

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

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)
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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-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>	https://mirador.acdh.oeaw.ac.at/musikarchivspitz/A-SPD_H18/
	<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 B1 , 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 B1 : c''8
41	vl 2	2nd ♪ in B1 : 4 × g'8
42	vl 1	In B1 , bar 41 is repeated.
52	vl 2	In B1 , bar 51 is repeated.
45	vl 1	2nd ♪ in B1 : e''8–e''8
64	vl 2	5th ♪ in B1 : g'8
73	S	1st ♪ in B1 : e''16
75	vl 2	2nd ♪ in B1 : 4 × g'8
78	vl 2	2nd ♪ in B1 : 4 × b'8
99	S	The <i>cadenza</i> is reproduced from B1 .
124	clno 2	bar missing in B1
125	clno 2	1st ♪ in B1 : c'8–e'8
127	clno 1	3rd ♪ in B1 : g'4
128	clno 2	1st ♪ in B1 : c'8–e'8
133	clno 2	1st ♪ in B1 : e'4
136	vl 1	bar in B1 : 6 × c''16–b''16
137	org	2nd/3rd ♪ in B1 : d4–g4
142	clno 1	2nd ♪ in B1 : g''8
142	vl 2	2nd ♪ in B1 : e'8–d'8
145	clno 1	2nd ♪ in B1 : g''8
153	vl 1	5th ♪ in B1 : e''8
158	vl 2	last ♪ in B1 : f''8
158	S	2nd/3rd ♪ in B1 : c''4–c''4
158	B	2nd ♪ in B1 : e4
160	S	3rd ♪ in B1 : c''4
160	org	2nd ♪ in B1 : B4
164	org	2nd ♪ in B1 : B8
166	clno 2	bar in B1 : e'4–e'4– ♯
170	vl 1	1st ♪ in B1 : f'8
128	S	5th ♪ in B1 : a'8
182	vl 1	3rd ♪ in B1 : a'16
182	S	3rd ♪ in B1 : f''4
185	clno 2	bar in B1 : c''8–c'8–e'8–g'8–e'8–c'8
185	org	3rd ♪ in B1 : c4
187	T	bar in B1 : g4– γ –g8–g8–g8
190	vl 1	1st ♪ in B1 : 4 × b'16
203	clno 2	1st ♪ in B1 : c'8–e'8
206	clno 2	1st ♪ in B1 : c'8–e'8

Lyrics

Ut tibi dulces fuerunt lapides
palma gloriae testes.

47 Ut tibi dulces

Allegretto

I
Violino

II

Soprano

Organo
e Bassi

10

7 5 6 7 6

14

6 *p* 5 6 5 6 5 6 5 6

18

5 6 7 7 7
2 3 5 6 6 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 *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

p *f* *p*

des, la -

6

37

p *f* *p*

des, la -

6 7 6

40

f p *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 *f p*

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

7 # 6 7 # 6 6 6 5 #

51

f

f

des.

f

7 # 7 # 6 7

||

54

p

tr

p

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

61

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

f *p*

f *p*

f *p*

f *p*

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

65

ti - bi, ut pal - ma glo - ri-ae fu - e - runt et

f *p*

f *p*

f *p*

f *p*

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

69

te - stes, fu - e - runt la -

f *p*

f *p*

f *p*

f *p*

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

72

6

75

7/4 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 47/3 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

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.

f 6/4 5/3

101

6 6 6 6 6 7 7 5 6 4

105

7 5 6 5 2 3 5 6

108

6 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 two systems. The first system contains the piano part, which includes a right-hand staff with trills (tr) and fortissimo (fp) markings, and a left-hand staff with a rhythmic accompaniment. The second system contains the string part, which includes a bass line and five empty staves. The bass line has a sequence of notes with fingerings: 5-3, 6-4, 5-3, 6-4, 5-3, 6-4.

5 — 6 — 5 — 6 — 5 — 6 —
3 — 4 — 3 — 4 — 3 — 4 —

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 3 4 6 6 5 6 6 5 5

132

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 consists of several parts:

- Vocal Lines:** A soprano line and a bass line, both starting at measure 137. The soprano line has a treble clef and the bass line has a bass clef. Both lines feature rests and melodic phrases.
- Piano Accompaniment:** A grand staff with a treble clef and a bass clef. The right hand (treble clef) plays a complex, rhythmic pattern with many sixteenth notes and ornaments. The left hand (bass clef) plays a simpler, more melodic line with some ornaments.
- Empty Staves:** Three sets of empty staves (treble and bass clefs) are provided for other instruments, but they contain no music.
- Fingerings and Numbers:** The bass line includes fingerings (6, 6, 6, 6, 5, 4, 3) and a sequence of numbers (6, 6, 5, 4, 3) at the bottom.

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. Below the piano part are four vocal staves, each with the lyrics "al - le - lu - ia, al - le-lu - ia, al - le-lu - ia, al-le-lu - ia,". The bottom-most staff is a bass line with figured bass notation: 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. The top staff is a vocal line with a treble clef, starting at measure 164. The second staff is a bass line, mostly containing rests. The third and fourth staves form the piano accompaniment, with the right hand in a treble clef and the left hand in a bass clef. The piano part features intricate rhythmic patterns, including sixteenth and thirty-second notes, and various chordal textures. The bottom staff is a bass line with figured bass notation: 6/5, #, 7, 7, 7, #. There are also several empty staves in the middle of the page.

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

183

The musical score consists of several parts:

- Piano Introduction:** A short piece in treble and bass clefs, featuring chords and a simple bass line. A small asterisk is placed under the second measure of the treble staff.
- Piano Accompaniment:** A grand staff with treble and bass clefs, featuring a complex, rhythmic pattern of sixteenth notes.
- Vocal Parts:** Three staves in treble clef, each with lyrics: "ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -". The notes are simple, often using rests and quarter notes. A small asterisk is placed under the final measure of the third staff.
- Basso Continuo:** A single bass clef staff with figured bass notation: 7, 7, 6, 6, 7. A small asterisk is placed above the first measure.

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 staves. The top two staves are vocal lines. The piano accompaniment (middle two staves) features trills (tr) and fortissimo (fp) markings. The bottom two staves are empty. The bass line (bottom-most staff) includes 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 runs and rests. Two asterisks (*) are placed below the first and third measures.
- Piano Accompaniment (Second and Third Staves):** The right hand plays a melody with eighth-note runs and rests. The left hand plays a complex bass line with eighth-note runs and rests. The dynamic marking **fp** is present in the first measure.
- Empty Staves (Fourth, Fifth, and Sixth Staves):** These staves are empty, indicating that the instruments they represent are silent during this passage.
- Bottom Staff:** Continues the piano accompaniment with a complex bass line. It includes fingerings: $\begin{matrix} 5 & 6 \\ 3 & 4 \end{matrix}$ and $\begin{matrix} 6 & 6 & 5 \\ 4 & 4 & 3 \end{matrix}$. The dynamic marking **ff** is present in the fifth measure.