2 6

6/5

63

mo - rum A - po - sto - le Mo - na - cho - rum, tu, tu me - mor

mo - rum A - po - sto - le Mo - na - cho - rum, tu, tu me - mor

mo - rum A - po - sto - le Mo - na - cho - rum, tu, tu me - mor

mo - rum A - po - sto - le Mo - na - cho - rum, tu, tu me - mor

2 6 ——— 4 3 6 6 6 9 [8 ———] 6 ———
5 4 3

70

Di - sci - pu - lo - rum. Duc nos per cal - les San - cto - rum ad coe -

Di - sci - pu - lo - rum. Duc nos per cal - les San - cto - rum ad coe -

Di - sci - pu - lo - rum. Duc nos per cal - les San - cto - rum ad coe -

Di - sci - pu - lo - rum. Duc nos per cal - les San - cto - rum ad coe -

6 6/5 7 7 6 5

77

lo - - rum prae - mi - a. Fac nos mun - di

lo - - rum prae - mi - a. Fac nos mun - di

lo - - rum prae - mi - a. Fac nos mun - di

lo - rum prae - mi - a. Fac nos mun - di

6 7 [7] 6 6 4 [7] 7 7] 6 5 # Tutti 8 6

84

con - tem - to - res in - - fer - ni tri - um - pha - to - res, De - i

con - tem - to - res in - - fer - ni tri - um - pha - to - res, De - i

con - tem - to - res in - - fer - ni tri - um - pha - to - res, De - i

con - tem - to - res in - - fer - ni tri - um - pha - to - res, De - i

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

91

ve - ros A - ma - to - res, fac e - ius-que pos - ses - so - res

ve - ros A - ma - to - res, fac e - ius-que pos - ses - so - res,

ve - ros A - ma - to - res, fac e - ius - que pos - ses - so - res,

ve - ros A - ma - to - res, fac e - ius - que pos - ses - so - res,

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

98

per ae - ter - - na_ sae - cu - la. Fac nos mun - di contem-

fac per ae - ter - na sae - cu - la. Fac nos mun - di contem-

fac per ae - ter - na_ sae - cu - la. Fac nos mun - di contem-

fac per ae - ter - na_ sae - cu - la. Fac nos mun - di contem-

6 7 7 8 7
4 5 4 b 4

105

Piano introduction for measures 105-110. The right hand features a melodic line with a trill in measure 109, while the left hand provides a rhythmic accompaniment.

Piano accompaniment for measures 105-110, consisting of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

Piano accompaniment for measures 105-110, continuing the rhythmic accompaniment with a trill in the right hand in measure 109.

to - res in - fer - ni triumpha - to - res, De - i ve - ros A - ma -

to - res in - fer - ni triumpha - to - res, De - i ve - ros A - ma -

to - res in - fer - ni triumpha - to - res, De - i ve - ros A - ma -

to - res in - fer - ni triumpha - to - res, De - i ve - ros A - ma -

Piano accompaniment for measures 105-110, featuring a complex rhythmic pattern with a trill in the right hand in measure 109.

[8] b 6 6 5 4 [3] 6 6 6 6 5

111

to - res, fac e - ius - que pos - ses - so - res per ae -

to - res, fac e - ius - que pos - ses - so - res, fac

to - res, fac e - ius - que pos - ses - so - res, fac

to - res, fac e - ius - que pos - ses - so - res, fac

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

117

ter - na_ sae - cu - la, per ae - ter - na_ sae - cu -
 per ae - ter - na sae - cu - la, per ae - ter - na sae - cu -
 per ae - ter - na_ sae - cu - la, per ae - ter - na_ sae - cu -
 per ae - ter - na_ sae - cu - la, per ae - ter - na_ sae - cu -

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

132

Piano accompaniment for the first system, measures 1-6. The right hand features a melodic line with dotted rhythms and eighth-note patterns. The left hand provides a steady bass line with dotted rhythms.

Piano accompaniment for the second system, measures 7-8. The right hand continues the melodic line with eighth-note patterns. The left hand maintains the bass line.

Piano accompaniment for the third system, measures 9-14. The right hand features a more active melodic line with eighth-note patterns. The left hand continues the bass line.

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

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

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

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

Piano accompaniment for the fourth system, measures 15-20. The right hand features a melodic line with dotted rhythms and eighth-note patterns. The left hand provides a steady bass line with dotted rhythms.

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

139

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

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

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

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

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

146

The musical score consists of several systems. The first system includes a grand staff with two staves (treble and bass clef) and a single staff with a treble clef. The second system includes a single staff with a treble clef. The third system includes a grand staff with two staves (treble and bass clef). The fourth system includes a single staff with a treble clef. The fifth system includes a single staff with a treble clef. The sixth system includes a single staff with a bass clef. The seventh system includes a single staff with a bass clef. The eighth system includes a single staff with a bass clef. The lyrics are: al - le - lu - ia, a - men, a - men, a - - men. The bottom of the page features a series of numbers: 6, 6/4, 2, 6/4, 3, 6, 6/4, [7]/5, [7], [7], 6/4, [7]/3.