

# Haydn.

# Proprium missæ.

Johann Michael

**Haydn**

**Ut tibi dulces**

Motet

MH 47

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

edited by Wolfgang Esser-Skala

*Full score*

**W** Esser  
**S** Skala  
**E** Edition



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Please report any errors or mistakes to [edition@esser-skala.at](mailto:edition@esser-skala.at).

 [edition-esser-skala/haydn-m-proprium-missae](https://github.com/edition-esser-skala/haydn-m-proprium-missae)  
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# Critical Report

## Abbreviations

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

## Sources

<b>B1</b>	<i>Library</i>	D-NATk
	<i>Shelfmark</i>	NA/SP (H-18)
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1800-1830
	<i>RISM ID</i>	455042303
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://mirador.acdh.oeaw.ac.at/musikarchivspitz/A-SPD_H18/">https://mirador.acdh.oeaw.ac.at/musikarchivspitz/A-SPD_H18/</a>
	<i>Notes</i>	compared to the entry in the Göttweig Abbey catalog, this copy lacks the recitativo and uses a different text

## 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>
–	–	staccatos have been tacitly added
–	org	In <b>B1</b> , bass figures only appear in bars 59, 63, 113, and 178–183. The remaining bass figures have been added by the editor.
10	vl 2	1st ♪ in <b>B1</b> : c''8
41	vl 2	2nd ♪ in <b>B1</b> : 4 × g'8
42	vl 1	In <b>B1</b> , bar 41 is repeated.
52	vl 2	In <b>B1</b> , bar 51 is repeated.
45	vl 1	2nd ♪ in <b>B1</b> : e''8–e''8
64	vl 2	5th ♪ in <b>B1</b> : g'8
73	S	1st ♪ in <b>B1</b> : e''16
75	vl 2	2nd ♪ in <b>B1</b> : 4 × g'8
78	vl 2	2nd ♪ in <b>B1</b> : 4 × b'8
99	S	The <i>cadenza</i> is reproduced from <b>B1</b> .
124	clno 2	bar missing in <b>B1</b>
125	clno 2	1st ♪ in <b>B1</b> : c'8–e'8
127	clno 1	3rd ♪ in <b>B1</b> : g'4
128	clno 2	1st ♪ in <b>B1</b> : c'8–e'8
133	clno 2	1st ♪ in <b>B1</b> : e'4
136	vl 1	bar in <b>B1</b> : 6 × c''16–b''16
137	org	2nd/3rd ♪ in <b>B1</b> : d4–g4
142	clno 1	2nd ♪ in <b>B1</b> : g''8
142	vl 2	2nd ♪ in <b>B1</b> : e'8–d'8
145	clno 1	2nd ♪ in <b>B1</b> : g''8
153	vl 1	5th ♪ in <b>B1</b> : e''8
158	vl 2	last ♪ in <b>B1</b> : f''8
158	S	2nd/3rd ♪ in <b>B1</b> : c''4–c''4
158	B	2nd ♪ in <b>B1</b> : e4
160	S	3rd ♪ in <b>B1</b> : c''4
160	org	2nd ♪ in <b>B1</b> : B4
164	org	2nd ♪ in <b>B1</b> : B8
166	clno 2	bar in <b>B1</b> : e'4–e'4– <del>♯</del>
170	vl 1	1st ♪ in <b>B1</b> : f'8
128	S	5th ♪ in <b>B1</b> : a'8
182	vl 1	3rd ♪ in <b>B1</b> : a'16
182	S	3rd ♪ in <b>B1</b> : f''4
185	clno 2	bar in <b>B1</b> : c''8–c'8–e'8–g'8–e'8–c'8
185	org	3rd ♪ in <b>B1</b> : c4
187	T	bar in <b>B1</b> : g4– <del>γ</del> –g8–g8–g8
190	vl 1	1st ♪ in <b>B1</b> : 4 × b'16
203	clno 2	1st ♪ in <b>B1</b> : c'8–e'8
206	clno 2	1st ♪ in <b>B1</b> : c'8–e'8

## Lyrics

Ut tibi dulces fuerunt lapides  
palma gloriae testes.

# 47 Ut tibi dulces

Allegretto

I  
Violino

Soprano

Organo  
e Bassi

Musical score for measures 10-13. The system includes a grand staff with treble and bass clefs, and a single treble clef staff. The key signature is one sharp (F#). Measure 10 features a trill in the right hand. Measure 11 features a trill in the left hand. Measure 12 features a trill in the right hand. Measure 13 features a trill in the right hand. The bass line includes fingerings: 7 5, 6 5, 6 7, 6.

Musical score for measures 14-17. The system includes a grand staff with treble and bass clefs, and a single treble clef staff. The key signature is one sharp (F#). Measure 14 features a piano (*p*) dynamic. Measure 15 features a piano (*p*) dynamic. Measure 16 features a piano (*p*) dynamic. Measure 17 features a piano (*p*) dynamic. The bass line includes fingerings: 6, 5 3, 6 4, 5 3, 6 4, 5 3, 6 4, 5 3, 6 5.

Musical score for measures 18-21. The system includes a grand staff with treble and bass clefs, and a single treble clef staff. The key signature is one sharp (F#). Measure 18 features a forte (*f*) dynamic. Measure 19 features a forte (*f*) dynamic. Measure 20 features a forte (*f*) dynamic. Measure 21 features a forte (*f*) dynamic. The bass line includes fingerings: 5 2, 3 5, 6, 6 4, 7 3, 7, 7.

22

*pp*

*pp*

*P* Solo

Ut ti - bi dul - ces, dul - ces fu - e - runt

*pp*

6 6 6 6

25

*f* *p*

*f* *p*

*tr*

la - pi - des, ut ti - bi dul - ces, ut

*p*

7 7 6

28

*f*

*f*

ti - bi dul - ces fu - e - runt la - pi - des

6 6 # 6 6

*f*

31

*p* *f* *p*

*p* *f* *p*

pal-ma glo-ri-ae te - stes, ti - bi fu - e - runt la - pides, la - pi -

*p*  $\frac{8}{3}$   $\frac{7}{2}$   $\frac{47}{\#}$   $\frac{6}{4}$   $\frac{5}{\#}$   $\frac{6}{5}$

34

des, la - pi - des.

6

37

des, la - pi - des.

6 7 6



40

*f p* *f p*

pi -

7 # 6

44

*f p* *f p*

des, fu - e - - - runt la - pides, ut dul - ces ti - bi et

9 8 - 6 9 8 7 6 7 6 5 # 7 # 6 7 # 6 4

48

*f p* *tr*

pal - ma fu - e - runt la - - - - pi -

7 # 6 7 # 6 6 6 4 5 #

51

*f*

*f*

des.

7 # 7 # 6 7

||

54

*p*

*ff*

7 6 6 5 7 7

||

57

*p*

*p*

Ut ti - bi fu - e - runt la - pi-des, la - pi-des

5 *p* 6 b b6 5



72

6

75

7  
7  
6  
5

78

pides, fu - e - runt, ut

6  
5  
7  
6  
4  
5  
3

81

ti - bi fu - e - runt la - pi -

*f*

8 3      7 2      4 7 3      6 4      5 3      6 4      7 2

84

des.

*p*      *f*

8 3      6      *f* 6 - 6 - 2 - 6 -

88

Ut ti - bi dul - ces, ut ti - bi dul - ces fu - e - runt, ut ti - bi

*p*

6      6 6 6 6 6 6 6 6

92 *tr*

dul - ces fu - e - runt et pal - ma te - stes fu - e - runt la - - -

6 6/4 5/3 7/5 6/4 7/5 6/4 7/5 6/4 7/5 6/4

96 *f*

- - - pi - des, la -

*f* 6/4 5/3 6 7 8/3

99 *f*

- - - pi - des.

6/4 5/3 *f*

101

6 6 6 6 6 7 7/5 6/4

105

7/5 6 5/2 3 5 6

108

6 7/3 7 7 5

# Alleluia

**Allegro**

111

*clno* (C)  
1, 2  
*f*

*timp*  
(C-G)  
*f*

1  
*vl*  
2  
*f*

S

A

T

B

*org*  
b  
*f* Solo

15 6]  $\frac{4}{2}$



116

The musical score consists of the following parts:

- Vocal Line (Top Staff):** Treble clef. Measures 116-118 feature eighth-note runs. Measures 119-122 feature quarter notes with rests.
- Piano Accompaniment (Second System):** Treble and Bass clefs. Measures 116-118 feature eighth-note runs in both hands. Measures 119-122 feature quarter notes in the bass and eighth-note runs in the treble. Trills (*tr*) are marked above notes in measures 119 and 120. Fortissimo (*fp*) markings are present in measures 121 and 122.
- Empty Staves (Third System):** Five staves (three Treble clef, two Bass clef) with no musical notation.
- Bottom Staff:** Bass clef. Contains eighth-note runs. Fingering numbers are provided at the end:  $\begin{matrix} 5 & 6 & 5 & 6 & 5 & 6 \\ 3 & 4 & 3 & 4 & 3 & 4 \end{matrix}$

124

*fp*

*f Tutti*  
Al - le - lu -

*f Tutti*  
Al - le - lu -

*f Tutti*  
Al - le - lu -

*f Tutti*  
Al - le - lu -

*Tutti*

5 6 6 5 6 6 5 6 6 5 5

3 4 4 3 4 4 3 4 4 3 5

132

The score consists of several staves. At the top, there are two staves for a vocal duo (Soprano and Alto) and two staves for a piano accompaniment. The piano part features a complex, rhythmic accompaniment with many sixteenth notes. Below the piano part are four vocal staves (Soprano, Alto, Tenor, Bass) with the lyrics 'ia, al - le - lu - ia, al - le - lu - ia.' written below them. The bottom-most staff is a bass line with figured bass notation: 6/5, 7, 6/5, 7, Solo.

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

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

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

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

6/5 7 6/5 7 Solo

137

The musical score for page 16 begins at measure 137. It features a vocal line in the top staff and a piano accompaniment in the middle staves. The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal line has a melodic line with some rests and a final note marked with an asterisk. The piano accompaniment includes a right-hand part with a steady eighth-note pattern and a left-hand part with a similar pattern. There are several asterisks marking specific notes in the vocal line and the piano accompaniment. The score ends with a bass line at the bottom, which includes a melodic line and a bass line with a 6/4/3/2 fingering sequence.

144

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 6 5  
4 3

5

6 7

150 a 2

The musical score consists of several staves. At the top, there are two staves for a vocal line (treble and bass clefs) and a piano accompaniment (grand staff). The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The vocal parts enter with the lyrics "al - le - lu - ia, al - le-lu - ia, al - le-lu - ia, al-le-lu - ia,". The lyrics are repeated across four vocal staves. The piano accompaniment continues throughout, with some notes marked with a sharp sign (#) and a star symbol (\*). At the bottom, there are two more staves, likely for a basso continuo or figured bass, with numbers 6, 5, 7, and a sharp sign (#) indicating fingerings or chords.

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

6 5 7 # # # #

157

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, al-le-lu-ia.

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

6 6 # 6 # Solo 6 6 #

164

The musical score consists of several staves. At the top left, the measure number '164' is written. The first staff is a vocal line in treble clef, containing notes and rests. Below it is a grand piano section with two staves: a treble clef staff and a bass clef staff. The grand piano section contains complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. There are three empty grand piano staves below the first two. At the bottom of the page, there is a bass line in bass clef with notes and rests. Below the bass line, there are fingering numbers: '6', '5', '#', '7', '7', '7', '#'. A small asterisk symbol is placed above the first note of the bass line.



171

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

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

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

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

6 6 5  
4 #

6 6 5  
4 #

Tutti  
5

178

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

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

6 [5] # 6 [5] # [b]7 [5] 7 [5]



188

ia, al - le - lu - ia.

ia, al - le - lu - ia.

ia, al - le - lu - ia.

ia, al - le - lu - ia.

Solo

6/5 7 5 6 4/2

194

The musical score consists of several systems. The first system (measures 194-196) shows a piano introduction with a treble staff and a bass staff. The second system (measures 197-200) is a grand staff with two treble and two bass staves. The upper treble staff contains melodic lines with trills (tr) and fortissimo (fp) markings. The lower bass staff contains a bass line with fingerings: 5-3, 6-4, 5-3, 6-4, 5-3, 6-4.

202

The musical score consists of several parts:

- Vocal Line (Top Staff):** Features a melody with eighth-note patterns and rests. Two asterisks (\*) are placed below the first and third measures.
- Piano Accompaniment (Second Staff):** Includes a treble clef with a forte piano (*fp*) dynamic marking. The right hand plays a melody with eighth notes and rests, while the left hand plays a complex bass line with many sixteenth notes.
- Empty Staves (Third to Sixth):** Four staves (treble and bass clefs) that are currently empty, likely representing other instruments or vocal parts.
- Bottom Staff:** A bass clef staff with a complex bass line. It includes fingerings:  $\begin{matrix} 5 & 6 \\ 3 & 4 \end{matrix}$  and  $\begin{matrix} 6 & 6 & 5 \\ 4 & & 3 \end{matrix}$ . A fortissimo (*ff*) dynamic marking is present. The staff ends with a fermata.