

Johann Michael

HAYDN

Missa sub titulo Sancti Leopoldi

MH 837

per Soli SSA, Coro SSA
2 Corni (non obligati), 2 Violini
Organo concertato e Bassi

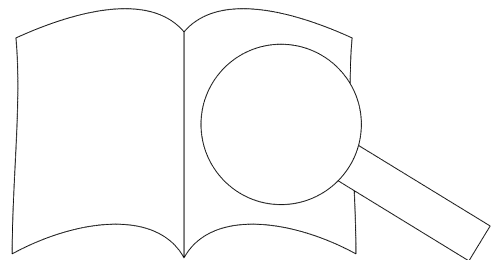
herausgegeben von / edited by
Armin Kircher

Johann Michael · Ausgewählte Werke
Urtext

Extrakt / Vocal score
Paul Horn



Carus 54.837/1



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Vorwort

3	Das letzte vollendete Werk Johann Michael Haydns, die <i>Missa sub titulo Sti. Leopoldi pro festo Innocentium</i> (MH 837), entstand für die Salzburger Kapellknaben, mit denen sich Haydn innig verbunden fühlte, erhielt doch auch er seine eigene musikalische Ausbildung in einem Sängerknaben-Institut. Ihr Hauptfest begingen die Kapellknaben am 28. Dezember, dem Gedenktag der unschuldigen Kinder.
6	„Am Unschuldigen Kindleintag ist im Dom das Amt, welches nur allein von Capellknaben ... produciret wird ... durchaus nur mit zwey Stimmen nemlich mit dem Discant und Alt, ohne Baß und Tenor, und haben auch heund die Capellknaben ihren besten Schmauß“, berichtet Fr. Heinrich Pichler in seinem <i>Diarium Salisburgense</i> (28. Dezember 1745). ¹
12	
25	
27	
32	

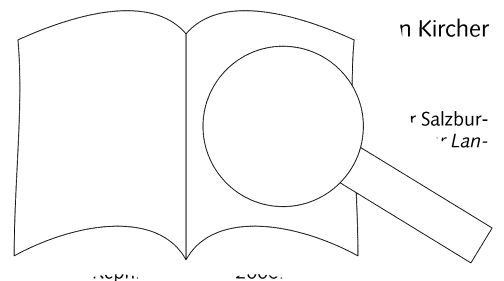
Johann Michael Haydn hat für die Chorknaben mehr als dreißig lateinisch- und deutschsprachige Werke der Besetzung für zwei oder drei Oberstimmen, darunter den Introitus *Ex ore infantium* (MH 451), das Offertorium *Anima nostra* (MH 452) und die Messe für die unschuldigen Kinder, zwei Messen, eine für die Chorknaben. Aus dem Jahr 1777 stammt seine Messe für dreistimmigen Ober- und zwei Unterstimmen (MH 257), die am 21. Dezember 1777 im Dom von Salzburg aufgeführt wurde. Die *Leopoldi-Messe* wurde im Dom von Salzburg im Katalog der Erzabtei Salzburg im Jahr 1805 vollendet, es handelt sich um die Messe zum Festtag der Sängerknaben, die Haydn, der im Jahr 1805 schrieb, „die Messe ist möglicherweise mit den Umständen der Sängerknaben zu ihrem un- auch gefallen“.³

Die Messe ist möglicherweise mit den Umständen der Sängerknaben zu ihrem un- auch gefallen“.³ Die Messe ist möglicherweise mit den Umständen der Sängerknaben zu ihrem un- auch gefallen“.³ Die Messe ist möglicherweise mit den Umständen der Sängerknaben zu ihrem un- auch gefallen“.³

Salzburg

n Kircher

¹ Heinrich
ger Uni
deskun
² Mehrm
³ Joseph
phisch
Freund
Salzbur



Missa sub titulo Sancti Leopoldi

pro festo Innocentium • MH 837

Johann Michael Haydn

1737–1806

Kyrie

Klavierauszug: Paul Horn

Andantino

2 Corni
Violini I, II
Bassi e
Organo



This block contains the first system of the musical score, marked 'Andantino'. It features staves for 2 Corni, Violini I, II, Bassi e, and Organo. The music is in G major and 3/4 time, with a tempo of Andantino.

6

Soprano I solo

Ky - ri - e e - lei - son, e - - - lei - son, Ky -



This block contains the second system of the musical score, measures 6-11. It features a Soprano I solo part with the lyrics 'Ky - ri - e e - lei - son, e - - - lei - son, Ky -'. The piano accompaniment continues with a steady eighth-note pattern.

12

Tutti

lei - son, e - lei - - son, Ky - ri -

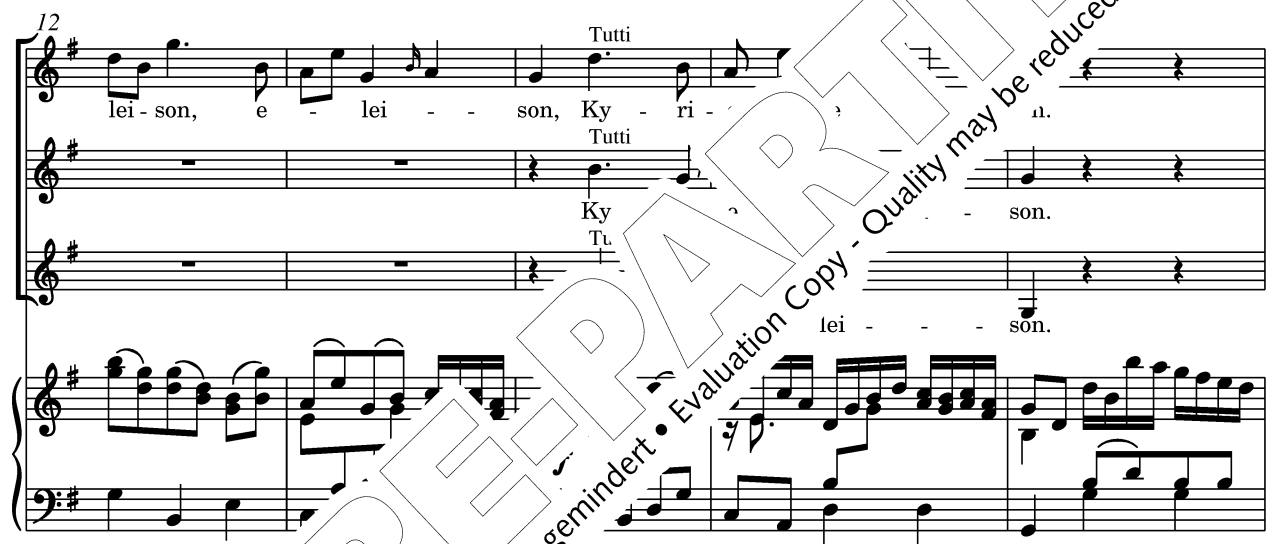
Tutti

Ky -

Tl.

son.

lei - - - son.



This block contains the third system of the musical score, measures 12-16. It features a Tutti part with the lyrics 'lei - son, e - lei - - son, Ky - ri -'. The piano accompaniment continues with a steady eighth-note pattern.

17

Alto solo

Ch.



This block contains the fourth system of the musical score, measures 17-20. It features an Alto solo part with the lyrics 'Ch.'. The piano accompaniment continues with a steady eighth-note pattern.

Aufführungsdauer/Duration: ca. 20 min.

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edited by
Armin Kircher

22

Tutti

Chri - ste,

Tutti

Chri - ste,

Tutti

lei - son, Chri - ste, Chri - ste e - le - i - son, Chri - ste,

27

Chri - ste e - lei - son, e - le - i - son. —

Chri - ste e - lei - son, e - le - i - son. —

Chri - ste e - lei - son, e - le - i - son. —

Chri - ste e - lei - son, e - le - i - son. —

Chri - ste e - lei - son, e - le - i - son. —

33

Ky - ri - e e - lei - son. e - le - i -

38

Tutti

Ky - ri - e e - lei - son, Ky - ri - e e -

son, Ky - ri - e e - lei - son, Ky - ri - e e -

Tutti

Ky - ri - e e - lei - son, Ky - ri - e e -

42

lei - - - son, Ky - - ri - e e - le - - son,

lei - - - son, Ky - ri - e e -

lei - - - son, Ky - ri - e son,

46

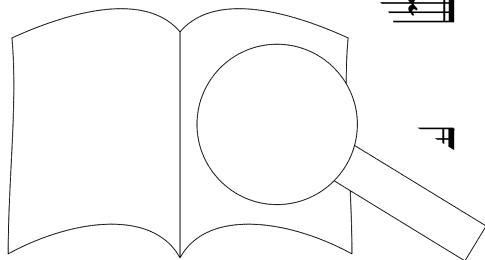
e -

son, e - - le - i - son.

son, e - - le - i - son.

1 - son,

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Gloria

a) oder b)

(8) Glo-ri - a in ex - cel - sis ——— De - o. Ordinarium I Ordinarium IV

Allegro

Tutti

Et in ter - ra pax ho - mi - ni-bus bo - nae vo - lun - ta - tis.

Et in ter - ra pax ho - mi - ni-bus bo - nae vo - lun - ta - tis.

Et in ter - ra pax ho - mi - ni-bus bo - nae vo - lun - ta - tis.

4

Lau-da-mus te. — Be-ne-di-ci-mus te. —

Lau-da-mus te. — Be-ne-di-ci-mus te

Lau-da-mus te. Be-ne-di mus ad - o -

7

ra - mu ca - mus te. Gra - ti - as, gra - ti - as

ra ri - fi - ca - mus te. Gra - ti - as, gra - ti - as

Glo - ri - fi - ca - mus te. - as

10

a - gi-mus ti - bi pro-pter ma-gnam glo - ri-am, glo - ri-am tu - am.

a - gi-mus ti - bi pro-pter ma-gnam glo - ri-am, glo - ri-am tu - am.

a - gi-mus, a - gi-mus ti - bi pro-pter ma-gnam glo - ri-am tu - am.

13

Sopran

16

Rex coe-le - stis, De - ter, Pa - ter o-mni - pot-

19

er Do - mi-ne Fi

p

22

Je - su, Je - su Chri - ste. Do - mi-ne De - us,

25

A - gnus De - i, Fi - li - us Pa -

28

Tutti tris. Qui tol - lis p^{ca} Solo di, mi - se -
Tutti Qui tol - lis - ca Solo
Tutti Qui tol - mun - di, mi - se -

f *p*

31

re -

Tutti Qui tol - lis pec-ca - ta
Tutti Qui pec-ca - ta
- bis, mi - se-re - re. a - ta

35

mun - di.

Solo

mun - di, sus - ci - pe, sus - ci - pe de - pre - ca - ti - o -

Solo

mun - di, sus - ci - pe, sus - ci - pe de - pre - ca - ti - o -

p

39

Tutti

Qui se - m

Tutti

- - - nem no - stram.

Qui

Tutti

- - - nem no - stram.

Qui

se - m

te - ram

te - ram

dex - te - ram

42

Pa - tris, ad

Pa -

Solo

a - tris, mi se - re - re, mi - se - re - re

Solo

re - ram Pa - tris, mi -

- re

p

45

The musical score is for a three-part setting of 'Quo-ni-am, quo-ni-am'. It features three vocal staves (Soprano, Alto, and Tenor/Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts enter with a melodic line, followed by the piano accompaniment. The lyrics are 'no - bis, mi - se - re - re no - bis.' and 'Quo-ni-am, quo-ni-am'. The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo). The piano part has a complex, rhythmic accompaniment with many beamed sixteenth and thirty-second notes. The vocal parts have a more melodic, lyrical quality. The score is written for a three-part setting, with the vocal parts and piano accompaniment. The lyrics are 'no - bis, mi - se - re - re no - bis.' and 'Quo-ni-am, quo-ni-am'. The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo). The piano part has a complex, rhythmic accompaniment with many beamed sixteenth and thirty-second notes. The vocal parts have a more melodic, lyrical quality.

no - bis, mi - se - re - re no - bis.

no - bis, mi - se - re - re no - bis.

no - bis, mi - se - re - re no - bis.

Quo-ni-am, quo-ni-am

Quo-ni-am, quo-ni-am

Quo-ni-am, quo-ni-am

f

ff

49

tu, tu so-lus, tu so-lus San-ctus. Tu so-lus Do-mi-nus, tu so-lus Al-tis-si-mus, tu so-lus Al-tis-si-mus, tu so-lus Al-tis-si-mus.

53

Solo

Je - su,

Solo

Je -

Solo

Je -

Original evtl. gemindert

Je - su Chri - ste. Cum San-cto Spi-ri-tu,

Tutti

Je - su Chri - ste. Cum San-cto Spi-ri-tu,

Tutti

Je - su Chri

an-cto

an-cto

57

in glo-ri-a De - i, in glo-ri-a De-i Pa - tris, De - i Pa - tris.

in glo-ri-a De - i, in glo-ri-a De-i Pa - tris, De - i Pa - tris.

Spi - ri-tu, in glo - ri-a De - i, in glo-ri-a De - - - i Pa - tris.

60

A - - men, a - - men, a-men, a -

A - - men, a - - men. a-r

A - - men, a - - men, a-men,

63

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

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

- - - men, a-men, a

Credo

(8) Cre - do in u - num De - um. Credo IV

Allegro

Tutti

Pa - trem o-mni-pot - en - tem, fa - cto-rem coe - li et ter - rae,
Pa - trem o-mni-pot - en - tem, fa - cto-rem coe - li et ter - rae,
Pa - trem o-mni-pot - en - tem, fa - cto-rem coe - li et ter - rae,

vi - si - bi - li-um o - mni-um, et
vi - si - bi - li-um o - mni-um, Fi - li-um.
vi - si - bi - li-um o - mni-um, vi - si - bi - li-um.

Et
Et 1. num Je-sum Chri - stum, Fi - li-um De - i, Fi - li-um
- mi-num Je-sum Chri - stum Fi - li-um
num Do - mi-num Je-sum Chri - li-um

13

De - i u-ni-ge - ni - tum.

De - i u-ni-ge - ni - tum.

De - i u-ni-ge - ni - tum. Solo Et ex

18

Pa - tre - na - tum an-te o - mni- cu

lu-men de

Solo

23

lu - mi-ne, ve - ro.

lu - mi De-o ve - ro.

on -

28

per quem o - mni-a, o - mni-a, om - ni-a fa - cta

per quem o - mni-a, o - mni-a, om - ni-a fa - cta

- sub-stan-ti - a-lem Pa - tri:

33

sunt.

sunt.

Qui pro - pter nos ho-mi-nes, et pro tra de - scen -

39

Tutti *p* Et in - car -

Tutti *p* Et in - car -

car -

44

p na - tus est de *f* Spi - ri-tu *p* San - - cto

p na - tus est de *f* Spi - ri-tu *p* San - - cto

p na - tus est de *f* Spi - ri-tu *p* San - - cto

50

f ex Ma - ri - a Vir - gi - ne: Et *p*

f ex Ma - ri - a Vir - gi - ne: *p* ho - mo,

f ex Ma - ri - a Vir - gi - ne *p* et ho - mo,

56

mo Cru - ci - fi - xus

ho - est. Cru - ci - fi - xus

- ctus est. Cru - ci - fi -

pro

62

et - i-am pro no - bis: sub Pon - - ti - o Pi -

et - i-am pro no - bis: sub Pon - - ti - o Pi -

no - - - bis: sub Pon - - ti - o Pi -

67

la - to: pas - - - sus, pas - - sus. sus

la - to: pas - - - sus, pas - - sus

la - to: pas - - - sus, pr pas - sus

73

et as, cru - ci - fi - xus,

et - - - tus, cru - ci - fi - xus,

ul - - - tus,

78

pas - sus et se - pul - tus est. Et re-sur - re - xit ter-ti-a

pas - sus et se - pul - tus est. Et re-sur - re - xit ter-ti-a

pas - sus et se - pul - tus est. Et re-sur - re - xit ter-ti-a

83

di - e, se - cun - dum Scri - ptu-ras, re -

di - e, se - cun - dum Scri - ptu-ras, su - xit.

di - e, se - cun - dum Scri - ptu-ras, re - xit.

88

Et coe - lum: se - - - det ad

Et in coe - lum: se - - - det ad

en - dit in coe - lum: ad

93

dex - te - ram Pa - tris. Et i - te - rum ven - tu - rus est - cum

dex - te - ram Pa - tris. Et i - te - rum ven - tu - rus est cum

dex - te - ram Pa - tris. Et i - te - rum ven - tu - rus est cum

98

glo - ri - a, ju - di - ca - re, ju - di - ca - re vi - vos,

glo - ri - a, ju - di - ca - re, ju - di - ca - re vi - vos,

glo - ri - a, ju - di - ca - re, ca re vi - vos,

103

ju - mor - tu - os: cu - jus et mor - tu - os: cu - jus

ju et mor - tu - os: cu - jus

a - re et mor - tu jus

108

re - - gni non, non e - rit fi - - nis.

re - gni non e - rit fi - nis, non e - rit fi - - nis.

re - - gni non, non e - rit fi - - nis.

112

Solo

Et

pi - ri - tum

117

Solo

vi - vi - - fi - can - tem:

um, et vi - vi - - fi - can - tem:

122

qui — ex Pa - tre Fi - li - o - que pro - ce - dit.

127

cum Pa - tre et Fi - li - o si -
cum Pa - tre et Fi - li - o m - o -
Si al ad - o -

132

ra - et con - glo - ri - - fi -
ra - et - - fi -
- tur, - fi -

136

Solo

ca - - - - tur: qui lo - cu-tus est per Pro-phe -

Solo

ca - - - - tur: qui lo - cu - tus est per Pro-phe -

Solo

ca - - - - tur: qui lo - cu - tus est per Pro-phe -

p

141

tas.

tas.

tas.

u - nam

Et u - nam

145

San-ctam,

San-cta

cam et a - po - sto - li - cam - Ec -

tho - li-cam et a - po - sto - li - cam - Ec -

cam ca - tho - li-cam et :

Ec -

151

cle-si-am. Con - - fi-te - or u - num ba - ptis-ma in re-mis-si -

cle-si-am. Con - - fi-te - or u - num ba - ptis-ma in re-mis-si -

cle-si-am. Con - - fi - te-or u - num ba - ptis - ma in re-mis-si -

157

o - nem pec - ca - to - - rum. Et

o - nem pec - ca - to - - rum. Et

o - nem pec - ca - to - - rum. Et

o - nem pec - ca - to - - rum. Et

162

re - sur - re

re -

o - nem mor - - - tu - - -

o - nem mor - - -

166

Solo

o - - - rum. Et vi - tam

Solo

o - - - rum. Et vi - tam

Solo

o - - - rum. Et vi - tam

170

Tutti

ven - tu - ri sae-cu-li. A - men, a - men,

Tutti

ven - tu - ri sae-cu-li. A - men, a - men,

Tutti

ven - tu - ri sae-cu-li. A - men, a - men,

175

a - men,

a - n

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

a - - men, a - men, men,

a - - men, a - mei

179

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

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

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

183

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

a - - - - men, a - men,

a - - - - men, a - me

187

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

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

men, a - - - men,

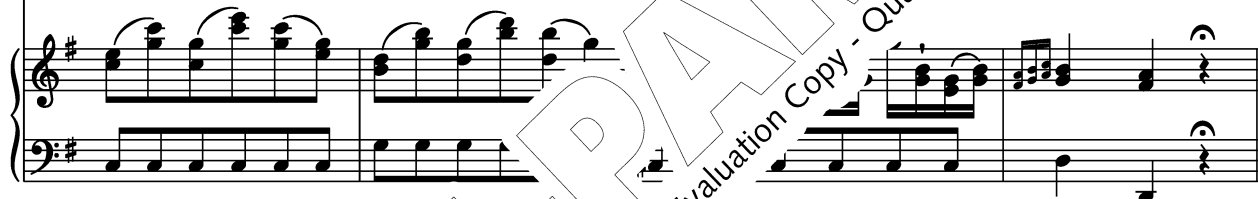
Sanctus

Adagio

p Tutti
San - - - ctus, San - - - ctus,
p Tutti
San - - - ctus, San - - - ctus,
p Tutti
San - - - ctus, San - - - ctus,



5
San - - - ctus Do - mi-nus De
San - - - ctus Do - mi-nus a - baoth.
San - - - ctus Sa - baoth.



9 **Presto**
Ple-ni sunt coe-ra glo - ri-a, glo - ri-a tu -
Ple-ni sunt te-ra glo - ri-a ri-a tu -
et ter - ra glo tu -



16

a. O - san - na in ex - cel - sis, o - san - na in ex -

a. O - san - na in ex - cel - sis, o - san - na in ex -

a. O - san - na in ex - cel - sis, o - san - na in ex -

23

cel - sis, o - san - na, o - san - na

cel - sis, o - san - na, o - san - na

na in ex - cel - sis, o - san - na, o - san - na

30

in ex - cel - sis, o - san - na in ex - cel - sis, o - san - na

in ex - cel - sis, o - san - na in ex - cel - sis, o - san - na

in ex - cel - sis, o - san - na in ex - cel - sis, o - san - na

37

in ex - cel - sis.

in ex - cel - sis.

in ex - cel - sis.

Benedictus

Moderato

Org solo

p

3

5

Soprano I solo

Be -

VI

f

i ve - nit, qui ve - nit in

8

no -

o - mi - ni.

Tutti

Be-ne-di - ctus qui

Tutti

ii

Org

10

ve - nit, qui ve - nit, be-ne - di - ctus qui ve - nit in

ve - nit, qui ve - nit, be-ne - di - ctus qui ve - nit in

ve - nit, qui ve - nit, be-ne - di - ctus qui ve - nit in

VI

12

no - mi-ne Do-mi-ni. Be - ne - di

no - mi-ne Do-mi-ni.

no - mi-ne Do-mi-ni.

Org VI

14

qui ve - nit, qui ve - nit

no - mi-ne Do - - -

VI

16

nit in

cres

18

no - mi - ne, in no - mi-ne Do - mi - ni, qui ve - nit, qui

20

ve - nit in no - mi-ne Do - - mi - ni.

Tutti
Be-ne-di
Tutti
us
qui
qui

Org
Be.

22

ve - nit,

ve -

qui ve - nit in no

in no - mi - ne Do - - - mi -

nit in no - - - mi - ne Do - mi -

ui -

vi

24

ni.

ni.

ni.

Org

26

solo

O -

p

28 Presto

san - na

sar

cel - sis, o - san - na in ex - cel -

cel - sis, o - san - na in ex - cel -

na in ex - cel - sis,

in ex -

35 Tutti

sis, o - san - - na, o - san - - na, o - san - na

sis, o - san - - na, o - san - - na, o - san - na

cel - sis, o - san - - na, o - san - - na, o - san - na

41

in ex - cel - - sis, o - san-na in

in ex - cel - - sis, o - san-na

in ex - cel - - sis, o - san-na

48

in

in

cel - - sis.

cel - - sis.

Agnus Dei

Adagio

Soprano II solo

First system of the musical score. The vocal line (Soprano II solo) begins with the lyrics "A - - gnus". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamics *p* and *f* indicated.

Second system of the musical score, starting at measure 6. The vocal line continues with the lyrics "De - - i, qui tol - lis pec - ca - ta, qui tol - lis pec -". The piano accompaniment continues with a similar melodic and harmonic structure.

Third system of the musical score, starting at measure 10. The vocal line includes the lyrics "ca - ta, pec - ca - - ta" and "Mi - se -". The piano accompaniment continues. A large diagonal watermark "PROBE PART" is visible across the page.

Fourth system of the musical score, starting at measure 14. The vocal line includes the lyrics "mi - se -", "no - bis.", "re - no - bis.", "mi-se - re - re no - bis.", and "gnus". The piano accompaniment continues. A large diagonal watermark "PROBE PART" is visible across the page.

De - i, qui tol - lis pec - ca - ta, qui tol - lis pec -

ca - ta, pec - ca - ta mur se - re -

Tutti
Mi - se -
Tutti
Mi

mi - se - re no - bis. A - gnus

Solo

mi - se
re no - bis.
re - re no - bis.

30

De - i, qui tol - lis pec - ca - ta, A - gnus
Solo
A - gnus

33

De - i, qui tol - lis pec - ca - ta, pec -
De - i, qui tol - lis pec - ca - ta, pec -

36

ca - mun-di, A - gnus De - i:
Tutti
mun-di, A - gnus De - i:
Tutti *f*

Dona nobis

Allegro brillante

40

Soprano I solo

Do - na no - bis pa - cem, pa-cem, do - - - na no - bis

47

pa-cem, do-na, do - na, do - na no - bis, do - na ne

54

bis pa - cem, Tutti do - na
pa - cem, Tutti pa -
Do - na pa -

59

cem, do
cem,
pa - cem,

65

Solo

do - na no - bis pa - - cem, do - -

Solo

do - na no - bis pa - - cem, do - -

p

71

Tutti

do - na

na no - bis pa - cem, do -

Tutti

na no - bis pa - cem, na bis pa - -

Tutti

77

cem,

cem,

no - bis pa - cem, do - -

na no - bis pa - cem,

na no - bis, no -

83

na no - - bis, do - - na no - bis pa - cem,
do - - na no - - bis, do - na no - bis pa - cem,
do - - na no - - bis, do - na no - bis pa - cem,

89

pa - cem, do - na no - bis pa - cem, pa-cem, do - na
pa - cem, pa-cem,
pa - cem, pa-cem,

Solo *Tutti* *Solo* *Tutti*

96 Soprano I solo

do - - na no - bis pa - cem, pa - cem,

102

bis pa - - - cem, - bis

108

pa - - - cem, do - na no - bis pa - cem, pa - cem,

f *p* *f*

114

pa - - - - - cem,
Tutti
do - na no - bis pa - - - - - na
Tutti
do - na no - bis pa - - - - - cen. do - na

119

no - na no - bis, do - na no - bis, do - na pa - cem, do - na pa - cem, do - na

Ausgabequalität gegenüber Original evtl. gemindert

Musik-Score.com

125

pa-cem, do - - - na no - - - bis, do -

pa-cem, do - - - na no - - - bis, do - na,

pa-cem, do - na no - bis pa - cem, pa-cem,

130

- - na no - bis pa - - - cem,

do - na no - bis pa - - - cem

do - na no - - - bis pa - - -

135

na na - bis, do - na no - - -

na - bis, do - na no - - -

- - bis,

140

bis pa - cem, pa - cem, do - na no - bis pa - cem,
 bis pa - cem, pa - cem, do - na
 bis pa - cem, pa - cem, do - na

147

no - bis pa - - - - - cem, pa - - - - -
 no - bis pa - - - - - cem, do - na pa
 no - bis pa - - - - - cem, p do - na pa - - - - -

154

cem, pa - - - - - cem.
 cem, pa - - - - - cem.
 - cem, pa - - - - -