

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE

Johann Michael Haydn (1737-1806)

**Responsoria in Coena Domini,
à 4 Voci in pieno, con Organo non obbligato**

Partition autographe, Bayerische Staatsbibliothek München, Musikteilung, Signatur: *Mus. ms. 472*

In primo Nocturno

Nomenclature :

 *Soprano*

 *Alto*

 *Tenore*

 *Basso*

 *Organo / Violone*

1778

In monte Oliveti oravit ad Patrem:

Pater, si fieri potest,
transeat a me calix iste:

* Spiritus quidem promptus est, caro autem infirma:
fiat voluntas tua.

V/ Vigilate, et orate, ut non intretis in tentationem.

Tristis est anima mea usque ad mortem:

sustinete hic, et vigilate mecum:

nunc videbitis turbam, quae circumdabit me:

* Vos fugam capietis, et ego vadam immolari pro vobis.

V/ Ecce appropinquat hora,

et Filius hominis tradetur in manus peccatorum.

Ecce vidimus eum non habentem speciem, neque decorem:

aspectus ejus in eo non est:

hic peccata nostra portavit, et pro nobis dolet:

ipse autem vulneratus est propter iniquitates nostras:

* Cujus livore sanati sumus.

V/ Vere languores nostros ipse tulit,

et dolores nostros ipse portavit.

1. In monte Oliveti

Moderato assai

Soprano

In mon - te O - li - ve - ti o - re - vit ad Pa - trem: Pa - ter, si fi - e - ri po -

Alto

In mon - te O - li - ve - ti o - re - vit ad Pa - trem: Pa - ter, si fi - e - ri po -

Tenore

In mon - te O - li - ve - ti o - re - vit ad Pa - trem: Pa - ter, si fi - e - ri po -

Basso

In mon - te O - li - ve - ti o - re - vit ad Pa - trem: Pa - ter, si fi - e - ri po -

*Organo
Violone*

6 6 4 $\frac{4}{2}$ 6 6 7 6 $\sharp$ 7 $\flat$

9

test, tan - se - at a me ca - lix is - te: Spi - ti - tus qui - dem promp - tus est, ca - ro au - tem in -

test, tan - se - at a me ca - lix is - te: Spi - ti - tus qui - dem promp - tus est, ca - ro au - tem in -

test, tan - se - at a me ca - lix is - te: Spi - ti - tus qui - dem promp - tus est, ca - ro au - tem in -

test, tan - se - at a me ca - lix is - te: Spi - ti - tus qui - dem promp - tus est, ca - ro au - tem in -

7 $\flat$ 6/5 6/4 3 1 1 7 6/4 3 7 7 $\flat$ - 6/5

17

fir - ma: fi - at vo - lun - tas tu - a. Vi - gi - la - te, et o - ra -

fir - ma: fi - at vo - lun - tas tu - a. Vi - gi - la - te, et o - ra -

fir - ma: fi - at vo - lun - tas tu - a. Vi - gi - la - te, et o - ra -

fir - ma: fi - at vo - lun - tas tu - a. Vi - gi - la - te, et o - ra -

fir - ma: fi - at vo - lun - tas tu - a. Vi - gi - la - te, et o - ra -

5 4 3 7 6 4 5 $\flat$ 9 6 4 3 6 5 9 5 3 7 6 7 6

26

te, ut non in - tre - tis in ten - ta - ti - o - nem. Spi - ri - tus qui - dem promp - tus est, ca -

te, ut non in - tre - tis in ten - ta - ti - o - nem. Spi - ri - tus qui - dem promp - tus est, ca -

te, ut non in - tre - tis in ten - ta - ti - o - nem. Spi - ri - tus qui - dem promp - tus est, ca -

te, ut non in - tre - tis in ten - ta - ti - o - nem. Spi - ri - tus qui - dem promp - tus est, ca -

- 6 5 9 6 9 1 1 7 6 3 7
4 3 5 4 3

34

ro au - tem in - fir - - - ma: fi - at____ vo - lun - tas tu - - - a.

- ro au - tem in - fir - - - ma: fi - at____ vo - lun - tas tu - a.

- ro au - tem in - fir - - - ma: fi - at vo - lun - tas tu - a.

- ro au - tem in - fir - - - ma: fi - at vo - lun - tas tu - a.

7 $\flat$ - 6 5 3 7 6 5 $\flat$ 9 6 6 5 9 5 3
4 3 4 $\flat$ 3 4 3 4 3 4 3 4 3

Detailed description: This is a musical score for five voices, likely a choir or vocal ensemble. The score is written on five staves. The first four staves are in treble clef, and the fifth staff is in bass clef. The key signature is B-flat major (two flats). The lyrics are in Latin: 'ro au - tem in - fir - - - ma: fi - at____ vo - lun - tas tu - - - a.' The first staff has a measure rest at the beginning. The second staff has a measure rest at the end. The third staff has an octave sign (8) at the beginning. The fourth staff has a measure rest at the end. The fifth staff has figured bass notation below it. The figured bass notation consists of two lines of numbers and accidentals: '7 $\flat$ - 6 5 3 7 6 5 $\flat$ 9 6 6 5 9 5 3' and '4 3 4 $\flat$ 3 4 3 4 3 4 3 4 3'.

2. Tristis est anima mea

Adagio *p* **Moderato assai** *f*

Tris - tis est a - ni - ma me - a us - que ad mor - - tem: sus - ti -

Tris - tis est a - ni - ma me - a us - que ad mor - - tem: sus - ti -

Tris - tis est a - ni - ma me - a us - que ad mor - - tem: sus - ti -

Tris - tis est a - ni - ma me - a us - que ad mor - - tem: sus - ti -

3 - 6 4 6 5 7 6 5 # 3 7 4b

8

ne - te hic, et vi - gi - la - te me - cum: nunc vi - de - bi - tis tur - bam, quae cir - cum - da - bit me:

ne - te hic, et vi - gi - la - te me - cum: nunc vi - de - bi - tis tur - bam, quae cir - cum - da - bit me:

ne - te hic, et vi - gi - la - te me - cum: nunc vi - de - bi - tis tur - bam, quae cir - cum - da - bit me:

ne - te hic, et vi - gi - la - te me - cum: nunc vi - de - bi - tis tur - bam, quae cir - cum - da - bit me:

3 4 $\flat$ /₂ 6 7 7 4 3 2 6 2 6 6 $\flat$ 6 $\flat$ /_{5 $\flat$}

15

Vos fu-gam ca-pi - e - tis, et e - go va - dam im - mo - la - ri pro - vo - bis.

Vos fu-gam ca-pi - e - tis, et e - go va - dam im - mo - la - ri pro - vo - bis.

Vos fu-gam ca-pi - e - tis, et e - go va - dam im - mo - la - ri pro - vo - bis.

Vos fu-gam ca-pi - e - tis, et e - go va - dam im - mo - la - ri pro - vo - bis.

Vos fu-gam ca-pi - e - tis, et e - go va - dam im - mo - la - ri pro - vo - bis.

Figured Bass: 2♯ ♯ 4♯ 6 ♭ - 9 8 - 7 4 7 ♯

24

Ec - ce ap-pro-pin-quat ho - ra, et Fi - li - us ho - mi-nis tra - de - tur in ma - nus pec-ca - to - rum.

Ec - ce ap-pro-pin-quat ho - ra, et Fi - li - us ho - mi-nis tra - de - tur in ma - nus pec-ca - to - rum.

Ec - ce ap-pro-pin-quat ho - ra, et Fi - li - us ho - mi-nis tra - de - tur in ma - nus pec-ca - to - rum.

Ec - ce ap-pro-pin-quat ho - ra, et Fi - li - us ho - mi-nis tra - de - tur in ma - nus pec-ca - to - rum.

Ec - ce ap-pro-pin-quat ho - ra, et Fi - li - us ho - mi-nis tra - de - tur in ma - nus pec-ca - to - rum.

7
4b

3

7
2

3

4b
2

6

7

6b

33

Vos fu-gam ca-pi - e - tis, et e - go va - dam im - mo - la - ri pro vo - bis.

Vos fu-gam ca-pi - e - tis, et e - go va - dam im - mo - la - ri pro vo - bis.

Vos fu-gam ca-pi - e - tis, et e - go va - dam im - mo - la - ri pro vo - bis.

Vos fu-gam ca-pi - e - tis, et e - go va - dam im - mo - la - ri pro vo - bis.

Vos fu-gam ca-pi - e - tis, et e - go va - dam im - mo - la - ri pro vo - bis.

4♯ ♯ 4♯ 6 ♭ - 9 8 - 7 4 7 4 #

♭ - 7 6♭ - 5 2

3. Ecce vidimus eum

Adagio **Moderato assai**

Ec - ce vi - di-mus e - um non ha-ben-tem spe - ci-em, ne - que de - co - rem: as -

Ec - ce vi - di-mus e - um non ha-ben-tem spe - ci-em, ne - que de - co - rem: as -

Ec - ce vi - di-mus e - um non ha-ben-tem spe - ci-em, ne - que de - co - rem: as -

Ec - ce vi - di-mus e - um non ha-ben-tem spe - ci-em, ne - que de - co - rem: as -

6 4 3 2 6 5 9 4 3 6 5 9 4 3

9

pec - tus e - jus in e - o non est: hic pec - ca - ta nos - tra por - ta - vit, et

pec - tus e - jus in e - o non est: hic pec - ca - ta nos - tra por - ta - vit, et

pec - tus e - jus in e - o non est: hic pec - ca - ta nos - tra por - ta - vit, et

pec - tus e - jus in e - o non est: hic pec - ca - ta nos - tra por - ta - vit, et

2 6 $\sharp$ 9 7 6 5 9 2 6 6 6 9 3 $\sharp$
4 3 5 4 3 4 3 6 5 $\flat$ 4 $\flat$

18

The musical score consists of five staves. The first four staves are for voices (Soprano, Alto, Tenor, Bass) and the fifth is for figured bass. The key signature has three flats (B-flat, E-flat, A-flat). The lyrics are in Latin. Dynamics *p* (piano) and *f* (forte) are indicated. The figured bass line includes figures: 7b, 6/5, 2, 6, 2, 6, 2, 6, 6/4, 6/5, and a natural sign.

— pro no-bis do - - - let, ip - se au - tem vul - ne - ra - tus est prop - ter ii -

— pro no-bis do - - - let, ip - se au - tem vul - ne - ra - tus est prop - ter ii -

— pro no-bis do - - - let, ip - se au - tem vul - ne - ra - tus est prop - ter ii -

— pro no-bis do - - - let, ip - se au - tem vul - ne - ra - tus est prop - ter ii -

7b - 6/5 2 6 2 6 2 6 6/4 6/5 b

27

ni - qui - ta - tes nos - tras: Cu - jus li - vo - re sa - na - ti su - mus.

ni - qui - ta - tes nos - tras: Cu - jus li - vo - re sa - na - ti su - mus.

ni - qui - ta - tes nos - tras: Cu - jus li - vo - re sa - na - ti su - mus.

ni - qui - ta - tes nos - tras: Cu - jus li - vo - re sa - na - ti su - mus.

6 5 - 4 3 ♯ 6 5 9 4 3 ♯ 6 6 9 3 ♯

35

The musical score consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth is a figured bass line. The key signature has three flats (B-flat, E-flat, A-flat). The lyrics are in Latin. The figured bass line uses numbers 6, 5, 7, 6, 5, 4 with flats to indicate fingerings or intervals.

Ve - re - lan - guo - res nos - tros ip - se tu - lit, et do - lo - res nos - tros — ip - se por - ta -

Ve - re - lan - guo - res nos - tros ip - se tu - lit, et do - lo - res nos - tros — ip - se por - ta -

Ve - re - lan - guo - res nos - tros ip - se tu - lit, et do - lo - res nos - tros ip - se por - ta -

Ve - re - lan - guo - res nos - tros ip - se tu - lit, et do - lo - res nos - tros ip - se por - ta -

6 6 6 6 7 6 5 6 4

♭ ♭ ♭

43

Adagio **Tempo primo**

p *f* *p* *f* *p* *f*

vit. Cu - jus li - vo - re sa - na - ti su - mus. Ec - ce vi - di-mus e - um

vit. Cu - jus li - vo - re sa - na - ti su - mus. Ec - ce vi - di-mus e - um

8 vit. Cu - jus li - vo - re sa - na - ti su - mus. Ec - ce vi - di-mus e - um

vit. Cu - jus li - vo - re sa - na - ti su - mus. Ec - ce vi - di-mus e - um

6 5 9 4 3 ♯ 6 6 9 4 3 ♯ 5b 6 4 3

52

non ha-ben-tem spe-ci-em, ne-que de-co-rem: as-pec-tus e-jus in e-o non est:

non ha-ben-tem spe-ci-em, ne-que de-co-rem: as-pec-tus e-jus in e-o non est:

non ha-ben-tem spe-ci-em, ne-que de-co-rem: as-pec-tus e-jus in e-o non est:

non ha-ben-tem spe-ci-em, ne-que de-co-rem: as-pec-tus e-jus in e-o non est:

2 6 9 3 6 9 3 2 6 9 7 6 5 9 3

5 4 3 5 4 3 6 4 3 4 3

Detailed description: This is a musical score for five voices, likely a choir or vocal ensemble. It consists of five staves. The first four staves are for Soprano, Alto, Tenor 1, and Tenor 2, all written in treble clef. The fifth staff is for the Bass, written in bass clef. All staves are in the key of B-flat major (two flats) and 4/4 time. The lyrics are in Latin: 'non ha-ben-tem spe-ci-em, ne-que de-co-rem: as-pec-tus e-jus in e-o non est:'. The lyrics are aligned under each staff. Below the Bass staff is a line of figured bass notation, which includes numbers and some accidentals (sharps and flats) indicating the harmonic structure for the keyboard or lute accompaniment.

60

hic pec - ca - ta nos - tra por - ta - vit, et pro no - bis do - - - let:

hic pec - ca - ta nos - tra por - ta - vit, et pro no - bis do - - - let:

hic pec - ca - ta nos - tra por - ta - vit, et pro no - bis do - - - let:

hic pec - ca - ta nos - tra por - ta - vit, et pro no - bis do - - - let:

2 6 6 6 9 3 7 6 5

69 *f*

ip - se au - tem vul - ne - ra - tus est prop - ter i - ni - qui - ta - tes nos - tras:

f

ip - se au - tem vul - ne - ra - tus est prop - ter i - ni - qui - ta - tes nos - tras:

f

8 ip - se au - tem vul - ne - ra - tus est prop - ter i - ni - qui - ta - tes nos - tras:

f

ip - se au - tem vul - ne - ra - tus est prop - ter i - ni - qui - ta - tes nos - tras:

f

2 6 2 6 2 6 6 6 6 5 b 6 5 - 4 3 b

78

Cu - jus li - vo - re sa - na - ti su - - - mus.

Cu - jus li - vo - - - re sa - na - - ti su - - - mus.

8
Cu - jus li - vo - - - re sa - na - - ti su - - - mus.

Cu - jus li - vo - re sa - na - ti su - - - mus.

2 6 6 5 $\flat$ 9 8

Johann Michael Haydn (ca.1535-1592)

Responsoria in Coena Domini, à 4 Voci in pieno, con Organo non obbligato

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In primo Nocturno

1. In monte Oliveti

Moderato assai

Violone

10

20

31

Detailed description: This block contains the musical notation for the first section, 'In monte Oliveti', for the Violone. It consists of four staves of music in bass clef, key of B-flat major (two flats), and common time (C). The tempo is 'Moderato assai'. The first staff starts with a whole note G2, followed by a series of eighth and quarter notes. The second staff begins at measure 10. The third staff begins at measure 20 and includes a fermata over a whole note G2. The fourth staff begins at measure 31 and ends with a double bar line.

2. Tristis es anima mea

Adagio

Moderato assai

p

f

9

15

24

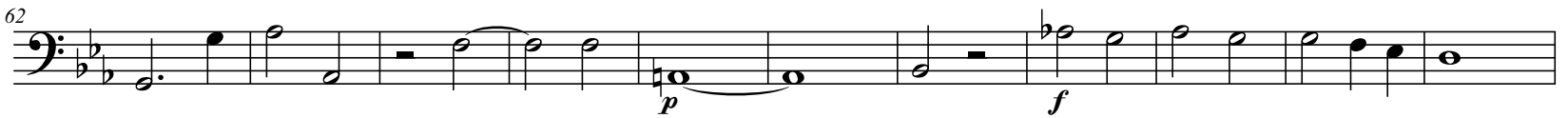
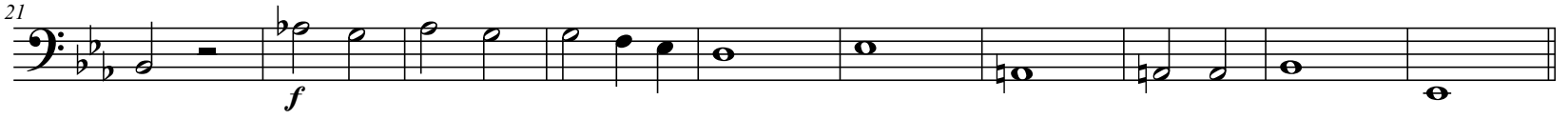
33

Detailed description: This block contains the musical notation for the second section, 'Tristis es anima mea'. It consists of five staves of music in bass clef, key of B-flat major (two flats), and common time (C). The tempo starts as 'Adagio' and changes to 'Moderato assai' at measure 7. The first staff begins with a piano (p) dynamic and a whole note G2. The second staff begins at measure 9. The third staff begins at measure 15 and includes a fermata over a whole note G2. The fourth staff begins at measure 24 and includes a fermata over a whole note G2. The fifth staff begins at measure 33 and ends with a double bar line. Dynamics include piano (p) and forte (f).

3. Ecce vidimus eum

Adagio

Moderato assai



Responsoria in Coena Domini à 4 Voci in pieno, con Organo non obbligato.

Giov. Michele Haydn

Coprano
In monte Oliveti ora = vit ad Patrem: Pater si fieri potest, transeat à me calix

Alto
In monte Oliveti ora = vit ad Patrem: Pater si fieri potest, transeat à me calix

Nocturni 1.^{mi}
Responsorium
1.^{um}.

Tenore
In monte Oliveti oravit ad Pa = trem: Pater si fieri potest, transeat à me calix

Basso.
Moderato assai.

Organo.

iste: Spiritus quidem promptus est, caro au = tem infir = ma fiat - volun = tas tu = a.

iste: Spiritus quidem promptus est, ca = ro au = tem infir = ma fiat voluntas tu = a.

2. *Vigilate et ora: te, ut non intretis in tentati = o = nem. Spiritus quidem promptus est ca =*

Vigilate et ora: te, ut non intretis in tentati = o = nem. Spiritus quidem promptus est ca =

7 6 7 6 # - 6 5 4 3 2 1 1 2 3 4 5 6 7

= ro au = tem infir = ma: fiat - volun = tas tu = a.

= ro au = tem infir = ma: fiat voluntas tu = a.

6 7 - 5 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12

Adagio.

moder: ass.

Tristis est anima mea usque ad mor- tem: Sustinete hic et vigilate mecum, nunc videbitis

Responsorium
2^o

Tristis est anima mea usque ad mor- tem: Sustinete hic et vigilate mecum, nunc videbitis

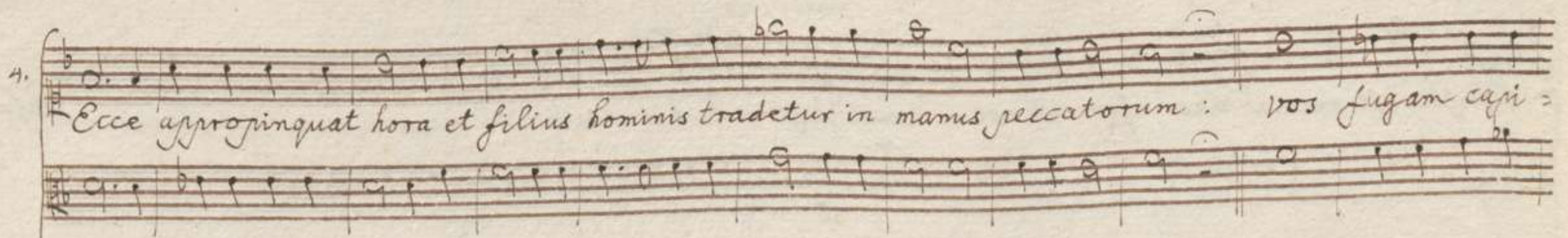
adagio.

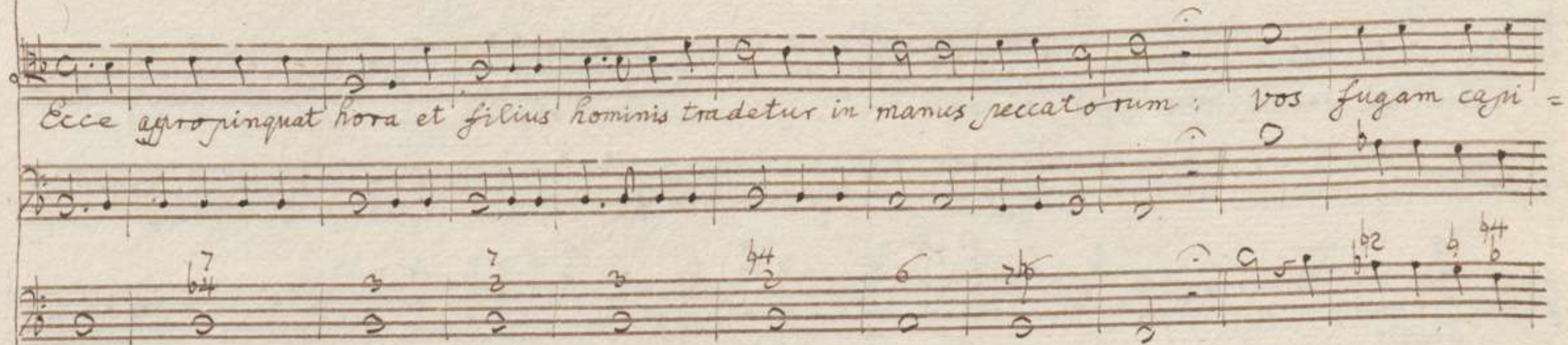
moder: ass.

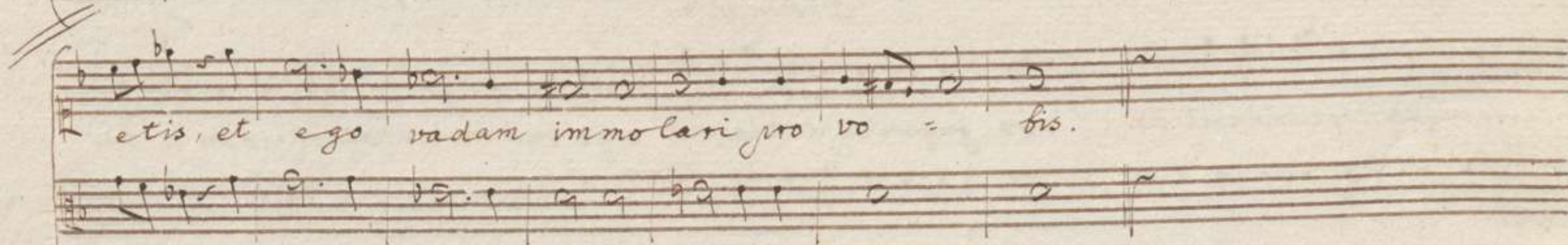
turbam quo circumdabit me: vos fugam capietis, et ego vadam immolari pro vo- bis.

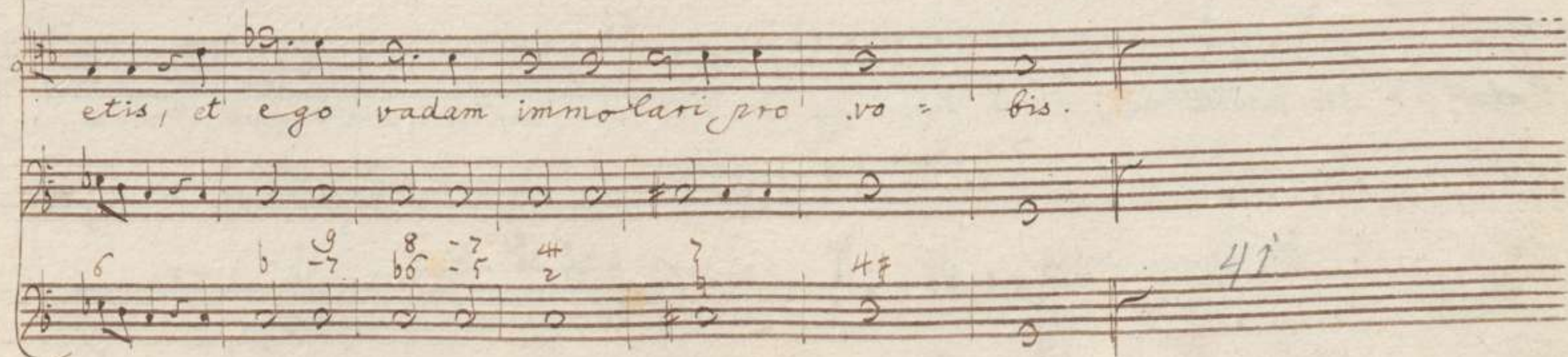
turbam quo circumdabit me: vos fugam capietis, et ego vadam immolari pro vo- bis.

moder: ass.

4.  *Ecce appropinquat hora et filius hominis tradetur in manus peccatorum: vos fugam capi =*

 *Ecce appropinquat hora et filius hominis tradetur in manus peccatorum: vos fugam capi =*

 *etis, et ego vadam immolari pro vo = bis.*

 *etis, et ego vadam immolari pro vo = bis.*

41

Adag:

moder: af:

*Responsorium
tium.*

Ec - ce vidimus eum non habentem speciem neque decorem: affectus ejus in eo non est:

Ec - ce vidimus eum non habentem speciem neque decorem: affectus ejus in eo non est:

adagio.

moder: af:

hic peccata nostra portavit, et - pro nobis do - let: ipse autem vulneratus est

hic peccata nostra portavit et pro nobis do - let: ipse autem vulneratus est

6. *propter iniquitates no- stras: Cujus livore sanati sumus. Vere languores nostros ipse*

propter iniquitates no- stras: Cujus livore sanati sumus. Vere languores nostros ipse

tulit, et dolores nostros ipse porta- vit. Cujus livore sanati sumus. Ecce

= ipse portavit.

tulit, et dolores nostros ipse porta- vit. Cujus livore sanati sumus. Ecce

Tempo primo.

vidimus eum non habentem speciem neque decorem: aspectus ejus in eo non est: hic peccata nostra portavit, et

vidimus eum non habentem speciem neque decorem: aspectus ejus in eo non est: hic peccata nostra portavit, et

Handwritten musical score for the first system, featuring two staves with mensural notation and Latin lyrics. The notation includes various note values and rests, with a '1' marking above the first staff.

Tempo primo.

- pro nobis do = let: ipse autem vulneratus est propter iniquitates no = stras: Cujus livore sanati fu = = mus.

cujus liro = refana = ti fumus.

- pro nobis do = let: ipse autem vulneratus est propter iniquitates no = stras: Cujus liro = refana = ti fumus.

Handwritten musical score for the second system, featuring two staves with mensural notation and Latin lyrics. The notation includes various note values and rests, with a 'p.' marking below the first staff.