

Haydn.

Proprium missæ.

Johann Michael

Haydn

Virgo prudentissima

Gradual (Mariæ (B.V.) Assumptio)

MH 635

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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 [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

A1	<i>Library</i>	D-Mbs
	<i>Shelfmark</i>	Mus.ms. 414
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1796-08-05
	<i>RISM ID</i>	456009434
	<i>License</i>	CC BY-NC-SA 4.0
	<i>URL</i>	https://daten.digitale-sammlungen.de/~db/0004/bsb00045049/images/
B1	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	B 184
	<i>Category</i>	manuscript copy
	<i>Date</i>	unknown
	<i>RISM ID</i>	600038137
	<i>License</i>	public domain
	<i>URL</i>	https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/189.html
B2	<i>Library</i>	F-Pn
	<i>Shelfmark</i>	D-5591 (16)
	<i>Category</i>	manuscript copy
	<i>Date</i>	1830–1840
	<i>RISM ID</i>	840026222
	<i>License</i>	custom (free for non-commercial purposes)
	<i>URL</i>	https://gallica.bnf.fr/ark:/12148/btv1b10072271m

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

Virgo prudentissima, quo progredieris,
quasi aurora valde rutilans?
Filia Sion, tota formosa et suavis es,
pulchra ut luna, electa ut sol.
(Song of Songs 6:9,3)

635 Virgo prudentissima

Allegretto

Clarino I, II
in C

Timpani
in C-G

I
Violino

II

Soprano

Alto

Tenore

Basso

Organo
e Bassi

f

f Tutti

Vir - go, vir - go pru - den - tis - sima, pru -

Vir - go, vir - go pru - den - tis - sima,

Vir - go, vir - go pru - den - tis - sima,

Vir - go, vir - go pru - den - tis - sima,

f Tutti

6 6 6 2 6

5

den - tis-sima, quo pro - gre - deris, quo pro - gre - deris,
 pru - den - tis-sima, quo pro - gre - deris, quo pro - gre - deris,
 pru - den - tis-sima, quo pro - gre - deris, quo pro - gre - deris,
 pru - den - tis-sima, quo pro - gre - deris, quo pro - gre - deris,

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

10

qua - si au - ro - ra val - de ru - tilans, val - de ru - tilans?

qua - si au - ro - ra val - de ru - tilans, val - de ru - tilans?

qua - si au - ro - ra val - de ru - tilans, val - de ru - tilans?

qua - si au - ro - ra val - de ru - tilans, val - de ru - tilans?

1 6 5
4 [3] 6 2 6 5 6 unisono

16

Fi - li - a Si - on, Fi - - li - a Si - on,
Fi - li - a Si - on, Fi - - li - a Si - on,
Fi - li - a Si - on, Fi - - li - a Si - on,
Fi - li - a Si - on, Fi - - li - a Si - on,

3 7 6 # - 7 6 5 -1 3 6 6

Detailed description: This page of a musical score, numbered 16, contains a vocal melody and piano accompaniment. The vocal part consists of four staves, each with a different voice part (Soprano, Alto, Tenor, Bass) singing the lyrics "Fi - li - a Si - on, Fi - - li - a Si - on,". The piano accompaniment is shown in two systems: the first system has a grand staff (treble and bass clefs) with a flowing eighth-note melody in the right hand and a supporting bass line in the left hand; the second system continues the piano part with a more rhythmic bass line. At the bottom of the page, there are guitar-style fretboard diagrams for the bass line, represented by numbers 3, 7, 6, #, -, 7, 6, 5, -, 1, 3, 6, 6.

26 a 2

lu - na, e - le - cta ut sol, — pul - chra ut lu - na, e -

lu - na, e - le - cta ut sol, — pul - chra ut lu - na, e -

lu - na, e - le - cta ut sol, — pul - chra ut lu - na, e -

lu - na, e - le - cta ut sol, — pul - chra ut lu - na, e -

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

31

le - cta ut sol, e - le - cta ut sol, e - le - cta ut

le - cta ut sol, e - le - cta ut sol, e - le - cta ut

le - cta ut sol, e - le - cta ut sol, e - le - cta ut

le - cta ut sol, e - le - cta ut sol, e - le - cta ut

7 6 6 5 3 47 6 #7 - 8 6 6 7
4 # - 2 - [3] 4 #

40

Vir - go pru - den - tis - sima, quo, quo pro - gre - deris,

Vir - go pru - den - tis - sima, quo, quo pro - gre - deris,

Vir - go pru - den - tis - sima, quo, quo pro - gre - deris,

Vir - go pru - den - tis - sima, quo, quo pro - gre - deris,

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

45

qua - si au - ro - ra val - - de ru - tilans,

qua - si au - ro - ra val - - de ru - tilans,

qua - si au - ro - ra val - - de ru - tilans,

qua - si au - ro - ra val - - de ru - tilans,

2 6 6 4 3

49

quo, quo? Vir - go, vir - go pru - den -

quo, quo? Vir - go, vir - go pru - den -

quo, quo? Vir - go, vir - go pru - den -

quo, quo? Vir - go, vir - go pru - den -

6 5

6 6 6 2

54

tis - sima, pru - den - tis - sima, quo pro - gre - deris, quo pro -
 tis - sima, pru - den - tis - sima, quo pro - gre - deris, quo pro -
 tis - sima, pru - den - tis - sima, quo pro - gre - deris, quo pro -
 tis - sima, pru - den - tis - sima, quo pro - gre - deris, quo pro -

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

59

gre - deris, qua - si au - ro - ra val - de ru - tilans,

gre - deris, qua - si au - ro - ra val - de ru - tilans,

gre - deris, qua - si au - ro - ra val - de ru - tilans,

gre - deris, qua - si au - ro - ra val - de ru - tilans,

6 6 1 $\frac{6}{4}$ $\frac{5}{13}$ 6 2

64

val - de ru - tilans? Fi - li - a Si - on,

val - de ru - tilans? Fi - li - a Si - on,

val - de ru - tilans? Fi - li - a Si - on,

val - de ru - tilans? Fi - li - a Si - on,

6 5 6 unisono 2 6 6 7 6

69

Fi - li - a Si - on, to - ta for - mo - sa et su - a - vis, et su -

Fi - li - a Si - on, to - ta for - mo - sa et su - a - vis, et su -

Fi - li - a Si - on, to - ta for - mo - sa et su - a - vis, et su -

Fi - li - a Si - on, to - ta for - mo - sa et su - a - vis, et su -

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

74

a - vis es, pul - chra ut lu - na, e - le - cta ut sol, —

a - vis es, pul - chra ut lu - na, e - le - cta ut sol, —

a - vis es, pul - chra ut lu - na, e - le - cta ut sol, —

a - vis es, pul - chra ut lu - na, e - le - cta ut sol,

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

79

pul - chra ut lu - na, e - le - cta ut sol, — to - ta for -

pul - chra ut lu - na, e - le - cta ut sol, to - ta for -

pul - chra ut lu - na, e - le - cta ut sol, — to - ta for -

pul - chra ut lu - na, e - le - cta ut sol, to - ta for -

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

84

mo - sa et su - a - vis, et su - a - vis es, et su -

mo - sa et su - a - vis, et su - a - vis es, et su -

mo - sa et su - a - vis, et su - a - vis es, et su -

mo - sa et su - a - vis, et su - a - vis es, et su -

9 8 6 9 8 6 9 [8] 6 6

4 3 4 3 4 3 4 3 6

88 a 2

a - vis es, pul - chra ut lu - na, e - le - cta ut sol, e -

a - vis es, pul - chra ut lu - na, e - le - cta ut sol, e -

a - vis es, pul - chra ut lu - na, e - le - cta ut sol, e -

a - vis es, pul - chra ut lu - na, e - le - cta ut sol, e -

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

93

le - cta ut sol, — e - le - cta ut sol, — e - le - cta ut
le - cta ut sol, e - le - cta ut sol, e - le - cta ut
le - cta ut sol, — e - le - cta ut sol, — e - le - cta ut
le - cta ut sol, — e - le - cta ut sol, — e - le - cta ut

Figured Bass: ♭7 6 4 ♭7 2 — [8] 3 6 6 4 5 [3] — 3 6 6 4 7 [3]

98

sol. — Al - le -

sol. — Al - le -

sol. — Al - le -

sol. — Al - le -

8 Solo 6 6 9 8 6 Tutti

109

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,

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

114 a 2

The score consists of several staves. At the top, there are two staves for vocal parts (soprano and alto/tenor) and two for piano accompaniment. The piano part includes a grand staff (treble and bass clefs) and a bass line with figured bass notation. The lyrics 'al - le - lu - ia' are written under the vocal staves. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The figured bass notation at the bottom includes figures such as 6, 6, 6, 5, 3, 6, 6, 6, 7, 6, 5, 6, 7, 6, 5, 6, 6, 5.

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

6 6 6 5 3 6 6 6 7 6 5 6 7 6 5 6 6 5

♭4 3 - [3] 4 5 4 [3] 4 5 4 [3]

119

ia, al - le - lu - ia, — al - le - lu - ia, — al - le - lu - ia, —
 ia, al - le - lu - ia, — al - le - lu - ia, al - le - lu - ia,
 ia, al - le - lu - ia, al - le - lu - ia, — al - le - lu - ia, —
 ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
 6 9 8 6 5 — 6 6 6 7 6 5 6 7 6 5 6 7 6 5
 4 4 3 4 [3] — 4 4 4 5 4 [3] 4 5 4 [3]

124

The musical score consists of several systems. The first system includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes. The second system contains four vocal staves, each with the lyrics "al - le - lu - ia, al - le - lu - ia, al - le - lu - ia." The piano accompaniment continues with similar rhythmic complexity. The third system includes a bass line with fingerings: 6, 6/4, 5/[3], and 8.

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 6/4 5/[3] 8