

# Haydn.

# Proprium missæ.

Johann Michael

**Haydn**

**Deus pius**

Offertorium (De Tempore)

MH deest, Hob. XXIIIa:D3

*S, A, T, B (coro), fl, 2 ob, 2 cor (D), 2 vl, vla, b, org*

edited by Wolfgang Esser-Skala

*Full score*

**W**esser  
**S**kala  
**E**dition



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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)  
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# Critical Report

## Abbreviations

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

## Sources

<b>B1</b>	<i>Library</i>	F-Pn
	<i>Shelfmark</i>	D-5983 (5)
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1795–1810
	<i>RISM ID</i>	840016796
	<i>License</i>	custom (free for non-commercial purposes)
	<i>URL</i>	<a href="https://gallica.bnf.fr/ark:/12148/btv1b100732175">https://gallica.bnf.fr/ark:/12148/btv1b100732175</a>

## 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>
–	–	Missing grace notes have been tacitly added in bars 3 (T), 11 (ob 2, S, T), 15 (fl, ob 1), 89 (fl, vla, S, T), 97 (ob 1, vla, S, T), 101 (fl, ob 1), 176 (vla, T), 184 (ob 1, vla, S, T), and 188 (fl, ob 1, S).
7	A	1st ♩ in B1: c♯'4
24	cor 1	2nd ♩ in B1: c''4
24	cor 2	1st ♩ in B1: g'4
26	T	1st ♩ in B1: c♯'4–d'8–c♯'4
45	S	2nd ♩ in B1: e''4
58	A	3rd ♩ in B1: c♯'4
66f	B	bars in B1: A2–a4 and a4–a4–a4
93	A	1st ♩ in B1: c♯'4
105	vl 2	1st ♩ in B1: a2
109	cor 2	1st ♩ missing in B1
144	B	bar in B1: a♯2
162	vl 2	3rd ♩ in B1: b'4
163	S, T	rhythm of 1st ♩ in B1: ♩–♪
165	T	rhythm of 1st ♩ in B1: ♩–♪
169	vl 2	bar in B1: 12 × d'+d''16
171	ob 2	2nd ♩ in B1: d'8
172	A	1st ♩ in B1: a♯4
180	A	1st ♩ in B1: c♯'4
198	A	bar in B1: d'2.

## Lyrics

Deus pius, Deus laudabilis,  
totus, totus mirabilis,  
ter sanctus illud aemulis,  
carmen perenant vocibus.

Manda Deus virtuti tuae,  
confirma hoc quod operatus es in nobis.

Dans tempus acceptabile,  
da lacrymarum rivulis.

Ah, lavare cordis victimam,  
quam pia adurat charitas.

Tu cuncta solus efficis,  
cunctisque solus sufficis.

Repleatur os meum laudeunt cantem,  
ut cantem gloriam tuam.

Piis adauge gratiam,  
reisque dele crimina.

Dies venit, dies tua,  
in quare florent omnia,  
laetamur et nos in viam tua reducti dextera,  
ad nos benigne et mortis hora suscipe.

# D1 Deus pius

*Arioso*

*Flauto travers*

*I*

*Oboe*

*II*

*Corno I, II in D*

*I*

*Violino*

*II*

*Viola*

*Soprano*

*Alto*

*Tenore*

*Basso*

*Organo e Bassi*

*p*

*Tutti*

De - us pi - us, De - us lau - da - bi - lis, to - tus, to - tus

De - us pi - us, De - us lau - da - bi - lis, to - tus

De - us pi - us, De - us lau - da - bi - lis, to - tus

De - us pi - us, De - us lau - da - bi - lis, to - tus

*p* *Tutti*

6 6 6 7 6 6 6 6 6 6 6 6

7

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

mi - ra - bi - lis, ter, ter san - ctus il - lud ae - mu - lis, car - men per -

*f*

*f*

*f*

*f*

mi - ra - bi - lis, ter, ter san - ctus il - lud ae - mu - lis, car - men per -

*f*

*f*

*f*

*f*

mi - ra - bi - lis, ter, ter san - ctus il - lud ae - mu - lis, car - men per -

*f*

*f*

*f*

*f*

mi - ra - bi - lis, ter, ter san - ctus il - lud ae - mu - lis, car - men per -

4 # [6] 3 *f* 6 6 6 7 6 6 6 6 6

45 4 4 4

14

en - nant vo - ci - bus.

en - nant vo - ci - bus.

en - nant vo - ci - bus.

en - nant vo - ci - bus.

6 [6] 6/4 5/3 Solo 6 5 5/3 - 6/4/2 6 6 5

20

Man-da De - us vir - tu - ti tu - ae,

Man-da De - us vir - tu - ti tu - ae,

Man-da De - us vir - tu - ti tu - ae,

Man-da De - us vir - tu - ti tu - ae,

Tutti

$\flat 5$  3 2 3 6 6  $\frac{6}{4}$  5 7  $\flat$  6  $\frac{6}{4}$   $\frac{4}{3}$   $\flat 6$  4 [5]  $\sharp$



27

First system of piano accompaniment. Treble clef: measure 27 has a whole rest, followed by quarter notes G4, A4, B4, C5 in measures 28-30. Bass clef: measure 27 has a whole note G3, followed by quarter notes A3, B3, C4 in measures 28-30. Dynamics: *f* in measures 28-30.

Second system of piano accompaniment. Treble clef: measure 27 has a whole rest, followed by chords G4-A4, A4-B4, B4-C5 in measures 28-30. Eighth-note accompaniment: G4-A4-B4-C5 in measures 28-30. Dynamics: *f* in measures 28-30.

Third system of piano accompaniment. Treble clef: sixteenth-note runs in both hands. Bass clef: quarter notes G3, A3, B3, C4 in measures 27-30. Dynamics: *f* in measures 28-30.

Vocal line (first staff). Treble clef. Lyrics: con - fir - ma hoc quod o - pe - ra - tus. Dynamics: *f* in measures 28-30.

Vocal line (second staff). Treble clef. Lyrics: con - fir - ma hoc quod o - pe - ra - tus. Dynamics: *f* in measures 28-30.

Vocal line (third staff). Treble clef. Lyrics: con - fir - ma hoc quod o - pe - ra - tus. Dynamics: *f* in measures 28-30.

Vocal line (fourth staff). Bass clef. Lyrics: con - fir - ma hoc quod o - pe - ra - tus. Dynamics: *f* in measures 28-30.

Fourth system of piano accompaniment. Bass clef. Figured bass: *f* 6 [5] 6 7 6 [5] 6 7. Dynamics: *f* in measures 28-30.

31

Piano introduction for measures 31-34. The right hand has a whole rest, while the left hand plays a simple harmonic accompaniment in D major.

Piano accompaniment for measures 31-34, consisting of a single melodic line in the right hand.

Piano accompaniment for measures 31-34, featuring a complex texture with multiple voices in both hands.

es, con - fir - - es, - ma hoc quod

es, con - fir - - es, - ma hoc quod

es, con - fir - - es, - ma hoc quod

es, con - fir - - es, - ma hoc quod

Piano accompaniment for measures 31-34, featuring a complex texture with multiple voices in both hands.

35

Piano accompaniment for measures 35-38. The treble staff contains a melodic line with quarter and eighth notes, while the bass staff provides a harmonic foundation with similar rhythmic values.

Piano accompaniment for measures 35-38, featuring a treble staff with a rhythmic pattern of eighth notes.

Piano accompaniment for measures 35-38, featuring a treble and bass staff with complex rhythmic patterns.

o - - pe - ra - - tus es in no - bis,

o - - pe - ra - - tus es in no - bis,

o - - pe - ra - - tus es in no - bis,

o - - pe - ra - - tus es in no - bis,

Piano accompaniment for measures 35-38, featuring a bass staff with a rhythmic pattern of eighth notes.

6 5

45

10 5

8 [6]

6

6

45

-

39

quod o - pe - ra - tus es. Dans tem - pus ac - cep - ta - bi -

quod o - pe - ra - tus es. Dans tem - pus ac - cep - ta - bi -

quod o - pe - ra - tus es. Dans tem - pus ac - cep - ta - bi -

quod o - pe - ra - tus es. Dans tem - pus ac - cep - ta - bi -

6 6/4 [7]# 7 6/5

46

le, da la - cry - ma - rum ri - vu - lis. Ah, la -

le, da la - cry - ma - rum ri - vu - lis. Ah, la -

le, da la - cry - ma - rum ri - vu - lis. Ah, la -

le, da la - cry - ma - rum ri - vu - lis. Ah, la -

# 7 5 5 3 6 6 7 5  
# - 3 1 4 5 #

53

va - re cor - dis vi - cti - mam, quam pi - a a -  
 va - re cor - dis vi - cti - mam, quam pi - a a -  
 va - re cor - dis vi - cti - mam, quam pi - a a -  
 va - re cor - dis vi - cti - mam, quam pi - a a -

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

59

du - rat cha - ri - tas. Tu, tu cun - cta so - lus,

du - rat cha - ri - tas. Tu, tu cun - cta so - lus,

du - rat cha - ri - tas. Tu cun - cta so - -

du - rat cha - ri - tas. Tu cun - cta so - -

6 6 7 5 # f 8 3

64

so - - lus ef - - fi - cis, tu cun - ctis - - que

so - - lus ef - so - fi - cis, tu cun - ctis - - que

lus ef - - fi - cis, tu cun - ctis - - que

lus ef - - fi - cis, tu cun - ctis - - que

6 5 4 # 10 8



68

so - - - lus suf - - fi - cis, cun - cta

so - - - lus suf - - fi - cis, cun - cta

so - - - lus, so - - - lus suf - - fi - cis, cun - cta

so - - - lus suf - - fi - cis, cun - cta

6 5 5 4 - #

72

so - - lus ef - - fi - cis, cun-ctis - que so - - lus

so - - - lus ef - fi - cis, cun-ctis - que so - - -

so - - lus, so - lus ef - fi - cis, cun-ctis - que so - - lus,

so - - - lus ef - fi - cis, cun-ctis - que so - - - lus,

6 45 10 8 8 7 6 5 6 5 6 4 5 6 45

76

suf - - fi - cis, so - lus, so - lus suf - fi - cis,

lus suf - fi - cis, so - lus suf - - fi - cis,

so - lus suf - fi - cis, so - lus, so - lus suf - fi - cis,

so - lus suf - fi - cis, so - lus, so - lus suf - fi - cis,

10 8 7 6 5 8 7 6 5 8 7 6 5  
8 6 5 4 # 6 5 4 # 6 5 4 #

80

*p*

*p*

*p*

*p*

*p*

*p*

*p*

so - - lus suf - fi - cis, suf - fi - cis, so - lus, so - lus.

so - - lus suf - fi - cis, suf - fi - cis, so - lus, so - lus.

so - - lus suf - fi - cis, suf - fi - cis, so - lus, so - lus.

so - - lus suf - fi - cis, suf - fi - cis, so - - - lus.

*p*

8 6 [7] # 8 7 # 8 - 45 3 3 3

87

De - us pi - us, De - us lau - da - bi - lis, to - tus, to - tus mi - ra - bi -

De - us pi - us, De - us lau - da - bi - lis, to - tus mi - ra - bi -

De - us pi - us, De - us lau - da - bi - lis, to - tus mi - ra - bi -

De - us pi - us, De - us lau - da - bi - lis, to - tus mi - ra - bi -

6 6 6 7 6 6 6 6 6 6 6 6 [4] # 6 5

94

lis, ter, ter san - ctus il - lud ae - mu - lis, car - men per - en - nant

lis, ter, ter san - ctus il - lud ae - mu - lis, car - men per - en - nant

lis, ter san - ctus il - lud ae - mu - lis, car - men per - en - nant

lis, ter, ter san - ctus il - lud ae - mu - lis, car - men per - en - nant

101

vo - ci - bus.

vo - ci - bus.

vo - ci - bus.

vo - ci - bus.

Solo

6 6 5 6 5 5 6 6 5 5 3

4 3 3 3 2

107

2 3 6 6 6 6 5 3



113

Re - ple - a - tur, re - ple - a - tur, re - ple -

Re - ple - a - tur, re - ple - a - tur, re - ple -

Re - ple - a - tur, re - ple - a - tur, re - ple -

Re - ple - a - tur, re - ple - a - tur, re - ple -

*Tutti*

5  
3

118

a - tur os me - - um lau - de - unt can - tem, ut

a - tur os me - - um lau - de - unt can - tem, ut

a - tur os me - - um lau - de - unt can - tem, ut

a - tur os me - - um lau - de - unt can - tem, ut

6 5 # ] 7 5 # 9 8 4 3 46 6

122

First system of piano accompaniment, measures 122-125. It consists of three staves: the top staff is in treble clef with a key signature of two sharps (F# and C#); the middle and bottom staves are in bass clef with the same key signature. The music features a melodic line in the right hand and a supporting bass line in the left hand.

Second system of piano accompaniment, measures 122-125. It consists of a single staff in treble clef with a key signature of two sharps (F# and C#). The music features a rhythmic accompaniment of eighth notes.

Third system of piano accompaniment, measures 122-125. It consists of three staves: the top staff is in treble clef with a key signature of two sharps (F# and C#); the middle and bottom staves are in bass clef with the same key signature. The music features a melodic line in the right hand and a supporting bass line in the left hand.

Vocal line for the first voice part, measures 122-125. The staff is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: can - - tem glo - ri - am tu - - - am.

Vocal line for the second voice part, measures 122-125. The staff is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: can - - tem glo - ri - am tu - - - am.

Vocal line for the third voice part, measures 122-125. The staff is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: can - - tem glo - ri - am tu - - - am.

Vocal line for the fourth voice part, measures 122-125. The staff is in bass clef with a key signature of two sharps (F# and C#). The lyrics are: can - - tem glo - ri - am tu - - - am.

Fourth system of piano accompaniment, measures 122-125. It consists of a single staff in bass clef with a key signature of two sharps (F# and C#). The music features a rhythmic accompaniment of eighth notes.

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

126

**p**  
Pi - is ad - au - ge gra - ti - am, — re - is - que de - le cri - mi -

**p**  
Pi - is ad - au - ge gra - ti - am, — re - is - que de - le cri - mi -

**p**  
Pi - is ad - au - ge gra - ti - am, re - is - que de - le cri - mi -

**p**  
Pi - is ad - au - ge gra - ti - am, re - is - que de - le cri - mi -

134

Piano introduction for measures 134-138. The score consists of three staves. The right hand has a melodic line starting in measure 136. The left hand has a rhythmic accompaniment. Dynamics include piano (*p*) and forte (*f*).

Piano accompaniment for measures 134-138. The score consists of two staves. The right hand has a rhythmic accompaniment. Dynamics include piano (*p*) and forte (*f*).

Piano accompaniment for measures 139-143. The score consists of three staves. The right hand has a melodic line with a forte (*f*) dynamic. The left hand has a rhythmic accompaniment with a forte (*f*) dynamic.

na, de - le cri - mi - na. Di - es ve - nit, di - es

na, de - le cri - mi - na. Di - es ve - nit, di - es

na, de - le cri - mi - na. Di - es ve - nit, di - es

na, de - le cri - mi - na. Di - es ve - nit, di - es

Piano accompaniment for measures 139-143. The score consists of one staff. The right hand has a rhythmic accompaniment with a forte (*f*) dynamic.

5 8 5 8 7 5  
3 6 3 6 5 3

140

*f*

*f*

tu - a, di - es, di - es ve - - nit,

tu - a, di - es, di - es ve - - nit,

tu - a, di - es, di - es ve - - nit,

tu - a, di - es, di - es ve - - nit,

5  
3 6 3

144

di - es - tu - - a, in qua - re flo - rent o - mni -

di - es tu - - a, in qua - re flo - rent o - mni -

di - es tu - - a, in qua - re flo - rent o - mni -

di - es tu - - a, in qua - re flo - rent o - mni -

6

**fz**  
7  
5

5  
3

7  
5

5  
3

8  
6

6  
4

[5]  
#

149

The musical score consists of the following parts:

- Piano Introduction:** A three-staff system (treble, middle, and bass clefs) in G major, featuring a rhythmic accompaniment of eighth and sixteenth notes.
- Vocal Staves:** Four staves for Soprano, Alto, Tenor, and Bass, each with the lyrics: "a, in qua - re flo - rent o - mni - a, lae -".
- Figured Bass:** A final bass clef staff with figured bass notation: 7 5, 5 3, 7 5, 5 3, 8 6, 6 4, [5] #.



154

ta - mur et nos in vi - am tu - a re - du - cti dex - te - ra, tu - a  
 ta - mur et nos in vi - am tu - a re - du - cti dex - te - ra, tu - a  
 ta - mur et nos in vi - am tu - a re - du - cti dex - te - ra, tu - a  
 ta - mur et nos in vi - am tu - a re - du - cti dex - te - ra, tu - a

The musical score consists of several systems. The first system includes a grand staff with three staves (treble, middle, and bass clefs) and a vocal line. The second system continues the piano accompaniment. The third system introduces a vocal line with Latin lyrics. The fourth system continues the piano accompaniment. The fifth system continues the vocal line with lyrics. The sixth system continues the piano accompaniment. The seventh system continues the vocal line with lyrics. The eighth system continues the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4.

161

dex - - te - ra, ad nos be - ni - gne et mor - tis ho - ra,  
 dex - - te - ra,  
 dex - - te - ra, ad nos be - ni - gne et mor - tis ho - ra,  
 dex - - te - ra, re - spi - ce, re - spi -

*p* senza org

166

7 #    6 4 #    5 #    7 #    #    f 7/4 2.    [8] #

171

ho - - - ra su - sci - pe. De - us pi - us, De - us lau -

ho - - - ra. De - us pi - us, De - us lau -

ho - - - ra. De - us pi - us, De - us lau -

ho - - - ra. De - us pi - us, De - us lau -

7/4 2. [8] # p 6 6 6 7 6 6 6

177

da - bi - lis, to - tus, to - tus mi - ra - bi - lis, ter, ter

da - bi - lis, to - tus mi - ra - bi - lis, ter, ter

da - bi - lis, to - tus mi - ra - bi - lis, ter

da - bi - lis, to - tus mi - ra - bi - lis, ter, ter

6 6 6 6 [4] # 6 f 6 6

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

183

san - ctus il - lud ae - mu - lis, car - men per - en - nant vo - ci - bus.

san - ctus il - lud ae - mu - lis, car - men per - en - nant vo - ci - bus.

san - ctus il - lud ae - mu - lis, car - men per - en - nant vo - ci - bus.

san - ctus il - lud ae - mu - lis, car - men per - en - nant vo - ci - bus.

6 7 6 6/4 6/4 6 6 6/4 6 6 6/4 5/3

190

190

A - men, a - men,

A - men, a - men,

A - men, a - men,

A - men, a - men,

6 5 5 3 6 6 5 45 3 #2 3 6

3 4 2

195

pp

pp

pp

pp

*p* decresc. *pp*

*p* decresc. *pp*

*p*

*p*

*p*

*p*

a - men, a - men, a - men, a - men.

a - men, a - men, a - men, a - men.

a-men, a - men, a - - - - men.

a-men, a - men, a - - - - men.

6 6 6 5  
4 3

*p* senza org *pp*