

# Haydn.

# Proprium missæ.

Johann Michael

**Haydn**

**Cantate Domino**

Gradual (Pro omni tempore)

MH 828

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

edited by Wolfgang Esser-Skala

*Full score*

**Esser**  
**Skala**  
**Edition**



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# Critical Report

## Abbreviations

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

## Sources

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## 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:

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<i>Bar</i>	<i>Staff</i>	<i>Description</i>
46	vl 2	3rd ♪ in B1: b'8
62	vl 2	4th/5th ♪ in B1: d'8-d'8
91	vl 1	9th ♪ in B1: e''16
101	ob 1	3rd ♪ in B1: a'8-a'8
138	T	2nd/3rd ♪ in B1: c#4-b4

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## Lyrics

Cantate Domino canticum novum,  
quia mirabilia fecit Dominus.  
(Psalms 98(97):1)

## 828 Cantate Domino

**Allegro moderato**

*I*  
Oboe  
*II*

*f*

Clarino I, II  
in D

*f*

Timpani  
in D-A

*f*

*I*  
Violino  
*II*

*f*

Viola

*f*

Soprano

*f Tutti*

Can - - - ta - - - te Do - - - mi -

Alto

Tenore

Basso

Organo  
e Bassi

*f Tutti*

3

First system of piano introduction. Treble and bass staves. Treble staff starts with a 4-measure rest. The music is in A major (two sharps).

Second system. Vocal line (treble clef) and piano accompaniment (bass clef). The vocal line has a 4-measure rest. The piano accompaniment continues with a steady eighth-note pattern.

Third system of piano introduction. Treble and bass staves. The piano accompaniment continues with a steady eighth-note pattern.

Fourth system. Vocal line (treble clef) with lyrics: "no, can - ta - te can - ti - cum no -". The piano accompaniment (bass clef) is silent.

Fifth system. Piano accompaniment (bass clef) continues with a steady eighth-note pattern. The vocal line is silent.

Sixth system of piano introduction. Treble and bass staves. The piano accompaniment continues with a steady eighth-note pattern. Fingerings are indicated below the bass staff: 5, 2, 6, 5, 6, 5, 6, 5.

8

vum, can - ta - - te Do - mi-no can - ti - cum

*f Tutti*  
Can - ta - - te Do - mi-no can - ti - cum

*f Tutti*  
Can - ta - - te Do - mi-no can - ti - cum

*f Tutti*  
Can - ta - - te Do - mi-no can - ti - cum

6/4 - 5 [3] 6/4

12

no - vum, can - ta - te Do - mi - no can - ti - cum

no - vum, can - ta - te Do - mi - no can - ti - cum

no - vum, can - ta - te Do - mi - no can - ti - cum

no - vum, can - ta - te Do - mi - no can - ticum

— 5 [3] 6 6 6 5



16

no - vum, qui - a mi - ra - bi - li - a fe - cit,

no - vum, qui - a mi - ra - bi - li - a fe - cit,

no - vum, qui - a mi - ra - bi - li - a fe - cit,

no - vum, qui - a mi - ra - bi - li - a fe - cit,

6 5 6 6 47 - 46 [5] 6

21

Two staves of piano introduction in A major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with eighth notes and rests.

Two empty vocal staves, one for the soprano and one for the bass, indicating the start of the vocal entry.

Two staves of piano accompaniment for measures 25-28. The right hand has a busy texture with sixteenth-note patterns, and the left hand has a steady eighth-note accompaniment.

mi - - ra - bi - li - a fe - cit Do - mi - nus.

mi - - ra - bi - li - a fe - cit Do - mi - nus.

mi - - ra - bi - li - a fe - cit Do - mi - nus.

mi - - ra - bi - li - a fe - cit Do - mi - nus.

A basso continuo line with figured bass notation: 6 4 6 6 6 5 6 6 6 [5] 6 [7 #].

25

Can - ta - te Do - mi-no can - ti - cum no - vum,

Can - ta - te Do - mi-no can - ti - cum no - vum,

Can - ta - te Do - mi-no can - ti - cum no - vum,

Can - ta - te Do - mi-no can - ti - cum no - vum,

29

qui - a mi - ra - bi - li - a fe - cit, mi - - ra -

qui - a mi - ra - bi - li - a fe - cit, mi - - ra -

qui - a mi - ra - bi - li - a fe - cit, mi - - ra -

qui - a mi - ra - bi - li - a fe - cit, mi - - ra -

6                    ♯7                    -                    ♯6 4                    [5] #                    6                    6                    4                    6                    6

34

bi - li - a fe - cit Do - mi - nus.

bi - li - a fe - cit Do - mi - nus.

bi - li - a fe - cit Do - mi - nus.

bi - li - a fe - cit Do - mi - nus.

6 5 | 6 | 6 4 | [5] # | Solo 6 | 6 | 5 | -

38

Can - - ta - - te

Tutti  
3

6 6 6 [7] #

42

Do - mi - no, can - ta - te can - ti - cum.

# 6 6 5

46

Can - ta - te Do - mi - no  
no - vum, can - ta - te Do - mi - no  
Can - ta - te Do - mi - no  
Can - ta - te Do - mi - no

6  
5 # 45 47



50

can - ti - cum no - vum,

can - ticum no - vum,

can - ti - cum no - vum, can - ta - te

can - ticum no - vum,

[b] 5 6 4 [5 #] 3

54

Do - mi - no, can - ta - te can - ti - cum

# 6 6 6 5

58

can - ta - - te Do - mi - no, can - ta - te, can -

can - ta - - te Do - mi - no, can - ta - te, can -

no - vum, can - ta - te Do - mi - no, can - ta - te, can -

can - ta - - te Do - mi - no, can - ta - te, can -

5 6 # 8 6 [5] # 6 5

[b] [b]

63

ta - te, can - ta - - - te,

ta - te, can - ta - - - te,

ta - te, can - ta - - - te,

ta - te, can - ta - - - te, can - - - ta - - te

47 — 3

68

Do - mi - no, can - ta - te can - ti - cum

6 2 6 5

72

can - - ta - te Do - mi -

can - - ta - te Do - mi -

can - - ta - te Do - mi -

- no - vum, can - - ta - te Do - mi -

77

no, can - - ta - te Do - mi - no, can -

no, can - - ta - te Do - mi - no, can -

no, can - - ta - te Do - mi - no, can -

no, can - - ta - te Do - mi - no, can -

3 5 3 5

81

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

ta - te, can - ta - - te Do - mi-no can - ti - cum

*f*

ta - te, can - ta - - te Do - mi-no can - ti - cum

*f*

ta - te, can - ta - - te Do - mi-no can - ti - cum

*f*

ta - te, can - ta - - te Do - mi-no can - ti - cum

*f*

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



85

no - vum, can - ta - te Do - mi - no can - ti - cum

no - vum, can - ta - te Do - mi - no can - ti - cum

no - vum, can - ta - te Do - mi - no can - ti - cum

no - vum, can - ta - te Do - mi - no can - ticum

— [5]  
3 6 6 6  
5

89

no - vum, qui - a mi - ra - bi - li - a fe - cit,

no - vum, qui - a mi - ra - bi - li - a fe - cit,

no - vum, qui - a mi - ra - bi - li - a fe - cit,

no - vum, qui - a mi - ra - bi - li - a fe - cit,

6 5 6 47 - 46 5 6  
4 [3] 4 [3] [45]

94

mi - - ra - bi - li - a fe - cit Do - mi - nus.

mi - - ra - bi - li - a fe - cit Do - mi - nus.

mi - - ra - bi - li - a fe - cit Do - mi - nus.

mi - - ra - bi - li - a fe - cit Do - mi - nus.

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

98

Can - ta - te Do - mi-no can - ti - cum no - vum,

Can - ta - te Do - mi-no can - ti - cum no - vum,

Can - ta - te Do - mi-no can - ti - cum no - vum,

Can - ta - te Do - mi-no can - ti - cum no - vum,

6 7 6 7 6 7

102

qui - a mi - ra - bi - li - a fe - cit, mi - - ra -

qui - a mi - ra - bi - li - a fe - cit, mi - - ra -

qui - a mi - ra - bi - li - a fe - cit, mi - - ra -

qui - a mi - ra - bi - li - a fe - cit, mi - - ra -

6

47

6

5

6

6

2

6

6

4

[3]

[45]

107

bi - li - a fe - cit Do - mi nus, mi - ra - bi - li - a fe - cit Do - mi -

bi - li - a fe - cit Do - mi - nus, mi - ra - bi - li - a fe - cit Do - mi -

bi - li - a fe - cit Do - mi nus, mi - ra - bi - li - a fe - cit Do - mi -

bi - li - a fe - cit Do - mi - nus, mi - ra - bi - li - a fe - cit Do - mi -

6  
5

6

6  
4

5  
[3]

7  
2

8  
[3]

6  
[6]

8

7

6  
5

7  
4

[3]

112

nus, mi - ra - bi - li - a fe - cit Do - mi - nus.

nus, mi - ra - bi - li - a fe - cit Do - mi - nus.

nus, mi - ra - bi - li - a fe - cit Do - mi - nus.

nus, mi - ra - bi - li - a fe - cit Do - mi - nus.

Solo  
6

6  
4

5  
[3]

7

6

6  
4

5  
[3]

116

Al - le -

Al - le -

Al - le -

Al - le -

Tutti [6]

6 5 - 6 6 6 5 4 5 [3]



120

Piano introduction for measures 120-123. The music is in treble and bass clefs with a key signature of two sharps (F# and C#). It features a melodic line in the right hand and a supporting bass line in the left hand.

Piano accompaniment for measures 120-123, consisting of a single treble clef staff and a single bass clef staff.

Piano introduction for measures 124-127. This section features a more complex texture with multiple voices in both the treble and bass clefs, including a prominent eighth-note pattern in the upper right hand.

Vocal line 1 for measures 124-127. The lyrics are: lu - ia, al - le - lu - ia, al - - le -

Vocal line 2 for measures 124-127. The lyrics are: lu - ia, al - le - lu - ia, al - - le -

Vocal line 3 for measures 124-127. The lyrics are: lu - ia, al - le - lu - ia, al - - le -

Vocal line 4 for measures 124-127. The lyrics are: lu - ia, al - le - lu - ia, al - - le -

Piano accompaniment for measures 124-127, consisting of a single treble clef staff and a single bass clef staff.

6 5 - 6 6 6 5 - 6

124

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

6 [6] 3 6 5

128

Two staves of piano introduction in A major. The right hand plays a simple harmonic line, and the left hand plays a similar line with some rests.

Vocal entry for measures 128-131. The vocal line is on a single staff, with rests in measures 128 and 130, and notes in measures 129 and 131.

Piano accompaniment for measures 128-131. The right hand has a busy melodic line with many sixteenth notes, while the left hand has a steady bass line.

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

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

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

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

Piano accompaniment for measures 128-131. The left hand has a steady bass line with some chords.

6 6 5 [6] 7 [6] 7 [6] 7

4 [3]

132

First system of piano accompaniment, measures 1-4. The music is in G major (one sharp) and 4/4 time. It features a simple harmonic accompaniment with quarter and eighth notes.

Vocal staves for the first system, measures 1-4. The vocal line is in G major and 4/4 time, with lyrics starting in measure 2.

Second system of piano accompaniment, measures 5-8. The piano part becomes more active with sixteenth-note patterns in the right hand and a steady bass line in the left hand.

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

Vocal staves for the second system, measures 5-8. The vocal line continues with the lyrics.

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

Vocal staves for the third system, measures 5-8. The vocal line continues with the lyrics.

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

Vocal staves for the fourth system, measures 5-8. The vocal line continues with the lyrics.

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

Vocal staves for the fifth system, measures 5-8. The vocal line continues with the lyrics.

Piano accompaniment for the fifth system, measures 5-8. The piano part continues with the sixteenth-note patterns.

6

7

6

6]

136

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

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

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

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

3 6 [5] 6 4 3 6 5

141

6 4      [7] 5      8