

Joseph
HAYDN

Responsoria de venerabili Sacram

I–IV

Hob. XXIIIc:4

Coro SATB

2 Corni, 2 Violini e Basso c

herausgegeben von

Armin Ki

Joseph Haydn · Musica sacra

Urtext

Klavierauszug / Vocal score

Paul Horn



Carus 51.996/03

PROBE-PARTITUR
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Inhalt

Vorwort / Foreword	3
I. Lauda Sion	5
II. Laudis thema specialis	9
III. Sit laus plena	12
IV. Quod in coena	17

PROBE-PARTITUR
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

In diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur zugl. Orgelstimme (Carus 51.996/03),
Klavierauszug (Carus 51.996/03),
Chorpartitur (Carus 51.996/05),
2 Harmoniestimmen (Carus 51.996/09),
Violino I (Carus 51.996/11), Violino II (Carus 51.996/12),
Violoncello/Contrabbasso (Carus 51.996/13).

Foreword

In the sketch catalog he began in 1765, Joseph Haydn listed the *Responsoria de Venerabili* on page 8. The work was thought to be lost, and was only rediscovered in the National Museum, Prague in 1964. The title page of the contemporary copy of the parts, from the Convent of the Barmherziger Brüder in Kuks bears the inscription: "Quatuor Station / pro Festo Corporis Christi / à / 4tuor Voci Concertandi / Due Violini / Due Corni / Violone / con / Organo / Del Sig. Giuseppe Haydn".¹ Through a comparison with the music incipit in Haydn's "Entwurfkatalog," it has been possible to identify the "Quatuor Station" as his *Responsoria de Venerabili*.² Haydn's entry in the Entwurfkatalog occurs between compositions for baryton from 1765 and 1769, making it possible to date the four motets to this period. In 1766, after the death of Gregor Joseph Werner, Haydn was promoted to Kapellmeister, which carried with it the responsibility for church music at the Eisenstadt court, and the performance and composition of new liturgical works.

The four Eucharistic motets (Hob. XXIIIc:4) are based on verses 1–5, 7, 9 and 10 of the Corpus Christi sequence. The *Lauda Sion Salvatorem* is one of the three great hymns written by Saint Thomas Aquinas in 1263/64, commissioned by the Pope for the newly-introduced feast of Corpus Christi. The text, the "poetic condensing of Eucharistic theology,"³ graphically summarizes the teaching of the Catholic church on the sacrament of the altar.

The responsories were used liturgically in the procession of the feast, which has its origin in the Augustinian nun Juliana of Liège. The individual responsories are actions of the procession, at which the four gospels were recited. They were proclaimed by the organ. The organ was placed on the left side of the altar, they do not correspond to the text. The concept of a responsory can be categorized as follows:

The instrumental parts (violin, viola, cello and organ continue) are written for the church. Possibly in the 18th century, Haydn composed his responsories – and the instrumental parts – for processional altars, usually in four parts, assigned to four churches. However, for tonal effect, an open-air performance is entirely ruled out.

The responsories derive a great deal from the close relationship between liturgical text and its setting to music. The iambic meter of the poetry was retained in setting the text. Haydn refrained from repeating words and the thematic development of individual motives; the flow of text is accentuated through harmonic means. The chordal-homophonic choral writing aids the comprehensibility of the text.

The choice of tempi ("Andante" for the 1st and 3rd movements, "Largo" for the 2nd and 4th) and keys (B flat ma-

for, D minor, A major, E flat major) gives the four movements a feeling of cyclic unity, to which Haydn adds a subtly differentiated character through dynamic contrasts. The simplicity of the choral and instrumental writing, which support the vocal parts or accompany them *colla parte*, points to the local traditions of musical performance practice.

A typical feature of Haydn's church music is his use of unison passages, employed for a refreshing tonal effect. In the responsories, the instrumental interludes and parts of the fourth motet, Haydn's "Sonata for strings," i.e., the strings play, the vocal parts sing another part. In Haydn's early sacred music, the places where the tenor part is used, the model for this work is the music of Georg Reutter the Younger.

In the eucharistic responsories give a characteristic of many works of the eucharist including the motet, composed in 1791 for the feast of Corpus Christi.

The publishers wish to thank Dr. Markéta Štěrbová (Director of the Music-Historical Department of the National Museum, Prague) for the reproduction of the manuscript made available for this edition.

Eisenstadt, November 2008
Translation: Elizabeth Robinson

Armin Kircher

¹ The *Responsoria de Venerabili* were first published as "Hymnus de Venerabili I–IV" by Irmgard Becker-Glauch in 1965.

² The entry of the "Mottetto de Venerabili," lacking its incipit, on the same page in the Entwurfkatalog probably refers to the four compositions in C major on the text *Lauda Sion* (Hob. XXIIIc:5), one of Haydn's early works.

³ Jan Heiner Tück, "Die Sequenz *Lauda Sion* als poetische Verdichtung der Eucharistietheologie des Thomas von Aquin", in: *Theologie und Glaube* 93 (2003), pp. 475–497.

⁴ Becker-Glauch doubts that both the horn parts were by Haydn himself. See: Irmgard Becker-Glauch, "Neue Forschungen zu Haydns Kirchenmusik", in: *Haydn-Studien*, Vol. II, ed. Georg Feder, Munich-Duisburg, 1969, p. 206.

⁵ Armin Raab, *Funktionen des Unisono. Dargestellt an Streichquartetten und Messen Joseph Haydns*, Frankfurt, 1990.

⁶ Brand mentioned that this compositional technique is also found in works by pupils of Alessandro Scarlatti and Nicola Porpora, as well as Hasse. In: Carl Maria Brand, *Die Messen von Joseph Haydn*, Würzburg, 1941, p. 31.

Responsoria de venerabili Sacramento

Hob. XXIIIc:4

Joseph Haydn

1732-1809

I. Lauda Sion

Klavierauszug: Paul Horn

Andante

Soprano
Alto
Tenore
Basso

Lau - da, lau - da, lau - da Si - on Sal - va -
Lau - da, lau - da, lau - da Si - on Sal - va -
Lau - da, lau - da, lau - da Si - on S-
Lau - da, lau - da, lau - da Si - on

Tutti
2 Corni
2 Violini
Bassi
Archi



6

to - rem, lau - da du - cem
to - rem, lau - da du
to - rem, lau - da
to - rem, lau -

to - rem,
pa - sto - rem,
pa - sto - rem,
et pa - sto - rem,



11

can - ti - cis, lau - da, lau - da, in hy-mnis et
nnis et can - ti - cis, lau - da, lau - da, in hy-mnis et
hy - mnis et can - ti - cis, lau - da, lau - da, in hy-mnis et
hy - mnis et can - ti - cis, lau - da, lau - da, in hy-mnis et



Aufführungsdauer / Duration: ca. 8 min.

© 2009 by Carus-Verlag, Stuttgart - CV 51.996/03

Vervielfältigungen jeglicher Art sind gesetzlich verboten. / Any unauthorized reproduction is prohibited by law.

Alle Rechte vorbehalten / All rights reserved / Printed in Germany / www.carus-verlag.com

edited by
Armin Kircher

17

can - ti - cis, et can - ti - cis.

can - ti - cis, et can - ti - cis.

can - ti - cis, et can - ti - cis.

can - ti - cis, et can - ti - cis.

22

Quan-tum pot au - de, quan-tum

Quan- tum au - de, quan-tum

tum pot - es, quan-tum

tum pot-es, quan-tum

28

au - de: qui - - a ma - jor o - - mni

an-tum au - de: qui - - a ma - jor o - - mni

es, tan-tum au - de: qui - - a ma - jor o - - mni

pot - es, tan-tum au - de: qui - - a ma - jor o - - mni

PROBENPARTE Evaluation Copy - Quality may be reduced. Carus-Verlag

Ausgabequalität gegenüber Original evtl. gemindert

33

lau - de, nec lau - da - re - suf - - fi - cis,

lau - de, nec lau - da - re - suf - - fi - cis,

lau - de, nec lau - da - re - suf - - fi - cis,

lau - de, nec lau - da - re - suf - - fi - cis,

38

nec lau - da - re, lau - da - re suf - fi - cis. lau - da,

nec lau - da - re, lau - da - re suf - fi lau - da,

nec lau - da - re, lau - da - re lau - da, lau - da,

nec lau - da - re, Lau - da, lau - da,

Tutti

44

Sal - va - to - rem, lau - da Si - on, lau - da

on Sal - va - to - rem, lau - da Si - on, lau - da

Si - on Sal - va - to - rem, Sal - va - to - rem

- da Si - on Sal - va - to - rem, Sal - va - to - rem

50

du - cem: qui - a ma - jor o - mni lau - de,
 du - cem: qui - a ma - jor o - mni lau - de,
 et pa - sto - rem: qui - a ma - jor o - mni lau - de,
 et pa - sto - rem: qui - a ma - jor o - mni

VI

56

nec lau - da - re, lau - da - re suf - fi -
 nec lau - da - re, lau - da - re suf
 nec lau - da - re, lau - da - re suf -
 nec lau - da - re

nec lau - da - re,
 lau - da - re,
 nec lau - da - re,
 nec lau - da - re,

Tutti

62

- re, lau - da - re suf - fi - cis, suf - fi - cis, suf - fi - cis.
 da - - re, lau - da - re suf - fi - cis, suf - fi - cis, suf - fi - cis.
 lau - da - - re, lau - da - re suf - fi - cis, suf - fi - cis, suf - fi - cis.
 nec lau - da - - re, lau - da - re suf - fi - cis, suf - fi - cis, suf - fi - cis.

tr tr

II. Laudis thema specialis

Largo

Musical score for "Laudis thema specialis" in G major, 4/4 time, Largo. The score is for SATB choir and piano accompaniment. It consists of five systems of music. The first system (measures 1-6) features the choir entering with "Lau - - dis the - - ma spe - ci - a - lis," and the piano accompaniment. The second system (measures 7-13) continues the choir's entry and includes the text "spe - ci - a - - lis, vi - -", "spe - ci - a - - lis, nis vi - -", and "spe - ci - a - - lis, - - nis vi - -". The third system (measures 14-19) features the text "spe - ci - - pa - - nis vi - -" and "vi - ta - lis, pa - nis vi - vus et vi -". The fourth system (measures 20-25) repeats the text "et vi - ta - lis, pa - nis vi - vus et vi -" and "et vi - ta - lis, pa - nis vi - vus et vi -". The fifth system (measures 26-31) concludes with "et vi - ta - lis, pa - nis vi - vus et vi -" and includes the markings "Tutti" and "VI". The piano accompaniment consists of chords and moving lines in both hands. A large watermark "PROBENPARTITUR" is overlaid diagonally across the score. The Carus-Verlag logo is in the top right corner.

Lau - - dis the - - ma spe - ci - a - lis,
Lau - - dis the - - ma spe - ci - a - lis,
Lau - - dis the - - ma, lau-dis the
Lau - - dis the - - ma,
Tutti VI
spe - ci - a - - lis, vi - -
spe - ci - a - - lis, nis vi - -
spe - ci - a - - lis, - - nis vi - -
spe - ci - pa - - nis vi - -
vi - ta - lis, pa - nis vi - vus et vi -
et vi - ta - lis, pa - nis vi - vus et vi -
et vi - ta - lis, pa - nis vi - vus et vi -
et vi - ta - lis, pa - nis vi - vus et vi -
et vi - ta - lis, pa - nis vi - vus et vi -
Tutti VI

20

ta - lis ho - di - e, ho - di - e pro - po - ni - tur.

ta - lis ho - di - e, ho - di - e pro - po - ni - tur.

ta - lis ho - di - e, ho - di - e pro - po - ni - tur.

ta - lis ho - di - e, ho - di - e pro - po - ni - tur.

27

Quem

Quem

sa - crae men - sa coe - nae,

sa - crae men - sa coe - nae,

sa - crae men - sa coe - nae,

sa - crae men - sa coe - nae,

33

- - bae fra - trum du - o - de - nae

tur - - - bae fra - trum du - o - de - nae

tur - - - bae fra - trum du - o - de - nae

tur - - - bae fra - trum du - o - de - nae

Tutti

39

p da - - - tum, da - tum non amb - - i - gi - tur, non, *f*

p da - - - tum, non amb - i - gi-tur, non amb - i - gi - tur, non, *f*

p da - - - tum non amb - - i - gi - tur, non, *f*

p da - tum non amb - - i - - - gi

46

p non, da - - tum non *f* gi - tur,

p non, da - - tum non *f* - gi - tur,

non, - i - gi - tur,

non, - - i - gi - tur,

53

p non amb - - i - - - gi - tur.

non amb - i - - - gi - tur.

- - - tum non amb - i - - - gi - tur.

- - - tum non, non amb - i - - - gi - tur.

III. Sit laus plena

Andante

Sit laus ple - na, sit son - no - ra,
Sit laus ple - na, sit son - no - ra,
Sit laus ple - na, sit son - no - ra,
Sit laus ple - na, sit son - no - ra,

Tutti

sit ju - cun - da, sit
sit ju - cun - da, sit
sit ju - cun - da
sit ju - cun

ra
co - ra

ra, sit ju - - bi - la - - ti - o, ju - bi - la - -
tis ju - - bi - la - - ti - o, ju - bi - la - -
men - tis ju - - bi - la - - ti - o, ju - bi - la - -
men - tis ju - - bi - la - - ti - o, ju - bi - la - -

16

ti-o, sit ju -
 ti-o, sit ju -
 ti-o, sit ju -
 ti

21

cun-da, sit de-co-ra men - ti - ju-bi-la-ti -
 cun-da, sit de-co-ra men tis, tis ju-bi-la-ti -
 cun-da, sit de-co-ra men - tis ju-bi-la-ti -
 cun-da, sit de-co-ra tis, men - tis ju-bi-la-ti -

26

In hac men - sa
 In hac men - sa
 In hac
 In hac

31

no - vi Re - - - gis, no - vum Pa - scha

no - vi Re - - - gis, no - vum Pa - scha

men - sa no - vi Re - gis, no - vum Pa - scha

men - sa no - vi Re - gis, no - vum Pa - scha

36

no - - vae le - gis, no - vum Pa - schr e pha - - se

no - - vae le - gis, no - vum o - v pha - - se

no - - vae le - gis, no - vum t ie - gis, pha - - se

no - - vae le - vae le - gis, pha - - se

Tutti *VI*

41

- mi - nat, pha - se ve - tus ter - mi -

ter - mi - nat, pha - se ve - tus ter - mi -

tus ter - mi - nat, pha - se ve - tus ter - mi -

ve - tus ter - mi - nat, pha - se ve - tus ter - mi -

47

nat. Sit laus ple - - na,

nat. Sit laus ple - - na,

nat. Sit laus ple - - na,

nat. Sit laus ple -

Tutti

52

sit so - no - ra, sit i - da,

sit so - no - ra, sit a - cun - da,

sit so - no - ra, ju - cun - da,

sit so - no - ra sit ju - cun - da,

57

- ra men - - tis ju - - bi - la - - ti -

co - - ra men - - tis ju - - bi - la - - ti -

de - co - - ra men - - tis ju - - bi - la - - ti -

de - co - - ra men - - tis ju - - bi - la - - ti -

V1

62

o. In hac men-sa no-vi Re-gis, no-vum Pa-scha no-vae

o. In hac men-sa no-vi Re-gis, no-vum Pa-scha no-vae

o. In hac men-sa no-vi Re-gis, no-vum Pa-scha no-vae

o. In hac men-sa no-vi Re-gis, no-vum Pa-scha no-vae

67

le-gis, pha-se ve-tus. ve - nat,

le-gis, pha-se ve - a-se - mi - nat,

le-gis, pha-se - tus ter - mi - nat,

le-gis, pha-se ve-tus ter - mi - nat,

72

us, pha-se ve-tus ter - mi - nat.

ve - tus, pha-se ve-tus ter - mi - nat.

se ve - tus, pha-se ve-tus ter - mi - nat.

pha - se ve - tus, pha-se ve-tus ter - mi - nat.

IV. Quod in coena

Largo

Quod, quod, quod in coe - na Chri - - - stus

Quod, quod, quod in coe - na Chri - - - stus

Quod, quod, quod in coe - na Chri - - - stus

Quod, quod, quod in coe - na Chri -

Tutti

ges-sit, fa - - ci - en - dum hoc ... a - i me -

ges-sit, fa - - ci - en - dr ... pres ... n su - i me -

ges-sit, fa - - ci - ... in su - i me -

ges-sit, fa - ... pres-sit in su - i me -

11

i me - mo - ri-am, hoc ex - pres-sit, in coe-na ges-sit, in

su - i me - mo - ri-am, hoc ex - pres-sit, in coe-na ges-sit, in

m, in su - i me - mo - ri-am, hoc ex - pres-sit, in coe-na ges-sit, in

- ri-am, in su - i me - mo - ri-am, hoc ex - pres-sit, in coe-na ges-sit, in

31

in - - sti - tu - tis, pa - nem, vi - num in sa - lu - tis con - se -

in - sti - tu - tis, pa - nem, vi - num in sa - lu - tis con - se -

in - sti - tu - tis, pa - nem, vi - num in sa - lu - tis con - se -

in - - sti - tu - tis, pa - nem, vi - num in sa - lu - tis con - se -

Tutti

36

cra - mus, con - se - cra - mus ho - sti - am. Do - cti in - sti - tu - tis,

cra - mus, con - se - cra - mus ho - sti - am. Do - cti in - sti - tu - tis,

cra - mus, con - se - cra - mus ho - sti - am. Do - cti in - sti - tu - tis,

cra - mus, con - se - cra - mus ho - sti - am. Do - cti in - sti - tu - tis,

sa - cris in - sti - tu - tis,

42

pa - nem, vi - num con - - se - cra - - - mus

pa - nem, vi - num con - - se - cra - - - mus

pa - nem, vi - num con - - se - cra - - - mus

sa - cris, pa - nem, vi - num con - - se - cra - - - mus

VI

PROBEKOPPIERT
 Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

