

# Haydn.

# Proprium missæ.

Johann Michael

**Haydn**

**Ad te, Domine**

Offertorium (Pro omni tempore)

MH 531

*B (solo), S, A, T, B (coro), 2 cor (G), 2 vl, vla, b, org*

edited by Wolfgang Esser-Skala

*Full score*

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



Edition Esser-Skala · Koppl, Austria · 2024

© 2024 by Edition Esser-Skala (Selbstverlag § 2 Abs 1 Z 7 GewO 1994). This edition is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License. To view a copy of this license, visit <https://creativecommons.org/licenses/by-sa/4.0/>.

Music engraving by LilyPond 2.24.2 (<https://www.lilypond.org>) and EES Tools v2023.10.0.  
Front matter typeset with Source Sans and Fredericka the Great.

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)  
v2024.03.0, 2024-03-28 (c1fdea08b071df78f6b4ff9b284b127b1c818753)



# Critical Report

## Abbreviations

A	alto
B	bass
b	basses
cor	horn
org	organ
S	soprano
T	tenor
vl	violin
vla	viola

## Sources

A1	<i>Library</i>	A-RB
	<i>Shelfmark</i>	Kasten IV, fasc. 123
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	unknown
	<i>RISM ID</i>	not available
	<i>License</i>	CC BY-SA 4.0
	<i>URL</i>	none

## 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>
32	vla	4th ♪ in <b>B1</b> : d'8
41	vl 2	1st ♪ in <b>B1</b> : g'8
45	vl 1	5th ♪ in <b>B1</b> : b'16
59	vl 1	grace note added by editor

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
67, 71	vl 1	1st and 3rd ♪ in <b>B1</b> : d''32-c#32-b''32-a''32
92	vl 2	4th ♪ in <b>B1</b> g''16-c#''16
111	org	3rd ♪ in <b>B1</b> : B8
117	vla	3rd ♪ in <b>B1</b> : a#8
117	org	bar in <b>B1</b> : e4-γ-c#8
160	S	3rd ♪ in <b>B1</b> : c''8
177	vl 1	2nd ♪ in <b>B1</b> : e''16-e''16
255	cor 1	2nd ♪ in <b>B1</b> : c''4

## Lyrics

Ad te, Domine, levavi animam meam:  
 Deus meus, in te confido,  
 non erubescam.  
 Neque irrideant me inimici mei:  
 et enim universi qui te exspectant,  
 non confundentur.  
 (Psalms 25(24):1-3)

# 531 Ad te, Domine

*Andante*

Corno I, II  
in G

*f*

Violino I  
*f*

Violino II  
*f*

Viola  
*f*

Soprano

Alto

Tenore

Basso

Organo e Bassi  
*f* Solo

6 7 2 6 6 5 5 6 5 6  
4 [5]

This musical score is for guitar, featuring a mix of standard notation and guitar-specific notation. The score is organized into systems. The first system includes a treble clef staff with a measure rest and a guitar-specific staff with chords and a melodic line. The second system contains a grand staff with treble and bass clefs, with a guitar-specific staff below it. The third system consists of four empty staves. The fourth system features a bass clef staff with a melodic line and a guitar-specific staff with tablature. The tablature is as follows:

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

13

The musical score consists of several staves. The top staff is a vocal line. The middle section contains a piano accompaniment with a right-hand staff and a left-hand staff. Below this is a guitar-specific section with four staves (two treble and two bass clefs), all of which are currently empty. At the bottom, a bass line for guitar is shown with chord diagrams: [b]7, 6/4, 5/[3], 16, 6, 6|, 6/4, [7]/5, 6, 7.

19

*p*

*p*

*p*

*p* Solo

Ad te, Do - mi - ne, ad te, \_\_\_\_\_ ad

[6 7] 6 6 7 - 8 *p* 6 7 2 5 6



25

31

The first system of the score consists of a vocal line and piano accompaniment. The vocal line starts with a whole rest for the first two measures, followed by a quarter note G4, a quarter note F#4, and a quarter rest. The piano accompaniment features a complex rhythmic pattern with sixteenth and thirty-second notes in the right hand and eighth notes in the left hand. The key signature has one sharp (F#).

Three empty musical staves, each with a treble clef and a key signature of one sharp (F#). They are positioned above the vocal line.

te le - va - vi a - nimam me - am: De - us me - us, De - - us

6 [6 6] 9 7 6 6 6 5 9 8 7

The vocal line continues with the lyrics. The bass line provides a harmonic foundation with figured bass notation. The lyrics are: "te le - va - vi a - nimam me - am: De - us me - us, De - - us". The figured bass notation below the bass line is: 6 [6 6] 9 7 6 6 6 5 9 8 7.

37

me - us, in te — con - fi - do, in te — con - fi - do, non e - ru - be - scam,

6 5 - 6 9 7 # 5 - - 6 9 7 5 6 - 5

44

non e - ru - be - scam, in te con - fi - do, non e - ru - be - scam, non,

7 [#] 8 [-] 5 [6] 6 [6] 6 [7] #

50

*f Tutti*  
Ad te, Do - mine, ad te, Do - mine, le -

*f Tutti*  
Ad te, Do - mine, ad te le -

*f Tutti*  
Ad te, Do - mine, ad te le -

*f Tutti*  
non, non e - ru - be - scam. Ad te, Do - mine, ad te le -

*f Tutti*  
[7] # 6 6 [5] # 6 6 6

56

va - vi a - nimam me - am, a - ni - mam me - am: De-us me-us,

va - vi a - nimam me - am, a - ni - mam me - am: De-us me-us,

va - vi a - nimam me - am, a - ni - mam me - am: De-us me-us,

va - vi a - nimam me - am, a - ni - mam me - am: De-us me-us,

$\frac{4}{2}$  6 6 6  
 $\frac{6}{4}$   $\frac{7}{5}$   $\frac{6}{4}$   $\frac{7}{\#}$  - # 1  $\frac{4}{4}$  6 6  $\frac{9}{4}$  [8] 3

62

De-us me-us, in te con - fi - do, non

De-us me-us, in te con - fi - do, non

De-us me-us, in te con - fi - do, non

De-us me-us, in te con - fi - do, non

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

68

The first system of the score (measures 68-72) features a vocal line in treble clef and a piano accompaniment in bass clef. The piano part includes a complex rhythmic pattern with sixteenth notes and a trill marked with an asterisk in measure 71.

e - ru - be - scam, in te con - fi - do, non e - ru - be - scam.

e - ru - be - scam, in te con - fi - do, non e - ru - be - scam.

e - ru - be - scam, in te con - fi - do, non e - ru - be - scam.

e - ru - be - scam, in te con - fi - do, non e - ru - be - scam.

6] 8 7 6 5 # -

[6 6 6] 6] 6 6 5 #

Solo 6

The second system (measures 73-78) contains four vocal staves (Soprano, Alto, Tenor, Bass) and a guitar chord diagram line. The lyrics are repeated across the vocal parts. The guitar line shows chords: 6], 8 7 6 5 # -, [6 6 6], 6], 6 6 5 #, and Solo 6.



74

*p*

*p*

*p*

*p* Solo

Ad te, Do - mi - ne, ad te le -

61 6 6 7 8 *p* 6/5

80

*f*

*f* *p*

*f* *p*

*f* *p*

Ad te, — ad te: —

Ad te, — ad te: —

Ad te, ad te:

*f* Tutti *p* Solo

va - vi a - nimam me - am, ad te, ad te: De - us

*f* Tutti *Solo* *p*

[6] 5 6 4 7# [6] 6 7# — 8 — [6]

86

*f*

In te, — in

In te, in

In te, — in

*f* Tutti

me - us, De - us me - us, in te con - fi - do, in te, in

6 6 [- 6] 4 7 *f* Tutti  $\frac{6}{4}$   $\frac{[5]}{3}$  6]

92 *f*

*p* *f*

te, — non,

te, — non,

te, non,

*p* Solo *f* Tutti

te, in te con - fi - do, in te, De - us me - us, non e - ru - be - scam, non,

Solo *p* *f* Tutti

$\frac{9}{4}$   $\frac{[8]}{3}$  6 6 7 6 2 7 6 7  $\frac{9}{4}$   $\frac{[8]}{3}$  6 5 8 7 6  $\frac{[8]}{\#}$  7

99

*p*

*p*

*p*

*p*

non, non, non.

non, non, non.

non, non, non.

*p Solo*

non, non, non, non e - ru - be - scam. Ad te, Do -

— 3 6 [- #] *p Solo* 5 # — 7 5 [5] # 5 # — 7 5 [5] # 6 4 [5] # 5

106

- mi - ne, ad te, \_\_\_\_\_ ad te le - va - vi, le - va - vi a - nimam me -

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

112

*f*

*f*

*f*

*f*

Ad te, — ad

Ad te, ad

Ad te, ad

*f* Tutti

am, Do - mine, ad te le - va - vi a - nimam me - am, ad te, ad

*f* Tutti

6 2 [6 6 6] 9 7 6 7 6 6 5

118

te: \_\_\_\_\_ In te, \_\_\_\_\_

te: \_\_\_\_\_ In te, \_\_\_\_\_

te: \_\_\_\_\_ In te,

te: De - us me - us, in te \_\_\_\_\_ con - fi - do, in te \_\_\_\_\_ con -

*Solo* *p* *f Tutti* *p Solo*

9 8 - 7 6 7 6 5 2 6

4 3 - 5 -



124

The score consists of several parts:

- Piano Introduction:** A grand staff with treble and bass clefs. The right hand has a melody starting with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The left hand has a bass line starting with a quarter note G2, a quarter note A2, and a quarter note B2. Dynamics include *f* and *p*.
- Vocal Lines:** Three staves in treble clef with a key signature of one sharp (F#). The lyrics are: "in te, —", "in te, —", and "in te,".
- Bass Line:** A single staff in bass clef with a key signature of one sharp. It includes lyrics: "fi - do, in te — con - fi - do, non e - ru - be - scam, non e - ru - be - scam, in". Dynamics include *f* **Tutti** and *p* **Solo**.
- Figured Bass:** A single staff in bass clef with figured bass notation: 9 5 2 [6] 9 5 6 - 5 8 5.

131

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

137

The musical score consists of several staves. At the top, there are three empty staves. Below them is a grand staff (treble and bass clefs) with piano accompaniment. The piano part includes a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano introduction is marked *p* and features intricate arpeggiated patterns. Below the piano part is a vocal line in bass clef, marked *p Solo*, with the lyrics: "non e - ru - be - scam, in te - con - fi - do, non e - ru - be - scam, non,". The vocal line is followed by a guitar accompaniment line in bass clef, also marked *p*, with the following chord sequence: 6, 7, 9/4, [8]/3, [6], 6, 6], 6/4, 5/[3].

143

*f*

*f*

*f*

*f*

Ad te Do - mine, ad te, Do - mine, le -

Ad te Do - mine, ad te le -

Ad te Do - mine, ad te le -

*f* Tutti

non, non e - ru - be - scam. Ad te Do - mine, ad te le -

[7]  $\frac{6}{4}$   $\frac{5}{[3]}$  *f* *Tutti* 6 6 7 [6 6 7] 6 6 7]

149

va - vi a - nimam me - am, a - ni - mam me-am: De-us me-us,  
 va - vi a - nimam me - am, a - nimam me-am: De-us me-us,  
 va - vi a - nimam me - am, a - ni - mam me-am: De-us me-us,  
 va - vi a - nimam me - am, a - nimam me - am: De-us me-us,

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

6 7 6 7 - 8 1 4 6 6 9 [8]  
 4 5 4 # - 4 4 3

155

De-us me-us, in te con - fi - do, non

De-us me-us, in te con - fi - do, non

De-us me-us, in te con - fi - do, non

De-us me-us, in te con - fi - do, non

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

161

e - ru - be - scam, in te con - fi - do, non e - ru - be - scam, non,

e - ru - be - scam, in te con - fi - do, non e - ru - be - scam, non,

e - ru - be - scam, in te con - fi - do, non e - ru - be - scam, non,

e - ru - be - scam, in te con - fi - do, non e - ru - be - scam, non,

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

167

non, non e - ru - be - scam.

non, non e - ru - be - scam.

non, non e - ru - be - scam.

non, non e - ru - be - scam.

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



## Vivace

172

*f Tutti*  
Ne - que ir - ri - deant me in - i - mi - ci

*f Tutti*  
Ne - que ir - ri - deant me in - i - mi - ci

8 *Tutti* 5 6 5

176

me - i: et - - enim u - ni -

me - i: et - - enim u - ni -

*f Tutti*  
8 Ne - que ir - ri - deant me in - i - mi - ci me - i: et - enim u - ni -

*f Tutti*  
Ne - que ir - ri - deant me in - i - mi - ci me - i: et - enim u - ni -

9 18 6 5 8 7  
4 3 4 3 6 5

180

ver - si qui te, qui te ex - pec - tant,

ver - si qui te, qui te ex - pec - tant,

ver - si qui te, qui te ex - pec - tant,

ver - si qui te, qui te ex - pec - tant,

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

185

non con - fun - den - tur, qui

non con - fun - den - tur, qui te ex - pec -

non con - fun - den - tur, qui

non con - fun - den - tur, qui

6 8

189

te ex - pec - tant, qui te ex - pec - tant,  
 - - - - - tant,  
 te ex - pec - tant, qui te ex - pec - tant,  
 te ex - pec - tant, qui te ex - pec - tant,  
 te ex - pec - tant, qui te ex - pec - tant,

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

193

non, non, non con-fun-den - tur,

non, non, non con-fun-den - tur,

non, non, non con-fun-den - tur,

non, non, non con-fun-den - tur,

6 6 6 [7] #

197

The musical score consists of a piano introduction and four vocal parts. The piano introduction is in G major and 4/4 time, featuring a rhythmic pattern of eighth and sixteenth notes. The vocal parts enter in the second measure of the piano introduction. The lyrics are: "qui te ex - pec - tant, non con - fun - den - tur, non,". The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand.

qui te ex - pec - tant, non con - fun - den - tur, non,

qui te ex - pec - tant, non con - fun - den - tur, non,

qui te ex - pec - tant, non con - fun - den - tur, non,

qui te ex - pec - tant, non con - fun - den - tur, non,

16 6 61 6

201

non, non confun-den - tur. Ne - que ir - ri - deant me,

non, non confun-den - tur. Ne - que ir - ri - deant me,

non, non confun-den - tur. Ne - que ir - ri - deant me,

non, non confunden - tur. Ne - que ir - ri - deant me,

7 #                      6 6 [7] 8                      4



206

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a complex rhythmic pattern with sixteenth and thirty-second notes in both hands, set in a key with one sharp (F#) and a common time signature.

The second system contains the vocal melody and piano accompaniment for the lyrics. The lyrics are: "ne - que ir - ri - deant me in - i - mi - ci me - -". The vocal line is written in a soprano clef, and the piano accompaniment is in a bass clef. The piano part includes figured bass notation at the bottom:  $\flat 6$ ,  $\flat 6$ , and  $6$ .

ne - que ir - ri - deant me in - i - mi - ci me - -

ne - que ir - ri - deant me in - i - mi - ci me - -

ne - que ir - ri - deant me in - i - mi - ci me - -

ne - que ir - ri - deant me in - i - mi - ci me - -

$\flat 6$   $\flat 6$   $6$

210

i, in - i - mi - ci me - i, in - i - mi - ci me - i.

i, in - i - mi - ci in - i - mi - ci me - - i.

i, in - i - mi - ci me - i, in - i - mi - ci me - i.

i, in - i - mi - ci in - i - mi - ci me - - i.

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

215

Ne-que ir - ri - deant

Ne-que ir - ri - de-ant me in - i - mi - ci

Ne-que ir - ri - deant me in - i - mi - ci me - i,

Ne-que ir - ri - deant me in - i -

219

me in - i - mi - ci me - i: et - enim u - ni - ver - si qui  
me - - - i: et - enim u - ni - ver - si qui  
in - i - mi - ci me - i: et - enim u - ni - ver - si qui  
mi - - ci me - i: et - enim u - ni - ver - si qui

6/4 5 [3] 8/6 7/5 6/4 5 [3] 6/5

224

te, te ex - pec - tant, non con - fun - den - tur,

te, te ex - pec - tant, non con - fun - den - tur,

te, te ex - pec - tant, non con - fun - den - tur,

te, te ex - pec - tant, non con - fun - den - tur,

7 6 7 6 5 [3] 6 8

229

qui te ex - pec - tant, qui te ex -

qui te ex - pec - tant, qui te ex -

qui te ex - pec - tant, qui te ex -

7 9/4 [8] 3 7

234

tant, non, non, non confun-den - tur,

pec-tant, non, non, non confun-den - tur,

pec-tant, non, non, non confunden - tur,

pec-tant, non, non, non confunden - tur,

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

239

qui te ex - pec - tant, non con - fun - den - tur, non,

qui te ex - pec - tant, non con - fun - den - tur, non,

qui te ex - pec - tant, non con - fun - den - tur, non,

qui te ex - pec - tant, non con - fun - den - tur, non,

[6]                      6                      [6]                      7#



243

non, non con-fun-den - tur, u - ni-ver - si, u - ni-ver - si

non, non con-fun-den - tur, u - ni-ver - si, u - ni-ver - si

non, non con-fun-den - tur, u - ni-ver - si, u - ni-ver - si

non, non con-fun-den - tur, u - ni-ver - si, u - ni-ver - si

47 6 6 5 6 6 9 8

4 4 [3] 4 4 4

248

qui te ex - pec - tant, qui te ex -

qui te ex - pec - tant, qui te ex -

qui te ex - pec - tant, qui te ex -

7 9 7

253

tant, non, non, non confun-den - tur,

pec-tant, non, non, non confun-den - tur,

pec-tant, non, non, non confunden - tur,

pec-tant, non, non, non confunden - tur,

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

258

qui te ex - pec - tant, non con - fun - den - tur, non,

qui te ex - pec - tant, non con - fun - den - tur, non,

qui te ex - pec - tant, non con - fun - den - tur, non,

qui te ex - pec - tant, non con - fun - den - tur, non,

[6] 6 [6] 7 #

262

non, non con-fun-den - tur, non,

non, non con-fun-den - tur, non,

non, non con-fun-den - tur, non,

non, non con-fun-den - tur, non,

♭7 6 6 5 3  
4 [3]

266

non, non con-fun-den - tur, non, non con-fun-den -

non, non con-fun-den - tur, non, non con-fun-den -

non, non con-fun-den - tur, non, non con-fun-den -

non, non con-fun-den - tur, non, non con-fun-den -

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

270

Introduction staff for piano, starting with a treble clef, a key signature of one sharp (F#), and a 7-measure rest. The music begins with a series of chords and arpeggiated figures.

Two staves of piano accompaniment. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of F# and feature a rhythmic pattern of eighth and sixteenth notes.

First vocal line with lyrics: tur, non, non con - fun - den - tur, non non.

Second vocal line with lyrics: tur, non, non con - fun - den - tur, non non.

Third vocal line with lyrics: tur, non, non con - fun - den - tur, non non.

Fourth vocal line with lyrics: tur, non, non con - fun - den - tur, non non.

Two staves of piano accompaniment with figured bass notation below the bass staff. The figures are: 6/5, 6, 6/4, 5 [3], 6.