

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, Musikateilung, Signatur: *Mus. ms. 472*

In tertio Nocturno

Nomenclature :



Soprano



Alto



Tenore



Basso



Organo / Violone

1778

Eram quasi agnus unnocens:
ductus sum ad immolandum, et nesciebam:
consilium fecerunt inimici mei adversum me, dicentes:
* Venite, mittamus lignum in panem ejus,
et eradamus eum de terra viventium.
V/ Omnes inimici mei adversum me
cogitabant mala mihi:
verbum iniquum mandaverunt adversum me, dicentes:

Una hora non potuistis vigilare mecum,
qui exhortabamini mori pro me?
* Vel Judam non videtis, quomodo non dormi,
sed festinat tradere me Judaeis?
V/ Quid dormitis? Surgite, et orate,
ne intretis in tentationem.

Seniores populi consilium fecerunt,
* ut Jesum dolo tenerent, et occiderent::
cum gladiis et fustibus exierunt tamquam ad latronem.
V/ Collegerunt pontifices et pharisaei concilium.

7. Eram quasi agnus innocens

Moderato assai

Soprano

E - ram qua - si a-gnus in - no-cens: duc - tus sum ad im - mo - lan-dum, et nes - ci -

Alto

E - ram qua - si a-gnus in - no-cens: duc - tus sum ad im - mo - lan-dum, et nes - ci -

Tenore

E - ram qua - si a-gnus in - no-cens: duc - tus sum ad im - mo - lan-dum, et nes - ci -

Basso

E - ram qua - si a-gnus in - no-cens: duc - tus sum ad im - mo - lan-dum, et nes - ci -

*Organo
Violone*

$\frac{7}{\flat}$ 5 $\frac{7}{\flat}$ $\frac{6}{\flat}$ 3 6 7 6 $\frac{7}{\flat}$ $\frac{6}{\flat}$ $\frac{7}{\flat}$ 6 6

A musical score for five voices (Soprano, Alto, Tenor, Bass, and Bassoon) in common time, featuring a mix of treble and bass clefs. The music consists of five staves. The lyrics are identical for all voices:

e - bam: con - si - li - um fe - ce - runt i - ni - mi - ci me - i ad - ver-sum me, di - cen-tes:

The harmonic analysis below the bass staff indicates the following progression:

9	4	3	#	6	6	3	—	b	—	7	5	4	3	5	b	6	6	4	3
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

17

Ve - ni - te, mit-ta-mus li-gnum in pa-nem e - jus, et e - ra - da-mus e - um de ter - ra vi -

Ve - ni - te, mit-ta-mus li-gnum in pa-nem e - jus, et e - ra - da-mus e - um de ter - ra vi -

Ve - ni - te, mit-ta-mus li-gnum in pa-nem e - jus, et e - ra - da-mus e - um de ter - ra vi -

8

Ve - ni - te, mit-ta-mus li-gnum in pa-nem e - jus, et e - ra - da-mus e - um de ter - ra vi -

Ve - ni - te, mit-ta-mus li-gnum in pa-nem e - jus, et e - ra - da-mus e - um de ter - ra vi -

Ve - ni - te, mit-ta-mus li-gnum in pa-nem e - jus, et e - ra - da-mus e - um de ter - ra vi -

h **h** **#** — **7** **#** **6** **h** **6**

25

A musical score for five voices and basso continuo. The score consists of five staves. The top four staves are soprano, alto, tenor, and bass, each with a treble clef and a key signature of one flat. The bottom staff is basso continuo, with a bass clef and a key signature of one flat. The music is in common time. The vocal parts sing in homophony, with lyrics in Latin. The basso continuo part provides harmonic support with sustained notes and bassoon entries. Measure numbers 25, 26, 27, 28, and 29 are indicated above the staves. Measure 25 starts with a forte dynamic. Measures 26-28 show a rhythmic pattern of eighth and sixteenth notes. Measure 29 concludes with a final cadence.

ven - ti - um. Om-nes i - ni-mi-ci me - i ad - ver - sum me co-gi - ta-bant ma-la mi-hi:

ven - ti - um. Om-nes i - ni-mi-ci me - i ad - ver - sum me co-gi - ta-bant ma-la mi-hi:

8 ven - ti - um. Om-nes i - ni-mi-ci me - i ad - ver - sum me co-gi - ta-bant ma-la mi-hi:

ven - ti - um. Om-nes i - ni-mi-ci me - i ad - ver - sum me co-gi - ta-bant ma-la mi-hi:

ven - ti - um. Om-nes i - ni-mi-ci me - i ad - ver - sum me co-gi - ta-bant ma-la mi-hi:

$\frac{6}{4}$ # $\frac{5}{4}$ $\frac{7}{4}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{4}{2}$ $\frac{6}{4}$ $\frac{6}{4}$

34

A musical score for three voices (SATB) and basso continuo. The score consists of five staves. The top three staves are soprano, alto, and tenor voices, each with a treble clef. The bottom two staves are basso continuo parts, each with a bass clef. The music is in common time. The key signature changes throughout the piece, indicated by the numbers 6, 6, 2, 6, 6, 5, 6, 6, 4, 3, and a final sharp sign. The lyrics are repeated three times, with the third repetition starting at measure 8. The vocal parts sing in homophony, while the basso continuo parts provide harmonic support.

ver - bum i - ni - quum man - da - ve - runt ad - ver-sum me, di - cen - tes: Ve - ni - te, mit - ta - mus

ver - bum i - ni - quum man - da - ve - runt ad - ver-sum me, di - cen - tes: Ve - ni - te, mit - ta - mus

8 ver - bum i - ni - quum man - da - ve - runt ad - ver-sum me, di - cen - tes: Ve - ni - te, mit - ta - mus

ver - bum i - ni - quum man - da - ve - runt ad - ver-sum me, di - cen - tes: Ve - ni - te, mit - ta - mus

ver - bum i - ni - quum man - da - ve - runt ad - ver-sum me, di - cen - tes: Ve - ni - te, mit - ta - mus

6 6 2 6 6 5 6 6 4 3 ┌—————

42

li - gnum in pa-nem e - jus, et e - ra - da-mus e - um de ter - ra vi - ven - ti - um.

li - gnum in pa-nem e - jus, et e - ra - da-mus e - um de ter - ra vi - ven - ti - um.

li - gnum in pa-nem e - jus, et e - ra - da-mus e - um de ter - ra vi - ven - ti - um.

li - gnum in pa-nem e - jus, et e - ra - da-mus e - um de ter - ra vi - ven - ti - um.

— ♭ ♮ — 7 ♯ 6 ♭ 6 6
— — — — — — — — —

8. Una hora

Moderato

The musical score consists of five staves of music for voice and piano. The vocal parts are in soprano range, and the piano part is in basso continuo range. The music is in common time, with various key signatures indicated below the staff.

Lyrics:

U - na ho - ra non po - tu - is - tis vi - gi - la - re me - cum, qui ex - hor - ta - ba - mi-ni

U - na ho - ra non po - tu - is - tis vi - gi - la - re me - cum, qui ex - hor - ta - ba - mi-ni

U - na ho - ra non po - tu - is - tis vi - gi - la - re me - cum, qui ex - hor - ta - ba - mi-ni

U - na ho - ra non po - tu - is - tis vi - gi - la - re me - cum, qui ex - hor - ta - ba - mi-ni

U - na ho - ra non po - tu - is - tis vi - gi - la - re me - cum, qui ex - hor - ta - ba - mi-ni

Piano Accompaniment Key Signatures:

7 6 - 6₄ 7_b - 6 5 9₄ 3 #

A musical score for five voices (SATB and basso continuo) on five staves. The music consists of three systems of measures. The first system starts with a treble clef, common time (indicated by '9'), and a key signature of one sharp. The lyrics are: "mo - ri pro me? Vel Ju-dam non vi - de-tis, quo - mo-do non dor-mit, sed fes - ti - nat". The second system starts with a treble clef, common time (indicated by '8'), and a key signature of one sharp. The lyrics are identical. The third system starts with a bass clef, common time (indicated by '8'), and a key signature of one sharp. The lyrics are identical. Measure numbers 5, 6, and 4 are shown below the first staff, and measure numbers 6, 6, and 6 are shown below the fifth staff.

mo - ri pro me? Vel Ju-dam non vi - de-tis, quo - mo-do non dor-mit, sed fes - ti - nat

mo - ri pro me? Vel Ju-dam non vi - de-tis, quo - mo-do non dor-mit, sed fes - ti - nat

mo - ri pro me? Vel Ju-dam non vi - de-tis, quo - mo-do non dor-mit, sed fes - ti - nat

5 6 - # - 6 # 6 6

17

A musical score for five parts: three upper voices (soprano, alto, tenor) and two lower voices (bass and continuo). The music consists of five systems of four measures each. The vocal parts sing in Latin, while the basso continuo part provides harmonic support. Measure 17 starts with soprano, alto, and tenor entries, followed by bass and continuo. The lyrics "tra - de - re me Ju - dae - is?" are repeated three times, with the basso continuo providing harmonic support. The score includes a key signature of 7 flats, with changes indicated by Roman numerals (6, 5, 4, #) below the staff.

tra - de - re me Ju - dae - is? Quid dor - mi - tis? Sur - gi - te, et o - ra - te,

tra - de - re me Ju - dae - is? Quid dor - mi - tis? Sur - gi - te, et o - ra - te,

8 tra - de - re me Ju - dae - is? Quid dor - mi - tis? Sur - gi - te, et o - ra - te,

tra - de - re me Ju - dae - is? Quid dor - mi - tis? Sur - gi - te, et o - ra - te,

7b 6 5 6 4 5 # 6 7 -

26

ne in - tre - tis in - ten - ta - ti - o - nem. Vel Ju - dam non vi - de - tis,
 ne in - tre - tis in - ten - ta - ti - o - nem. Vel Ju - dam non vi - de - tis,
 ne in - tre - tis in - ten - ta - ti - o - nem. Vel Ju - dam non vi - de - tis,
 ne in - tre - tis in - ten - ta - ti - o - nem. Vel Ju - dam non vi - de - tis,
 ne in - tre - tis in - ten - ta - ti - o - nem. Vel Ju - dam non vi - de - tis,

7 6 6 5_b 9 4 3 2 6 6 5_b 4 3 # - 6

34

A musical score for five voices. The top three voices are soprano (G clef), alto (C clef), and tenor/bass (F clef). The bottom two voices are basso continuo (Bass clef). The music consists of five staves. The first four staves have a common time signature, indicated by a 'C' with a '4'. The fifth staff has a different time signature, indicated by a 'C' with a '5'. The vocal parts sing in Latin, with lyrics appearing under each staff. The lyrics are: 'quo - mo-do non dor-mit, sed fes - ti - nat tra - de - re me Ju - dae - - - is?' The basso continuo part provides harmonic support, with notes and rests corresponding to the vocal entries.

quo - mo-do non dor-mit, sed fes - ti - nat tra - de - re me Ju - dae - - - is?

quo - mo-do non dor-mit, sed fes - ti - nat tra - de - re me Ju - dae - - - is?

8

quo - mo-do non dor-mit, sed fes - ti - nat tra - de - re me Ju - dae - - - is?

quo - mo-do non dor-mit, sed fes - ti - nat tra - de - re me Ju - dae - - - is?

#

4 6 6 7b 6 4 5 6 5 4 #

9. Seniores populi

Moderato assai

Largo *p*

Se - ni - o - res po - pu - li con - si - li - um fe - ce - runt, ut Je - sum
 Se - ni - o - res po - pu - li con - si - li - um fe - ce - runt, ut Je - sum
 Se - ni - o - res po - pu - li con - si - li - um fe - ce - runt, ut Je - sum
 Se - ni - o - res po - pu - li con - si - li - um fe - ce - runt, ut Je - sum
 6 7 6 7 6 7 6 2 6 4 3 6 - 6
 5

18

e - xi - e - runt tan - quam ad la - tro - nem. Col - le - ge - runt pon -

e - xi - e - runt tan - quam ad la - tro - nem. Col - le - ge - runt pon -

e - xi - e - runt tan - quam ad la - tro - nem. Col - le - ge - runt pon -

e - xi - e - runt tan - quam ad la - tro - nem. Col - le - ge - runt pon -

e - xi - e - runt tan - quam ad la - tro - nem. Col - le - ge - runt pon -

6 6 5 5 4 3 - 6 6

26

Largo

ti - fi - ces et pha - ri - sae - i con - ci - li - um, ut Je - sum do -

ti - fi - ces et pha - ri - sae - i con - ci - li - um, ut Je - sum do -

ti - fi - ces et pha - ri - sae - i con - ci - li - um, ut Je - sum do - lo -

ti - fi - ces et pha - ri - sae - i con - ci - li - um, ut Je - sum do -

7 6 5 6 5 7 6 6 5 6 5

ti - fi - ces et pha - ri - sae - i con - ci - li - um, ut Je - sum do -

ti - fi - ces et pha - ri - sae - i con - ci - li - um, ut Je - sum do -

ti - fi - ces et pha - ri - sae - i con - ci - li - um, ut Je - sum do - lo -

ti - fi - ces et pha - ri - sae - i con - ci - li - um, ut Je - sum do -

Moderato

35

lo - te - ne - rent, et oc - ci - de - rent: cum gla - di - is et

- lo - te - ne - rent, et oc - ci - de - rent: cum gla - di - is et

— te - ne - rent, et oc - ci - de - rent: cum gla - di - is et

- lo - te - ne - rent, et oc - ci - de - rent: cum gla - di - is et

7b 6b
4 3 6h - - 6 6

42

fus - ti - bus e - xi - e - runt tan - quam ad la - tro - - - nem.

fus - ti - bus e - xi - e - runt tan - quam ad la - tro - - - nem.

fus - ti - bus e - xi - e - runt tan - quam ad la - tro - - - nem.

fus - ti - bus e - xi - e - runt tan - quam ad la - tro - - - nem.

fus - ti - bus e - xi - e - runt tan - quam ad la - tro - - - nem.

6 7 6 6 5 5 4 3

49

Largo
p

Soprano: Se - ni - o - res po - pu-li con - si - li - um fe - ce - runt, ut Je - sum

Alto: Se - ni - o - res po - pu-li con - si - li - um fe - ce - runt, ut Je - sum

Bass: Se - ni - o - res po - pu - li con - si - li - um fe - ce - runt, ut Je - sum

Bassoon: (Measure 51)

Measure 51 Chord Progression: 6 7 6 7 6 2 6 4 3 6 - 6 5

64

gla - di - is et fus - ti - bus e - xi - - e - runt tan - quam ad la - tro - nem.

gla - di - is et fus - ti - bus e - xi - - e - runt tan - quam ad la - tro - nem.

gla - di - is et fus - ti - bus e - xi - - e - runt tan - quam ad la - tro - nem.

gla - di - is et fus - ti - bus e - xi - - e - runt tan - quam ad la - tro - nem.

gla - di - is et fus - ti - bus e - xi - - e - runt tan - quam ad la - tro - nem.

6 6 6 7 6 6 5 5 4 3

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*

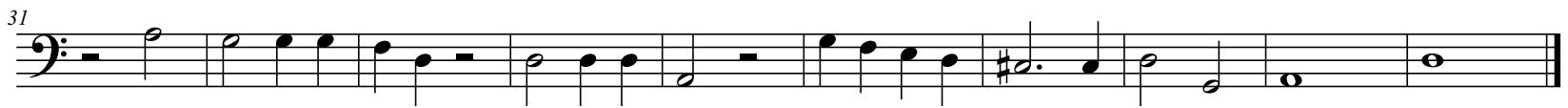
7. Eram quasi agnus innocens

Moderato assai



8. Una hora

Moderato



9. Seniores populi

Moderato assai

Largo

Moderato

20

Largo

30

Moderato

40

Largo

49

Moderato

57

Moderato

65

The musical score consists of ten staves of bassoon music. The key signature is one flat, and the time signature is common time. The tempo markings are 'Moderato assai' at the beginning, followed by 'Largo' with a dynamic 'p' at measure 11, 'Moderato' with a dynamic 'f' at measure 11, 'Largo' with a dynamic 'p' at measure 30, 'Moderato' with a dynamic 'f' at measure 40, 'Largo' with a dynamic 'p' at measure 49, and 'Moderato' with a dynamic 'f' at measure 57. Measure numbers 20, 30, 40, 49, and 65 are indicated above the staff lines.

Modus: aff:

i4.

Nocturni 3. tui

Reponsorium

j. - mum.

Eram quasi agnus innocens, ductus sum ad immolandum, et nefice = bam: consilium fecerunt

Eram quasi agnus innocens, ductus sum ad immolandum, et nefice = bam: consilium fecerunt

Eram quasi agnus innocens, ductus sum ad immolandum, et nefice = bam: consilium fecerunt

Eram quasi agnus innocens, ductus sum ad immolandum, et nefice = bam: consilium fecerunt

Mod: aff:

inimici mei aduersum me dicentes: venite, mittamus lignum in panem ejus, et eradamus

inimici mei aduersum me dicentes: venite, mittamus lignum in panem ejus, et eradamus

15.

eum de terra viven: tium. Omnes inimici mei adversum me cogitabant mala mihi:

eum de terra viven: tium. Omnes inimici mei adversum me cogitabant mala mihi

b b 6#
b b 6#

5 7 6 7 4 3 2 6 5 6 #

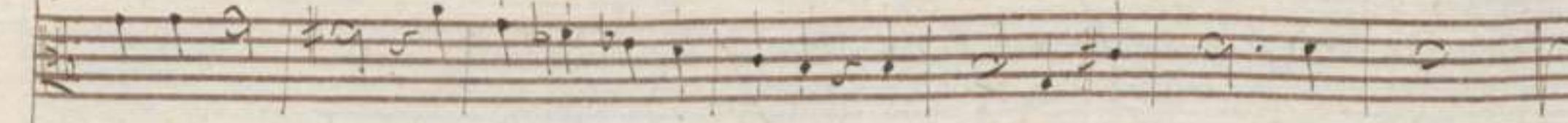
verbum iniquum mandaverunt adversum me dicentes: venite, mittamus lignum in

verbum iniquum mandaverunt adversum me dicentes: venite, mittamus lignum in

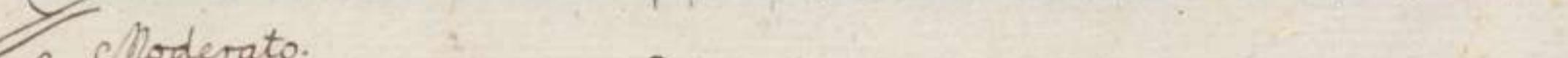
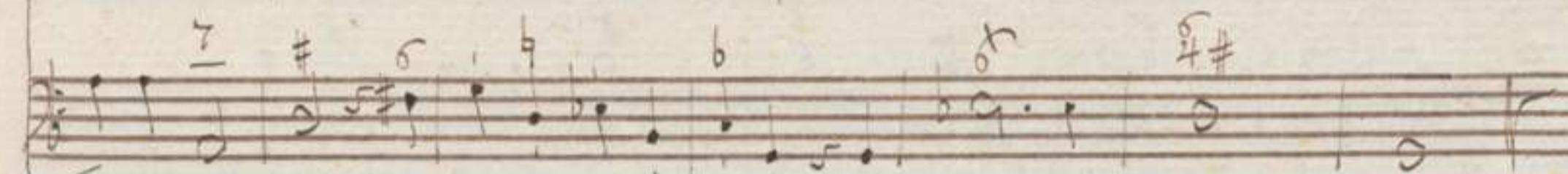
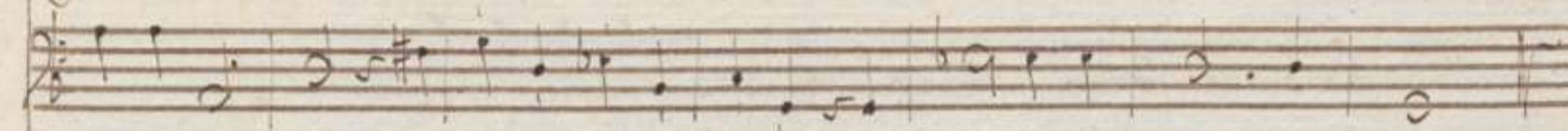
6 6 2 6 b 2
6 6 2 6 b 2

16.

panem ejus, et eradamus eum de terra viven = tium.



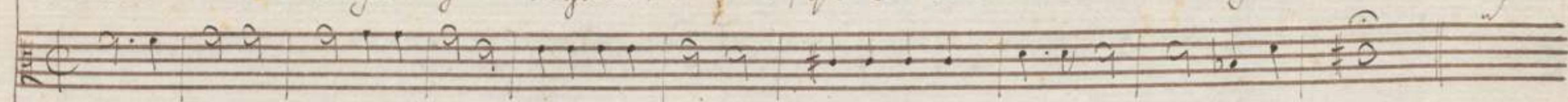
panem ejus, et eradamus eum de terra viven = tium.



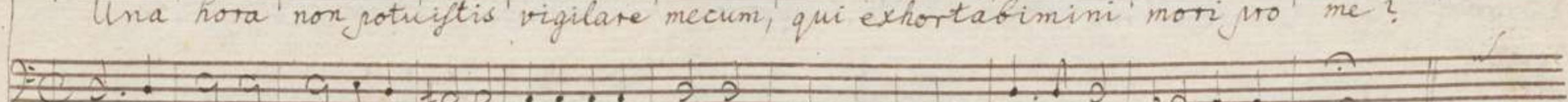
Moderato.

Reffonfornum
z. dum.

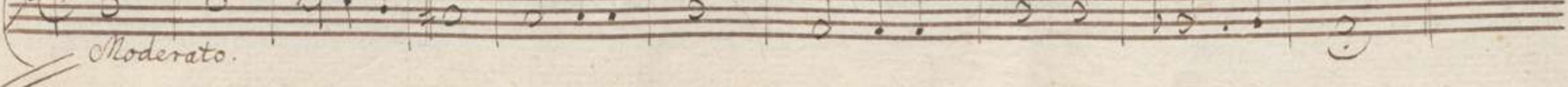
Una hora non potuistis vigilare mecum, qui exhortabimini mori pro me?



Una hora non potuistis vigilare mecum, qui exhortabimini mori pro me?



70 - 64 67 - 65 43 #



Moderato.

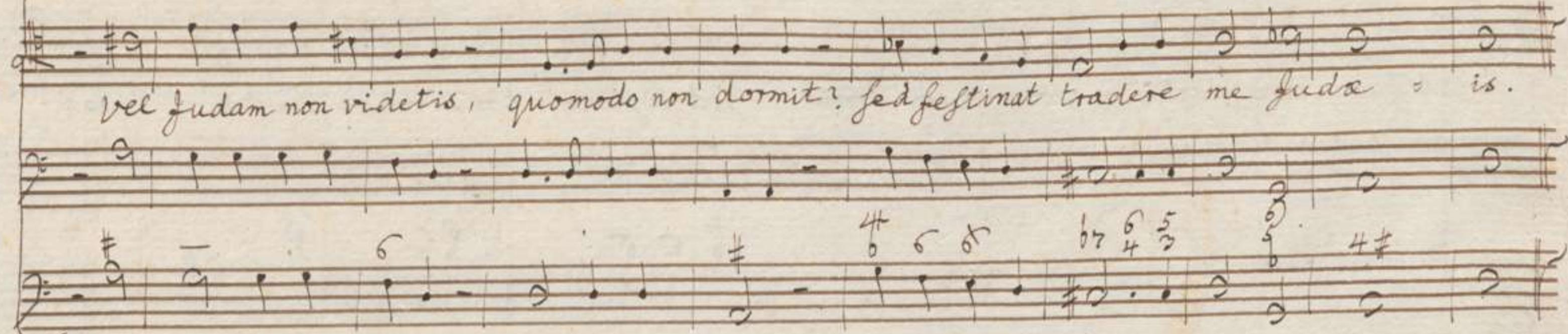
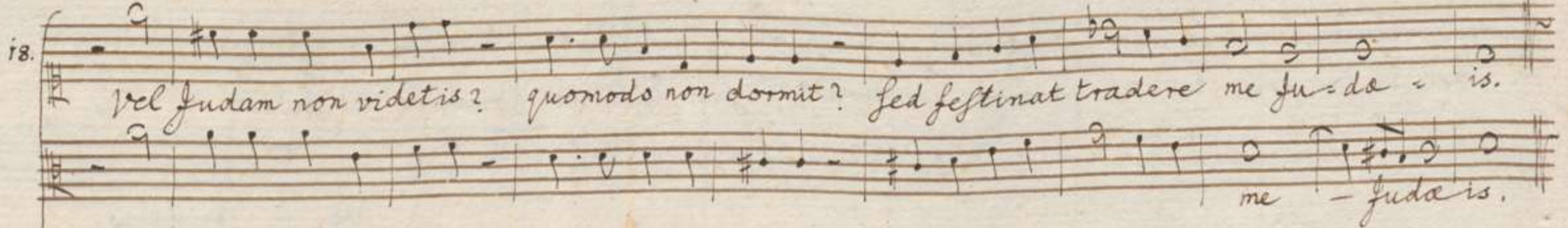
A handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The music is written on five staves. The first two staves are for the voices, and the last three are for the continuo. The voices sing in homophony, while the continuo provides harmonic support with basso and organ parts. The score includes lyrics in Latin.

vel Iudam non videtis? quomodo non dormit? sed festinat tradere me Iude - is.
me - Iude is.

vel Iudam non videtis quomodo non dormit sed festinat tradere me Iude - is.

Quid dormitis? Surgite et orate, ne intretis in tentatio = nem.

Quid dormitis? Surgite, et orate, ne intretis in tentatio = nem.



Moderato assai.

Reponsorium
O₃-tium.

Largo

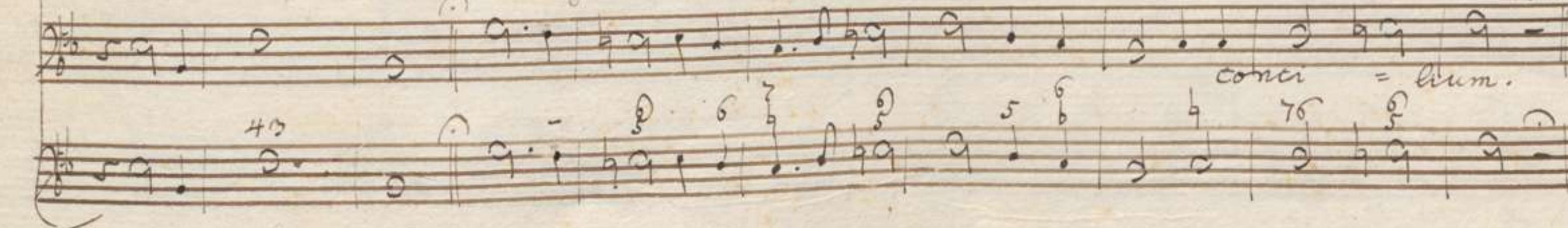
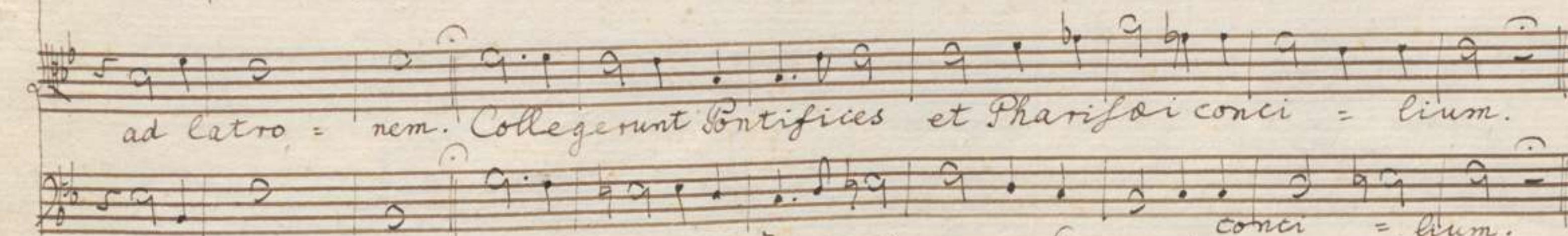
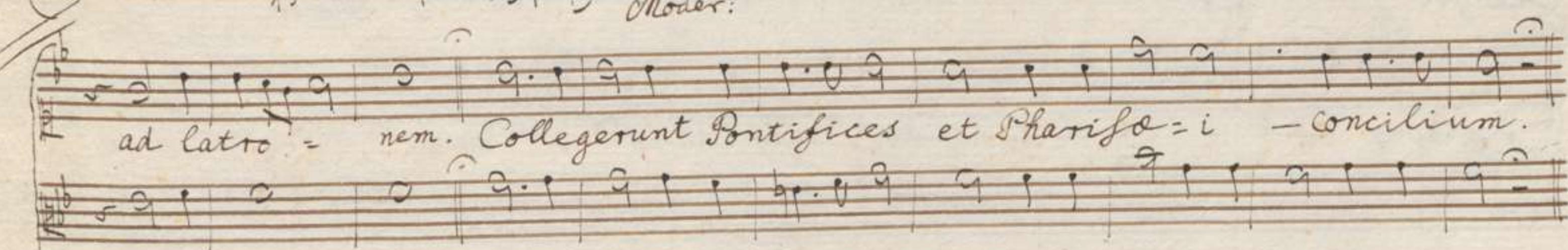
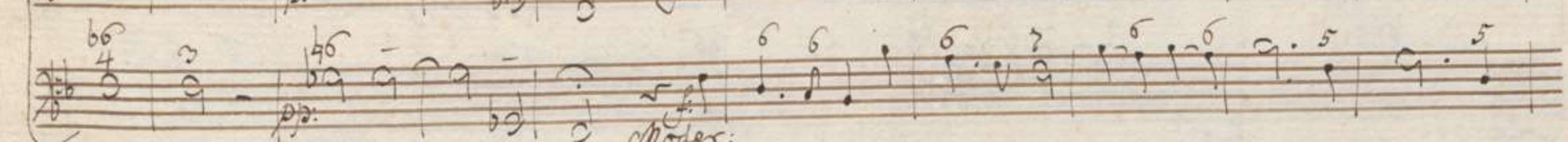
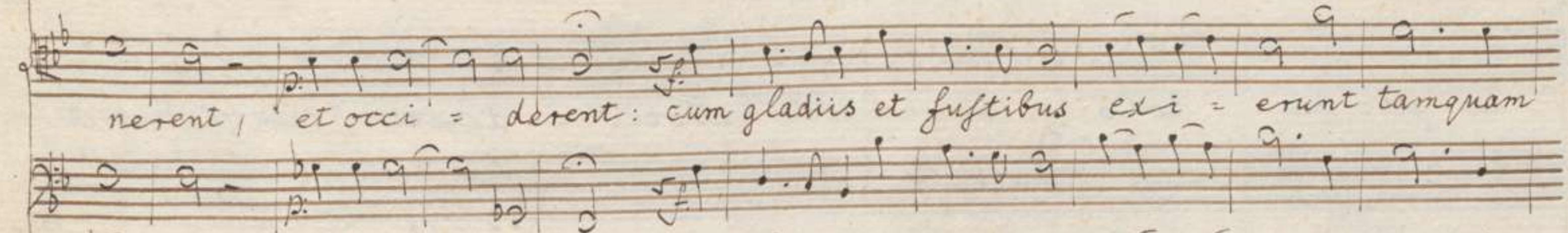
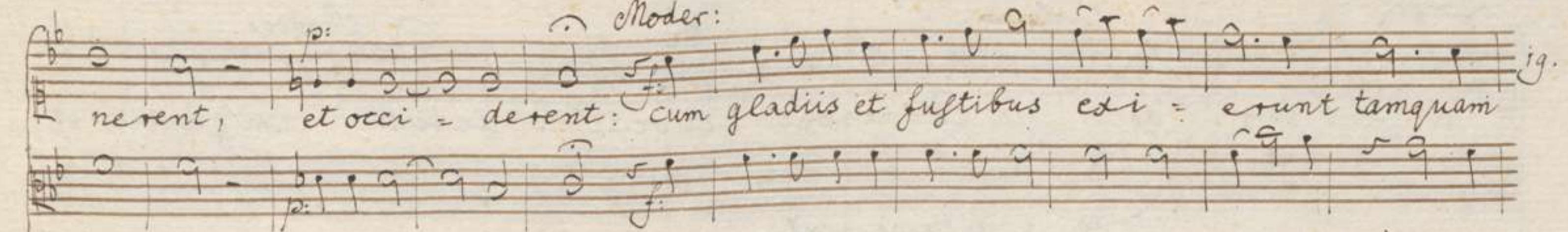
Seniores populi confilium - fecerunt, ut JE = sum do - lo te -
do - lo te -

Seniores populi confilium fece - nunt, ut JE = sum dolo - te -
do - co

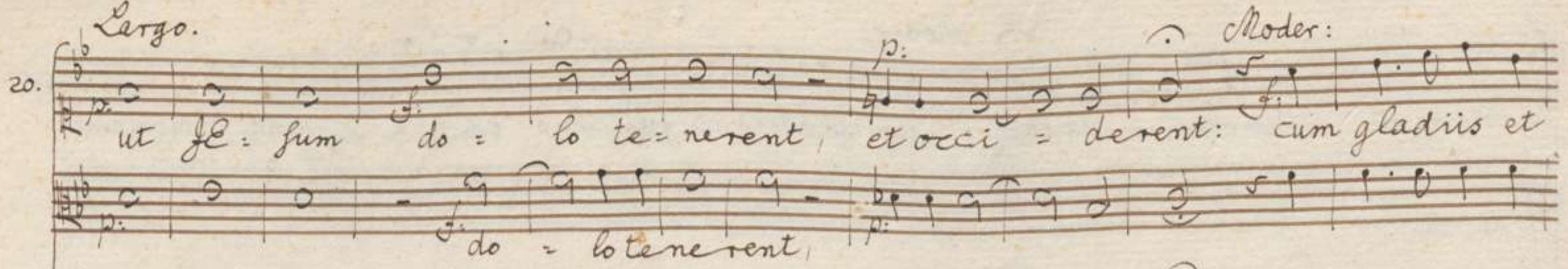
Moderato assai.

Largo.

26
Moder:



Largo.

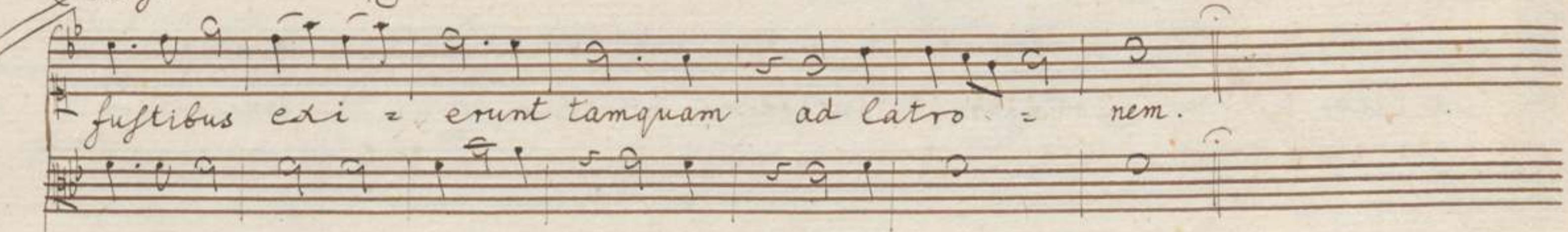
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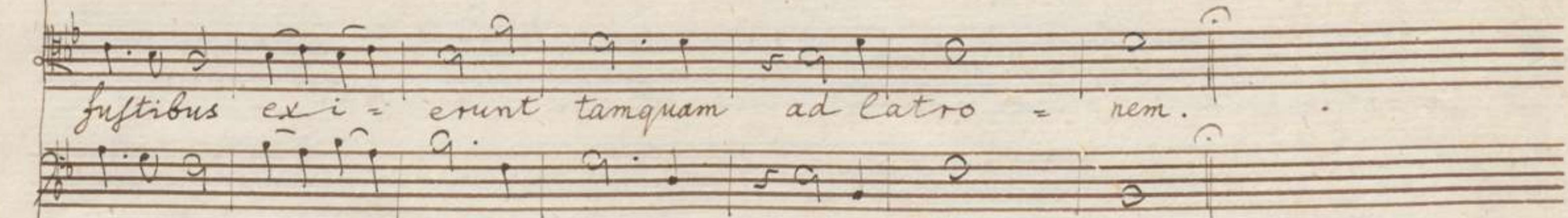
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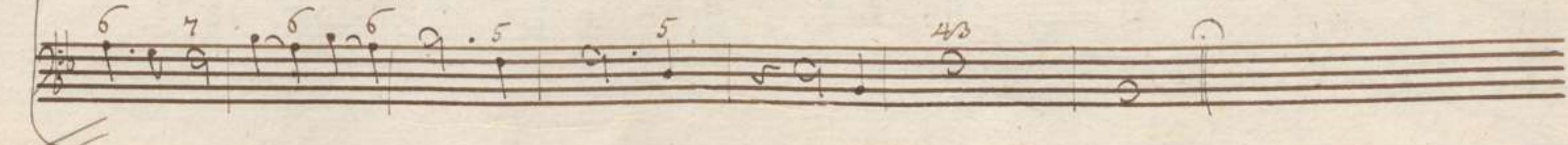


Largo.

Moder.







Largo.

Seniores populi consilium fecerunt, ut f. E. sum do - lo te - nent, et occi - de -

J. J. Am.

Seniores populi consilium fece - runt, ut f. E. sum dolo - tene - rent, et occi - de -

Largo.

Moder.

rent: cum gladiis et fustibus exi - eunt tamquam ad latro - nem.

rent: cum gladiis et fustibus exi - eunt tamquam ad latro - nem.

Moder.