

JOHANN MICHAEL HAYDN
1737 - 1806

CANTICUM BEATAE MARIÆ VIRGINIS
(MH294)

PRO FESTO SS. INNOCENTIUM
VESPERÆ
À 3 VOCI CONCERTATI
2 SOPRANI, 1 ALTO
2 VIOLINI
É L'ORGANO

Performance edition by William Evans, 2019

Editor's Note

Performance edition by William Evans, 2019. Transcribed from a digital scan of Haydn, Michael. Vespers, MH294 - BSB Mus.ms. 451 in the Bayerische Staatsbibliothek.
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Retrieved August 2019.

Dynamics, ornaments, violin articulations and bass figures as found in source.
Slurs added to vocal lines.

Suggested tempo: $\text{♩} = 60 - 72$

CANTICUM BEATÆ MARIÆ VIRGINIS

(MH 294)

J. M. Haydn

Adagio

Violin I

Violin II

Soprano 1

Soprano 2

Alto

Organ

Vln. I

Vln. II

S 1

S 2

A

Org.

Vln. I

Vln. II

S 1

S 2

A

Org.

Ma - gni - fi-cat, ma - gni - fi-cat, a - ni-ma, a - ni-ma me - a, Do - mi -

Ma - gni - fi-cat, a - ni-ma me - a, Do - mi -

Ma - gni - fi-cat, a - ni-ma me - a, Do - mi -

4 7 3 6 7 6 43 5 6 2 6 2 8 5 6 2 4 3 5 6 2

num. Ma - gni - fi-cat.

num. Ma - gni - fi-cat.

num. Ma - gni - fi-cat.

f

p

p

f

f

Et ex - ul - ta - vit spi - ri - tu - me - us

6 3 5 6 2

12

Vln. I *p* *tr* *fz* *p*

Vln. II *f* *p* *fz* *p*

S 1 in De - o, sa - lu - ta - ri me - o. Qui - a re - spe - - ex

S 2

A

Org. *p* *fz* *p*

2 6 9/4 5 5/43 #6

16

Vln. I

Vln. II

S 1 mi - li - ta - tem an - cil - lae, an - cil - lae su - ae: ec - ce e - nim ex

S 2

A

Org. #5 6 4/3 5 2/4 5 2/4 7/3

20

Vln. I

Vln. II

S 1 hoc be - a - tam, be - a - tam me di - cent om - nes ge - ne - ra - ti - o - nes, om - nes, *f*

S 2

A

Org. 7/3 6 4/2 6/5 4/5

24

Vln. I

Vln. II

S 1
om - nes, ge - ne - ra - ti - o - nes.

S 2
om - nes, ge - ne - ra - ti - o - nes.

A
om - nes ge - ne - ra - ti - o - nes.

Org.
 $\frac{6}{5}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{4}{2}$ $\frac{4}{2}$ $\frac{4}{2}$

C

Vln. I
 p f p

Vln. II
 p f p

S 1
qui po - tens est,

S 2
qui po - tens est,

A
Qui - a fe - cit mi - hi ma - gna, qui po - tens est, f et san - ctum no -

Org.
 p f p $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{5}$ $\frac{6}{4}$

33

Vln. I
 tr

Vln. II
 f

S 1
no-men e - ius,

S 2
no-men e - ius,

A
men, san - ctum, san - ctum no - men e - ius, no-men e - ius,

Org.
 $\frac{6}{5}$ 6 6 6 4 7 6 6

37

Vln. I

p

Vln. II

p

S 1

S 2

A

et mi - se - ri - cor - di-a e - ius a pro - ge - ni-e, in pro -

Org.

6 $\frac{4}{3}$ 6

41

Vln. I

f *p* *f*

Vln. II

f *p* *f*

S 1

S 2

A

- ge - ni-es ti - men - ti-bus e - um, mi - se - ri - cor - di-a e - ius ti - men - ti-bus e -

Org.

$\frac{4}{2}$ 56 *f* *p* $\frac{2}{4}$ 6 $\frac{4}{2}$ 6 $\frac{6}{4}$ *f*

45

Vln. I

Vln. II

D

S 1

f

Fe - cit, fe - cit po - ten-ti-am in bra - chi-o

S 2

f

Fe - cit, fe - cit po -

A

um.

Org.

$\frac{4}{2}$ $\frac{6}{4}$ *f* $\frac{6}{5}$ $\frac{6}{4}$

49

Vln. I

Vln. II

S 1

S 2

A

Org.

su - o, in bra - chi - o_ su - o, po - ten - ti-am, fe - cit in bra - chi-o su - o, dis - per - sit su -

ten - ti-am in bra - chi-o su - o, po - ten - ti-am, fe - cit in bra - chi-o su - o, dis - per - sit su -

Fe - cit, fe - cit po - ten - ti-am, po - ten - ti-am in bra - chi-o su - o, dis - per - sit

f

6 5 2 6 2 6 6 3 6 4

53

Vln. I

Vln. II

S 1

S 2

A

Org.

per - bos, su - per - bos men - te cor - dis su - i.

per - bos, su - per - bos men - te cor - dis su - i

su - per - bos, su - per - bos men - te cor - dis su - i.

f

p

6 7 6 7 15 6 6 3

E

Vln. I

Vln. II

fz

p

fz

S 1

S 2

A

Org.

- po - su - it_ po - ten - tes de se - de et ex - al - ta - vit hu - mi-les;

2 6 *b4* 5

p

5 *b7*

61

Vln. I Vln. II S 1 S 2 A Org.

e - su - ri - en - tes im - ple - vit bo - nis et di - vi - tes di - mi - sit in - a - nes, di - mi - sit in -

Vln. I Vln. II S 1 S 2 A Org.

p *fz* *ff* *pp*

65

Vln. I Vln. II S 1 S 2 A Org.

f *p* *f*

S 1 S 2 A Org.

Su - ce - pit Is - ra - el
a - nes.
Su - ce - pit Is - ra - el

Org.

f *p* *b7* *5*

69

Vln. I Vln. II S 1 S 2 A Org.

f *p*

S 1 S 2 A Org.

pu - e - rum su - um re - cor - da - tus mi - se - ri - cor - di - æ su - æ,
pu - e - rum su - um re - cor - da - tus mi -

Org.

f *p*

73

Vln. I

Vln. II

S 1

S 2

A

Org.

si - cut lo - cu - tus est ad pa - tres no - stros, A -

se - ri - cor-di-æ su - æ, si - cut lo - cu - tus est ad pa - tres no - stros,

f p f 6 7 9 3 7 2 5

77

Vln. I

Vln. II

S 1

S 2

A

bra - ham et se - mi-ni, et se - - - - mi - ni, se - - - - mi - ni e - ius in sæ -

Org.

A - bra - ham et se - mi-ni, et se - - - - mi - ni e - ius in sæ -

9 6 7 4 8 7

81

Vln. I

Vln. II

S 1

S 2

A

cu - la, in sæ - - cu - la. Glo - ri - a Pa - tri,

Glo - ri - a Pa - tri,

Glo - ri - a Pa - tri,

Org.

7 6 6 3 #5 6 2 6 #5

85

Vln. I

Vln. II

S 1
glo - ri - a Fi - li - o, et Spi - ri - tu - i San - cto:

S 2
glo - ri - a Fi - li - o, et Spi - ri - tu - i San - cto:

A
glo - ri - a Fi - li - o, et Spi - ri - tu - i San - cto:

Org.

6 2 6 2 5 9 4 5 7

89

Vln. I

Vln. II

S 1
si - cut e - rat in prin - ci - pi-o, et nunc, et nunc, et sem - per, et in

S 2
si - cut e - rat in prin - ci - pi-o, et nunc, et nunc, et sem - per,

A
si - cut e - rat in prin - ci - pi-o, et nunc, et nunc, et sem - per, et in

Org.

93

Vln. I

Vln. II

S 1
sæ - cu-la sæ - cu - lo - rum, in sæ - cu-la sæ - cu - lo - rum. A - - - men, a - - men. A -

S 2
et in sæ - cu-la sæ - cu - lo - rum, in sæ - cu-la sæ - cu - lo - rum. A - men, a - men.

A
sæ - cu-la sæ - cu - lo - rum, in sæ - cu-la sæ - cu - lo - rum. A - men.

Org.

H

97

Vln. I

Vln. II

S 1 men, a - men. A -

S 2 A - men, a - men, a -

A A - men, a -

Org. 4 2 5 3 2 6

101

Vln. I tr

Vln. II tr

S 1 men, a - men. A - men, a - men, a - men, a - men,

S 2 men, a - men. A - men, a - men, a - men, a - men, a -

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

Org. 5 6 7 6 7 9 4 6 6 6 6 6

105

Vln. I

Vln. II

S 1 a - men, a - men, a - men, a - men. A -

S 2 men, a - men, a - men, a - men, a - men. A -

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

Org. 5 6 2 2 5 6 6 6 3 6 76 76

109

Vln. I

Vln. II

S 1 men. A - men, a - men, a - men.

S 2 men. A - men, a - men, a - men.

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

Org.

76 56 6 6 2 7 6 6 3 p

114

Vln. I

Vln. II

S 1 A - men, a - men, a - men. A - men, a - men, a - men.

S 2 A - men, a - men, a - men. A - men, a - men, a - men.

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

Org. 2 7 6 6 3 p f

VIOLIN I

Canticum Beatae Mariæ Virginis

(MH 294)

J. M. Haydn

Adagio

The music is in common time, key signature is one flat. The score consists of eight staves of music with various dynamics and performance instructions. The first staff begins with a dynamic of **f**. Measure 3 features a dynamic of **f** and a trill instruction above the staff. Measure 9 features a dynamic of **p** and a trill instruction above the staff. Measure 12 features dynamics of **p**, **fz**, and **p**. Measure 19 ends with a dynamic of **f**. Measure 25 ends with a dynamic of **f**. Measure 28 begins with a dynamic of **p**, followed by **f**, and ends with **p**.

A

B

C

2

32

tr

f

36

p

40

f

p

43

f

D

46

49

51

E

55

f

p

58

fz

p

62

66 F

70 p f

74 p

77

80 f

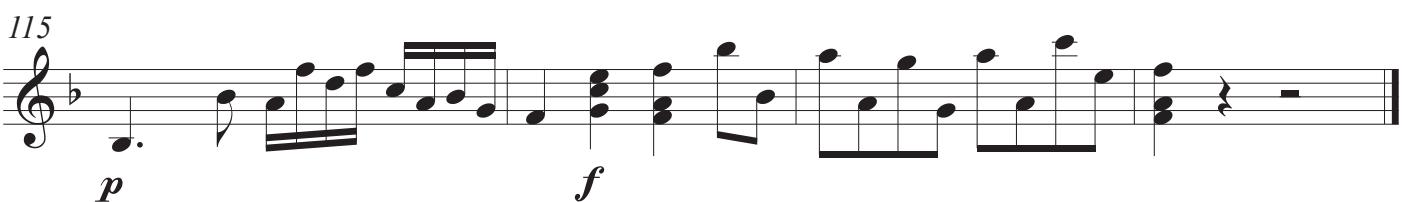
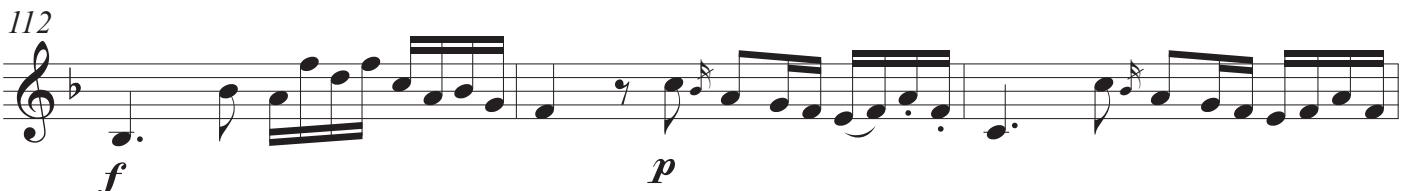
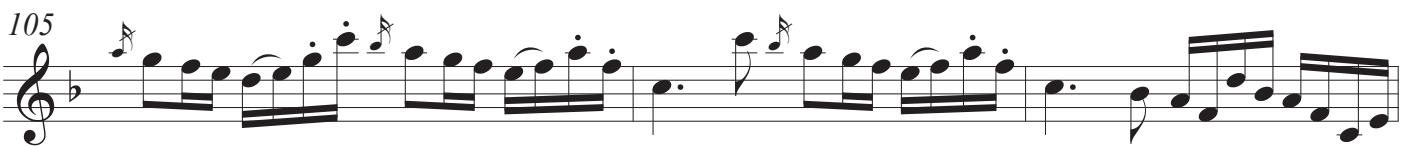
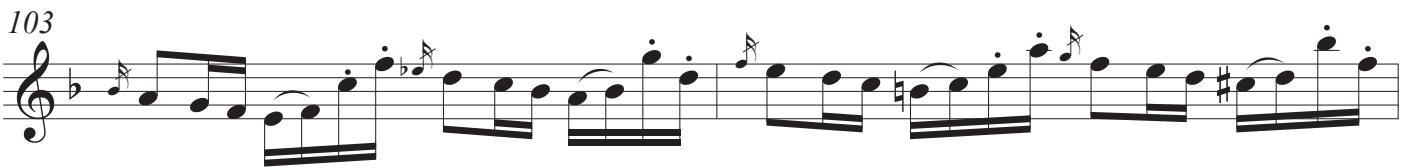
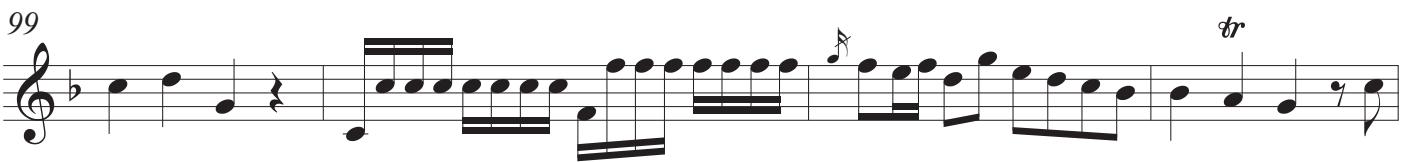
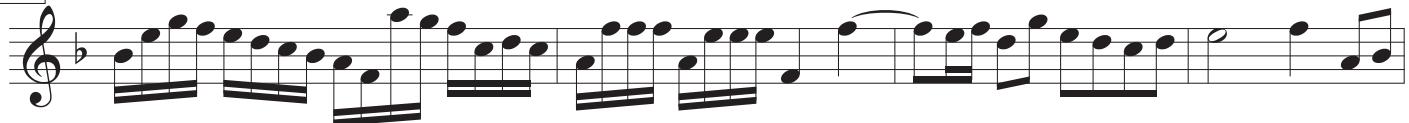
G

84 f f

87

90

92

4
H 95

VIOLIN II

Canticum Beatae Mariæ Virginis

(MH 294)

J. M. Haydn

Adagio

f

3

A

6

9

B

12

f *p* *fz* *p*

17

20

23

f

26

C

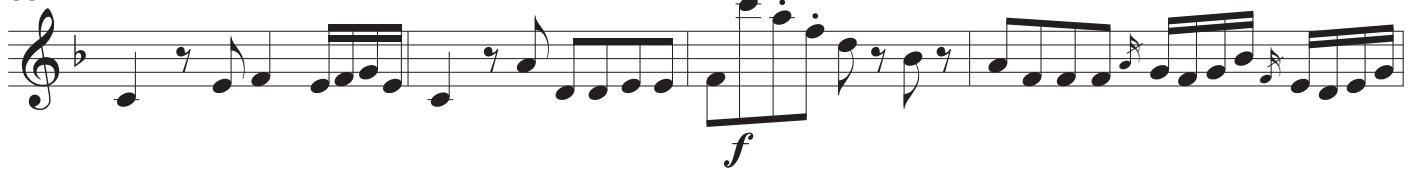
p

29

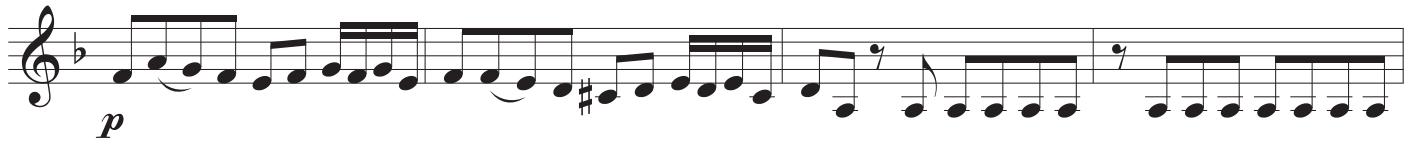
f *p*

2

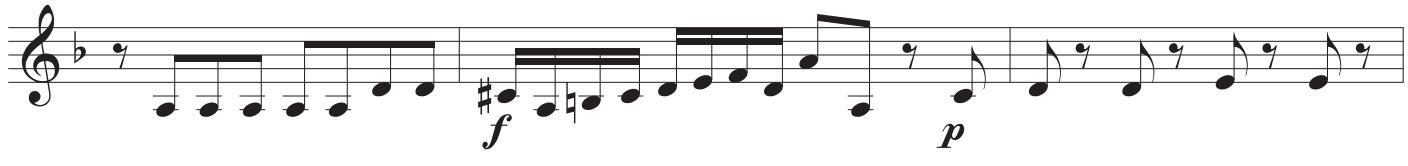
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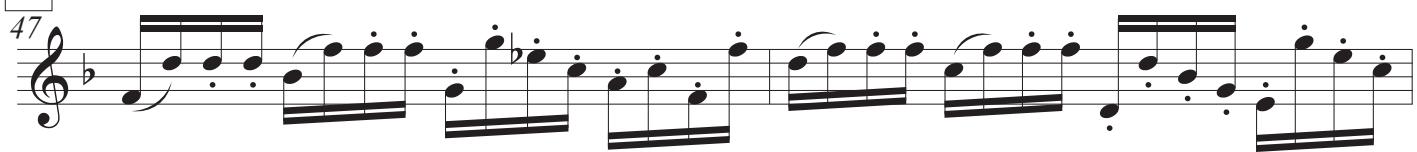
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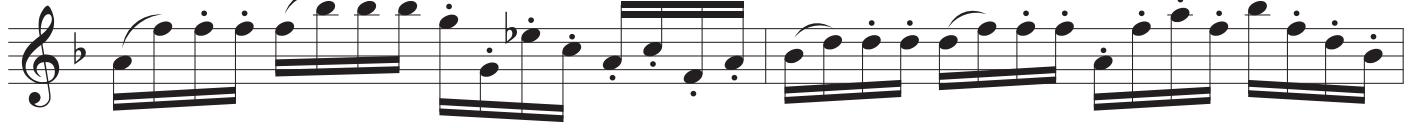
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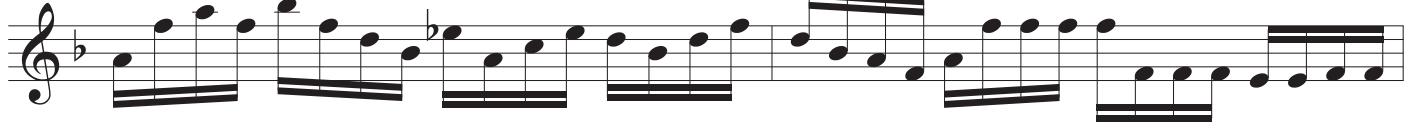
44

**D**

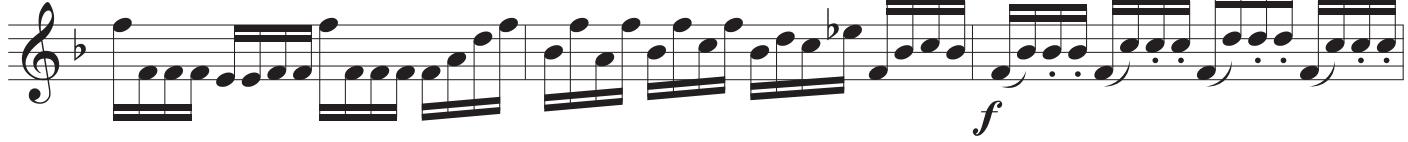
49



51



53



56



60



64

F

67

70

p

f

74

p

77

80

f

G

84

f

88

tr

91

94

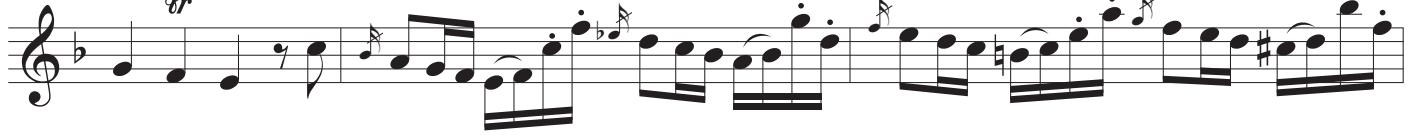
H

4

97



102



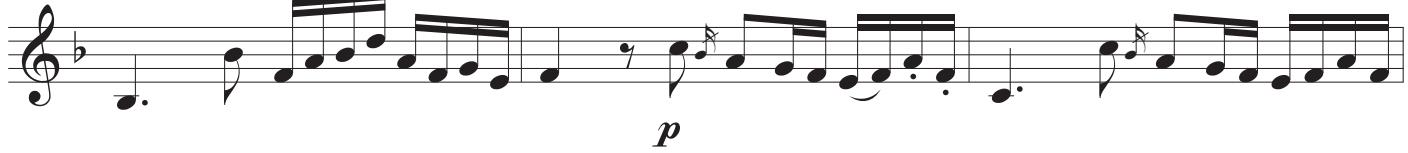
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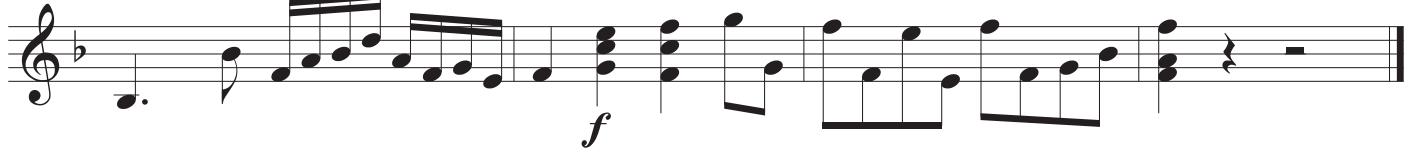
108



112



115



VIOLONCELLO

Canticum Beatae Mariæ Virginis

(MH 294)

J. M. Haydn

Adagio

The music is divided into three sections labeled A, B, and C, each starting with a dynamic instruction (f, p, f, p, f, p, f, p, f) and a measure number (5, 10, 15, 20, 25, 30, 34, 39, 43).

- Section A:** Measures 5-14. Dynamics: **f**, **p**, **f**, **p**.
- Section B:** Measures 15-24. Dynamics: **p**, **f**, **p**, **fz**.
- Section C:** Measures 25-38. Dynamics: **p**, **f**.
- Final Measure:** Measure 39-43. Dynamics: **f**, **p**.

2

D 47

51

55

E

60

64

F

68

72

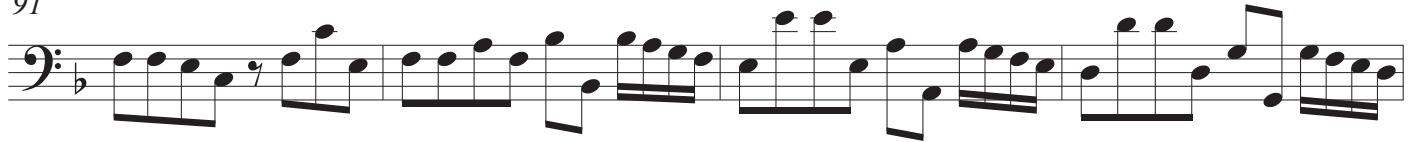
77

82

G

87

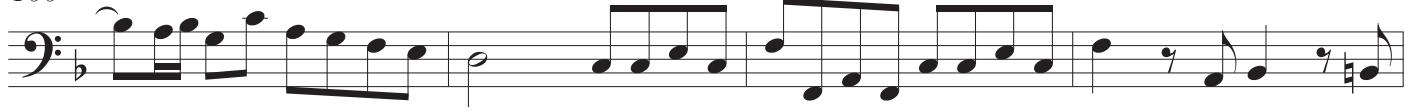
91

**H**

95



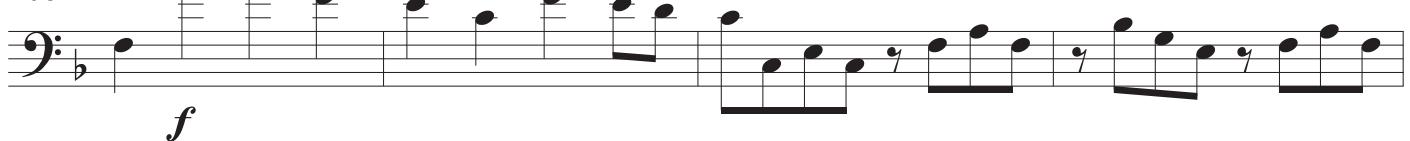
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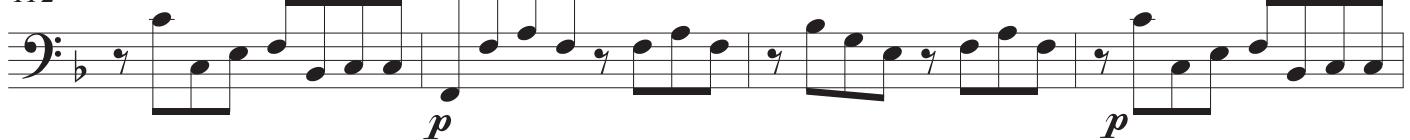
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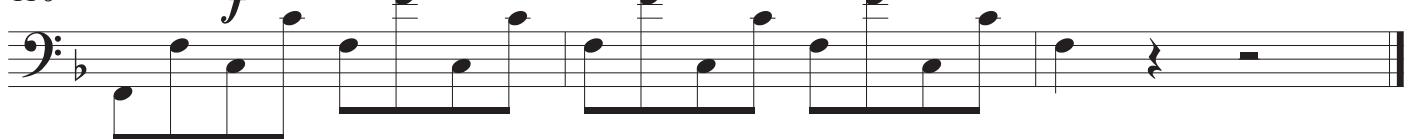
108

*f*

112

*p**p*

116



REHEARSAL SCORE

Canticum Beatae Mariæ Virginis (MH294)

J.M. Haydn

Adagio

f

A *tr* *f*

B *tr* *p* *f*

p *tr* *fz*

p

2
18

Musical score page 2, measure 18. Treble and bass staves. Treble staff has eighth-note pairs followed by sixteenth-note patterns. Bass staff has eighth-note pairs.

21

Musical score page 2, measure 21. Treble and bass staves. Treble staff has eighth-note pairs and sixteenth-note patterns. Bass staff has eighth-note pairs. Dynamics: *f* at the end of the measure.

24

Musical score page 2, measure 24. Treble and bass staves. Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs.

27

Musical score page 2, measure 27. Treble and bass staves. Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs. Dynamics: *p* and *f*. A box labeled 'C' is above the treble staff.

30

Musical score page 2, measure 30. Treble and bass staves. Treble staff has eighth-note pairs and sixteenth-note patterns. Bass staff has eighth-note pairs. Dynamics: *p*.

34

Musical score page 2, measure 34. Treble and bass staves. Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs. Dynamics: *f* and *p*.

38

Musical score page 38. The top staff (treble clef) consists of six measures of eighth-note patterns. The bottom staff (bass clef) consists of four measures of eighth-note patterns.

42

Musical score page 42. The top staff (treble clef) starts with a dynamic *f*, followed by a measure of eighth notes and a dynamic *p*. The bottom staff (bass clef) consists of four measures of eighth-note patterns.

D

45

Musical score page 45. The top staff (treble clef) consists of three measures of eighth-note patterns. The bottom staff (bass clef) consists of four measures of eighth-note patterns.

48

Musical score page 48. The top staff (treble clef) consists of five measures of eighth-note patterns. The bottom staff (bass clef) consists of four measures of eighth-note patterns.

50

Musical score page 50. The top staff (treble clef) consists of five measures of eighth-note patterns. The bottom staff (bass clef) consists of four measures of eighth-note patterns.

52

Musical score page 52. The top staff (treble clef) consists of five measures of eighth-note patterns. The bottom staff (bass clef) consists of four measures of eighth-note patterns.

4
55

f

p

E

58

fz

p

61

fz

64

ff

pp

f

67

p

f

F

70

p

73

Forte dynamic (f) in measure 73. Dynamic piano (p) in measure 75.

76

Measure 76: eighth-note patterns. Measure 77: eighth-note patterns. Measure 78: sixteenth-note patterns.

79

Measure 79: sixteenth-note patterns. Measure 80: eighth-note patterns. Measure 81: sixteenth-note patterns. Dynamics tr and f.

83

Measure 83: sixteenth-note patterns. Measure 84: eighth-note patterns. Measure 85: sixteenth-note patterns. Dynamics f and tr.

86

Measure 86: eighth-note patterns with a grace note. Measure 87: eighth-note patterns. Measure 88: sixteenth-note patterns.

89

Measure 89: eighth-note pairs. Measure 90: eighth-note pairs. Measure 91: sixteenth-note pairs.

6
91

Musical score page 6, measures 91-92. Treble and bass staves. Treble staff has sixteenth-note patterns. Bass staff has eighth-note patterns.

93

H

Musical score page 6, measure 93. Treble and bass staves. Treble staff shows a sixteenth-note pattern starting with a sixteenth-note followed by eighth-note pairs. Bass staff has eighth-note patterns.

96

Musical score page 6, measure 96. Treble and bass staves. Treble staff has sixteenth-note patterns. Bass staff has eighth-note patterns.

100

mf

Musical score page 6, measure 100. Treble and bass staves. Treble staff has sixteenth-note patterns. Bass staff has eighth-note patterns.

103

Musical score page 6, measure 103. Treble and bass staves. Treble staff has sixteenth-note patterns. Bass staff has eighth-note patterns.

105

Musical score page 6, measure 105. Treble and bass staves. Treble staff has sixteenth-note patterns. Bass staff has eighth-note patterns.

108

Treble staff: Measure 108: Note, rest, rest. Measure 109: Rest, rest, rest. Measure 110: Rest, eighth note, sixteenth-note pattern. Measure 111: Eighth note, sixteenth-note pattern. Bass staff: Measure 108: Eighth note. Measure 109: Eighth note. Measure 110: Eighth note, eighth note. Measure 111: Eighth note, eighth note.

112

Treble staff: Measure 112: Eighth note, sixteenth-note pattern. Measure 113: Rest, eighth note, sixteenth-note pattern. Measure 114: Eighth note, sixteenth-note pattern. Measure 115: Eighth note, sixteenth-note pattern. Bass staff: Measure 112: Eighth note. Measure 113: Eighth note, eighth note. Measure 114: Eighth note, eighth note. Measure 115: Eighth note, eighth note.

115

Treble staff: Measure 115: Eighth note, sixteenth-note pattern. Measure 116: Rest, eighth note, sixteenth-note pattern. Measure 117: Eighth note, sixteenth-note pattern. Measure 118: Eighth note, sixteenth-note pattern. Bass staff: Measure 115: Eighth note. Measure 116: Eighth note, eighth note. Measure 117: Eighth note, eighth note. Measure 118: Eighth note, eighth note.