

Editor's Note

Johann Michael Haydn was a gifted and prolific Austrian composer of both sacred and secular works. His musical career began at an early age when he joined his older brother as a boy soprano at St. Stephen's Cathedral in Vienna. After completing his education and serving in various music positions, Haydn was given the position of musical director to the Archbishop of Salzburg. He remained in Salzburg for 43 years, becoming a friend to Wolfgang Amadeus Mozart and receiving acclaim during his lifetime, particularly for his sacred compositions; however, today his fame has been overshadowed by that of his older brother, Franz Joseph Haydn.

Besides composing a variety of instrumental pieces, including symphonies, concertos, serenades, ballets, dances, marches, and chamber works, Haydn also completed Masses, Requiems, graduals, offertories, litanies, vespers, oratorios, cantatas, and numerous other vocal pieces. While some of his early Masses were written in the old style of a cappella performance, he also wrote accompanied masses in the new style. The later were created according to the reforms of Emperor Joseph II and Archbishop Colloredo, who called for brevity and a more simplified style of composition, without florid, soloist passages.

In accord with the new expectations in Salzburg, the "Benedictus" featured here is harmonically simple and contains sections of homophony. In addition, the melodic lines are rather easy to sing and Haydn's orchestration is minimal. Although he was continually sensitive to the guidelines of the Salzburg leadership in his creation of works for worship, his Masses written for specific occasions were generally more elaborate and longer than those completed with the prescribed limitations. One example is the mass in which "Benedictus" is found, *Missa Sancti Hieronymi (Mass for St. Jerome)* was completed on September 14, 1777 and first performed on All Saints' Day, November 1, 1777 to honor the arrival of Count Hieronymus Coloredo as the new spiritual leader of Salzburg. This mass was scored for four soloists, S.A.T.B. chorus, and a very unusual instrumental accompaniment of two oboes, two bassoons, three trombones, organ, and basso continuo.

The source for this edition is an autographed copy, dated 1777, found in the Bibliothèque nationale de France. This arrangement includes the original vocal parts and a piano reduction of the instrumental parts as the accompaniment. Modern clefs, dynamics, and a metronomic marking have been added by the editor. Additionally, the original work has been transposed down one whole step to the key of E-flat. This tuneful setting should be performed very smoothly and energetically, always emphasizing the normally energized syllables. Those syllables are underlined in the following pronunciation guide.

Pronunciation Guide

Be-ne-di-ctus qui ve-nit in no-mi-ne Do-mi-ni.

bē-ne-dī-ktus kwi vɛ-nit in nɔ-mi-nɛ dɔ-mi-ni

Please see *Alfred's IPA Made Easy* (42789) for further explanation of the International Phonetic Alphabet.

BENEDICTUS

from *Missa Sancti Hieronymi*, MH 254

for S.A.T.B. voices and piano
with optional PianoTrax CD*

Music by JOHANN MICHAEL HAYDN (1737-1806)
Edited and Arranged by PATRICK M. LIEBERGEN

Allegretto (♩ = ca. 58-63)

PIANO

4

7

10

*PianoTrax 8 Accompaniment CD available (43590).

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13 SOPRANO

mf

Be - ne - di - ctus qui ve - nit, qui

ALTO

TENOR

BASS

16

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

mf

Be - ne - di - ctus qui

19 21

ni, qui ve -

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

mf
Be - ne -

22

nit in no - mi - ne

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

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

Do - mi - ni.

qui - ve - nit in no - mi - ne

no - mi - ne Do - mi - ni, qui

mf Be - ne - di - ctus qui ve - nit, qui

Be - ne - di - ctus qui

Do - mi - ni, qui ve - nit in

ve - nit, qui

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

31

ve - nit, qui ve - nit in no -

no - mi - ne Do - mi - ni, in no -

ve - nit, qui ve - nit in

ni, qui ve - nit, qui ve -

34

decresc. *mp*
mi - ne Do - mi - ni.

decresc. *mp*
mi - ne Do - mi - ni.

decresc. *mp*
no - mi - ne in no - mi - ne Do - mi - ni.

decresc. *mp*
nit in no - mi - ne, in no - mi - ne Do - mi - ni.

decresc. *mp* *mf*

38

mf Be - ne - di - ctus qui

mf Be - ne - di - ctus qui

mf Be - ne - di - ctus qui

mf Be - ne - di - ctus qui

41

ve - nit in no - mi - ne Do - mi - *decrsc.*

ve - nit in no - mi - ne Do - mi - *decrsc.*

ve - nit in no - mi - ne Do - mi - *decrsc.*

ve - nit in no - mi - ne Do - mi - *decrsc.*

47

45 *mp* *mf*

ni. Be - ne - di - ctus qui

ni. Be - ne - di - ctus qui

ni. Be - ne - ctus qui

ni. Be - ne -

mp *mf*

mp *mf*

49

ve - nit, qui ve - nit in no -

ve - nit, qui ve - nit in no -

di - ctus qui ve - nit,

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

52

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

56

mi - ne Do mi - ni,
mi ne Do - mi - ni,
no mi - ne Do - mi - ni,
no - mi - ne Do - mi - ni,

f
decresc.

60 *mp* **61**

qui ve - nit in no - mi - ne

mp

qui ve - nit in no - mi - ne

mp

qui ve - nit in no - mi - ne

mp

qui ve - nit in no - mi - ne

mp

qui ve - nit in no - mi - ne

63

mp *f*

Do - mi - ni, qui ve - nit in

mp *f*

Do - mi - ni, qui ve - nit in

mp *f*

Do mi - ni, qui ve - nit in

mp *f*

Do - mi - ni, qui ve - nit in

mp *cresc.* *f*

67

decresc. *mp*

no - mi - ne Do - mi - ni.

decresc. *mp*

no - mi - ne Do - mi - ni.

decresc. *mp*

no - mi - ne Do - mi - ni.

decresc. *mp*

no - mi - ne Do - mi - ni.

decresc. *mp cresc.*

70

rit.

rit.

rit.

rit.

mf *rit.* *p*