

Haydn.

Proprium missæ.

Johann Michael

Haydn

Domine Deus salutis meæ

Offertorium (De Tempore)

MH 827

*S, A, T, B (solo), S, A, T, B (coro), 2 fl, 2 ob,
2 cor (G), 2 clno (D), timp (D-G), 2 vl, vla, b, org*

Full score



Edition Esser-Skala, 2023

© 2023 by Edition Esser-Skala. 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 2.24.0 (<https://www.lilypond.org>) and EES Tools v2022.12.0.
Front matter typeset with Source Sans and Fredericka the Great.

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)
v2023.07.0, 2023-07-22 (3fd79c4526dc1e440c70023f50b2c05f071c3c4c)



Critical Report

Abbreviations

A	alto
B	bass
b	basses
clno	clarion
cor	horn
fl	flute
ob	oboe
org	organ
S	soprano
T	tenor
timp	timpani
vl	violin
vla	viola

Sources

B1	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	B 224
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	unknown
	<i>RISM ID</i>	600038174
	<i>License</i>	public domain
	<i>URL</i>	https: //dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/817.html
	<i>Notes</i>	composed on 1803-08-23 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.

Asterisks denote the following emendations:

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
97	vl	grace notes in B1 : c#16–e16
106	vl 2	5th ♪ in B1 : a16
107	vla	2nd ♪ in B1 : g'8
110	vla	3rd ♪ in B1 : c'8

Lyrics

Domine Deus salutis meae,
in die clamavi et nocte coram te:
Intret oratio mea in conspectu tuo, Domine.
(Psalms 88(87):2–3)

827 Domine Deus salutis meæ

A 4 voci in canone · Adagio cantabile

I
Flauto
Oboe
II

I, II
Corno
in G

I, II
Clarino
in D

Timpani
in D-G

I
Violino
II

Viola

Soprano

Alto

Tenore

Basso

Organo
e Bassi

p Solo
org, b

6 2 6 7 3 6

The musical score is written for a full orchestra and a four-part vocal choir. The woodwind section includes two flutes (I and II), two horns in G, and two clarinets in D. The string section consists of two violins (I and II), a viola, and a cello/bass line. The vocal parts are Soprano, Alto, Tenor, and Bass. The organ and basses play a supporting role with a melodic line. The tempo is Adagio cantabile. The score is in G major and common time. The organ part includes fingering numbers: 6, 2, 6, 7, 3, 6.

5

dolce

dolce

P Solo

Do - mine De - us sa -

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

11

lu - tis me - ae, in di - e cla - ma - vi et no - cte co - ram

16 *ten.* *f* *ten.* 7

te: _____ In - tret, in - tret o - ra - ti - o me - a _____ in con -

P Solo
Do - mine De - us sa - lu - tis me - ae, in di - - e cla -

22

spe - ctu tu - o, Do - mine. De - us, De - us
ma - vi et no - cte co - ram te: In - tret, in - tret
p Solo
Do - mine De - us sa -

27

sa - lu - tis me - ae, Do - mi-ne, Do - mine cla - ma - vi co - ram te

o - ra - ti-o me - a in con - spe - ctu tu - o, Do - mine.

lu - tis me - ae, in di - e cla - ma - vi et no - cte co - ram te:

33

in di - e et no - cte cla - ma - vi co - ram te, cla - ma - vi, cla -
 De - us, De - us sa - lu - tis me - ae, Do - mi-ne,
 In - tret, in - tret o - ra - ti-o me - a in con -
 Do - mi-ne De - us sa - lu - tis me - ae, in di - e cla -

p Solo

vlc

38

ma - vi co - ram te, Do - mine. Do - mi-ne De - us sa - lu - tis me -
 Do - mi-ne cla - ma - vi co - ram te in di - e et no - cte cla - ma - vi
 spe - ctu tu - o, Do - mine. De - us, De - us sa - lu - tis
 ma - vi et no - cte co - ram te: In - tret, in - tret o - ra - ti - o

org, b
 pizz. [7] $\frac{6}{4}$ $\frac{5}{4}$ $\frac{7}{3}$

44

arco
p

arco
p

p arco

ae, in di - e cla - ma - vi et no - cte co - ram te: In - tret,

co - ram te, cla - ma - vi, cla - ma - vi co - ram te, Do - mine. Do - mi - ne

me - ae, Do - mi - ne, Do - mi - ne cla - ma - vi co - ram te in di - e

me - a in con - spe - ctu tu - o, Do - mine. De - us,

p arco

6 4/2 6 2 [b]6 7 6/4 7 - 8

50

in - tret o - ra - ti - o me - a in con - spe - ctu - tu - o, Do - mine.
 De - us sa - lu - tis me - ae, in di - e cla - ma - vi et no - cte co - ram te:
 et no - cte cla - ma - vi co - ram te, cla - ma - vi, cla - ma - vi co - ram te, Do - mine.
 De - us sa - lu - tis me - ae, Do - mi - ne, Do - mine cla - ma - vi co - ram te

[7] [5] 7 5 6 6 6 8 [7] 6 7 [8]
 4 [3] 5 5 45 6 [5] 4

57

De - us, De - us sa - lu - tis me - ae, — Do - mi-ne, — Do - mine cla -

In - tret, in - tret o - ra - ti-o me - a — in con - spe - ctu —

Do - mine De - us sa - lu - tis me - ae, in di - e cla - ma - vi et

in di - e et no - cte cla - ma - vi — co - ram te, cla - ma - vi, cla - ma - vi —

[7] [5] 7 6 6 47 6 — 6
4 [3]

63

ma - vi co - ram te in di - e et no - cte cla - ma - vi
 tu - o, Do - mine. De - us, De - us sa - lu - tis
 no - cte co - ram te: In - tret, in - tret o - ra - ti - o
 co - ram te, Do - mine. Do - mi - ne De - us sa - lu - tis me -

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

68

co - ram te, cla - ma - vi, cla - ma - vi co - ram te,
 me - ae, Do - mi - ne, Do - mi - ne cla - ma - vi co - ram
 me - a in con - spe - ctu tu - o,
 ae, in di - e cla - ma - vi et no - cte co - ram

3 6 # - 6 [47] - 6 5 [3] 6 7

72

p

p

p

pp

Do - mi-ne. Do - - mi-ne De - us sa - lu - tis me -

te in di - e et no - cte cla - ma - vi

8 Do - mi-ne. De - - us, De - us sa - lu - tis

te: In - tret, in - tret o - ra - ti - o

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

76

ae, in di - e cla - ma - vi et no - cte co - ram
 co - ram te, cla - ma - vi, cla - ma - vi co - ram te,
 me - ae, Do - mi - ne, Do - mi - ne cla - ma - vi co - ram
 me - a in con - spe - ctu tu - o,

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

80

fp

dolce

f

te, _____

Do - mi-ne,

te, _____

Do - mi-ne,

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

Chorus · Presto

85

ob 1
f

ob 2
f

p

f

p

f

p

f

p

f

p

f

f Tutti

Do - mi-ne, Do - mi-ne. Al - le - lu - ia, al - le -

p

f Tutti

Do - mi-ne, Do - mi - ne. Al - le - lu - ia,

p

f Tutti

Do - mi-ne, Do - mi - ne. Al - le - lu - ia,

p

f Tutti

Do - mi-ne, Do - mi - ne. Al - le - lu - ia,

p

f Tutti

7 # 7 2 8 [3]

92

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

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 6 6 $\frac{6}{4}$ 5 [3] #

100

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 -

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

6 6 2 6 6 6 7 6

107

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

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

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

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

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

114

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

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

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

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

71 6 6 6 6 5 9 8 6 6 7 6 6 5 [3]

122

First system of piano accompaniment, measures 1-8. The music is in G major and 4/4 time. It features a melodic line in the right hand and a supporting bass line in the left hand.

Second system of piano accompaniment, measures 9-16. The right hand has a more active melodic line, while the left hand provides harmonic support with chords and single notes.

Third system of piano accompaniment, measures 17-24. The bass line continues with a steady rhythmic pattern, and the right hand has some rests.

Fourth system of piano accompaniment, measures 25-32. This system features a prominent trill in the right hand and a more complex melodic line in the left hand.

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,

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

Fifth system of piano accompaniment, measures 33-40. The bass line continues with a steady rhythmic pattern, and the right hand has some rests.

6 6 6 5 9 8 6 5 6 [45] 5 6 [6 4/3] 5 6 6 6 7

130

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

138

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

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

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

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

7 6 [7] 5

145

lu - ia.

lu - ia.

lu - ia.

lu - ia.

[7] unisono 5