

Preface

Johann Michael Haydn (1737 - 1806) was an acclaimed composer during his lifetime. Born in Rohrau, near the Austrian-Hungarian border, Haydn was a talented young singer in the famed Vienna Boys Choir. He was appointed as Kapellmeister at the court of Grosswardein (now in Hungary) in 1757. Haydn served the Archbishop of Salzburg from 1763 until his death in 1806. He was extremely prolific and wrote hundreds of compositions including a requiem which influenced the setting by Mozart.

The *Laetatus Sum* (Klafsky IIa, 61) was completed on September 14, 1790. The text is the gradual recited as part of the liturgy for the fourth Sunday of Lent, and translates as follows:

*I rejoice at the things that were said to me:
we shall go into the house of the Lord.
Let peace be in Thy strength,
and abundance in Thy towers.*

This edition is based upon the following source:

- The autograph score, preserved in the music archive of the Bayerische Staatsbibliothek in Munich: Mus. Mss. 383.

The title page to the autograph score reads as follows:
Graduale pro dom: 18va post pentecosten./Laetatus sum in his./(followed by a quote of the first two measures of the first violin part)*/a/4 Voci, 2 Violini, 2 Corni e l'Organo./Di M Haydn./comp: 14 Septbr 1790./In Originali.*

This score is laid out over fourteen pages, eight staves per page, in the following order:

Corno 1 and 2; Violin 1; Violin 2; Soprano; Alto; Tenor; Bass; Continuo. The heading at the top of the first page of the score reads: Gradule pro Dominica 18va post Pentecosten. a 4 Voci, 2VVn1, 2 Corni, e l'Organo. Di G. Mich. Haydn.

The present edition adheres closely to the above mentioned source, noting editorial markings in parentheses. Voice parts, where notated in moveable clefs, were rewritten in the treble clef; phrase markings in the voice parts were added where two or more notes occurred for a single syllable of text (only those phrase markings given by the composer in the instrumental parts appear in this edition); textual underlay, given generally only in the soprano and tenor parts, were added to the alto and bass parts; where the symbol --- was used by the composer to indicate a repetition of text, the text was written out.

This editor is indebted to Dr. Robert Muenster and the Bayerische Staatsbibliothek in Munich for supplying me with microfilm of the autograph score, and for granting permission to publish this work.

Martin Banner, NYC 1990

LAETATUS SUM

For Four-Part Chorus of Mixed Voices and Piano Accompaniment *

Piano reduction by M.B.

Johann Michael Haydn

(1737 - 1806)

Allegro con spirito

Edited by Martin Banner

SOPRANO

Lae-ta - tus _ sum, lae-ta - tus _ sum,

ALTO

Lae-ta - tus _ sum, lae-ta - tus

TENOR

Lae-ta - tus sum, lae-ta - tus

BASS

Lae-ta - tus _ sum, lae-ta - tus

PIANO

Allegro con spirito

f

5

in his quae di - cta sunt mi - hi:

sum in his quae di - cta sunt mi - hi:

sum in his quae di - cta sunt mi - hi:

sum in his quae di - cta sunt mi - hi:

* Orchestral score and parts available from the publisher.

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9

p

in do - mum Do - mi - ni i - - -

p

in do - mum Do - mi - ni

p

in do - mum Do - mi - ni

p

in do - mum Do - mi - ni

p

13

- bi - mus in his lae - ta - tus, lae -

f

i - bi - mus in his lae - ta - tus, lae -

f

i - bi - mus in his lae - ta - tus, lae -

f

i - bi - mus in his lae - ta - tus, lae -

f

ta - tus sum. Fi - at

ta - tus sum. Fi - at

ta - tus sum. Fi - at

ta - tus sum. Fi - at

pax in vir - tu - te tu - a fi - at et

pax in vir - tu - te tu - a fi - at et

pax in vir - tu - te tu - a fi - at et

pax in vir - tu - te tu - a fi - at et

25

a - bun - dan - ti - a in tur - ri - bus tu - is,

a - bun - dan - ti - a in tur - ri - bus tu - is,

a - bun - dan - ti - a in tur - ri - bus tu - is,

a - bun - dan - ti - a in tur - ri - bus tu - is,

29

a - bun - dan - ti - a, a - bun - dan - ti - a

a - bun - dan - ti - a, a - bun - dan - ti - a

a - bun - dan - ti - a, a - bun - dan - ti - a

a - bun - dan - ti - a, a - bun - dan - ti - a

in tur - ri - bus tu - is, in tur - ri - bus
 in tur - ri - bus tu - is, in tur - ri - bus
 in tur - ri - bus tu - is, in tur - ri - bus
 in tur - ri - bus tu - is, in tur - ri - bus

tu - is, in tur - ri - bus tu -
 tu - is, in tur - ri - bus tu -
 tu - is, in tur - ri - bus
 tu - is, in tur - ri - bus

41

is, in tur - ri - bus tu - is,

is, in tur - ri - bus tu - is,

tu - is, in tur - ri - bus tu - is,

tu - is, in tur - ri bus tu - is,

45

lae - ta - tus sum in *p*

lae - ta - tus sum in *p*

lae - ta - tus sum in *p*

lae - ta - tus sum in *p*

lae - ta - tus sum in *p*

his — quae di - cta sunt mi - hi, lae - ta - tus

his — quae di - cta sunt mi - hi, lae - ta - tus

his — quae di - cta sunt mi - hi, lae - ta - tus

his quae di - cta sunt mi - hi, lae - ta - tus

f

f

f

f

f

sum in do - mum Do - mi - ni i - bi - mus,

sum in do - mum Do - mi - ni i - bi - mus,

sum in do - mum Do - mi - ni i - bi - mus,

sum in do - mum Do - mi - ni i - bi - mus,

p

p

p

p

p

f

57

f lae - ta - tus sum, lae - ta - tus sum

f lae - ta - tus sum, lae - ta - tus

f lae - ta - tus sum, lae - ta - tus

f lae - ta - tus sum, lae - ta - tus

lae - ta - tus sum, lae - ta - tus

61

in his quae di - cta sunt mi - hi,

sum, in his quae di - cta sunt mi - hi,

sum, in his quae di - cta sunt mi - hi,

sum, in his quae di - cta sunt mi - hi,

in his quae di - cta sunt mi - hi:

in his quae di - cta sunt mi - hi:

in his quae di - cta sunt mi - hi:

in his quae di - cta sunt mi - hi:

p in do - mum Do - mi - ni i - - -

p in do - mum Do - mi - ni

p in do - mum Do - mi - ni

p in do - mum Do - mi - ni

p in do - mum Do - mi - ni

73

f
- - bi - mus in his lae - ta - tus, lae -
f
i - bi - mus in his lae - ta - tus, lae -
f
i - bi - mus in his lae - ta - tus, lae
f
i - bi - mus in his lae - ta - tus, lae -

77

ta - tus sum, lae - ta - tus sum.
ta - tus sum, lae - ta - tus sum.
ta - tus sum, lae - ta - tus sum.
ta - tus sum, lae - ta - tus sum.

81

Fi - at pax in vir - tu - te

Fi - at pax in vir - tu - te

Fi - at pax in vir - tu - te

Fi - at pax in vir - tu - te

The musical score for measures 81-84 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having the same lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, providing a harmonic foundation for the vocal lines.

85

tu - a fi - at et a - bun - dan - ti-a in

tu - a fi - at et a - bun - dan - ti-a in

tu - a fi - at et a - bun - dan - ti-a in

tu - a fi - at et a - bun - dan - ti-a in

The musical score for measures 85-88 continues with four vocal staves and piano accompaniment. The vocal parts have the lyrics 'tu - a fi - at et a - bun - dan - ti-a in'. The piano accompaniment continues with the same eighth-note rhythmic pattern as in the previous system, maintaining the harmonic and rhythmic consistency of the piece.

89

tur - ri-bus tu - is, a - bun - dan - ti - a,
 tur - ri-bus tu - is, a - bun - dan - ti - a,
 tur - ri-bus tu - is, a - bun - dan - ti - a,
 tur - ri-bus tu - is, a - bun - dan - ti - a,

93

a - bun - dan - ti - a in tur - ri-bus tu -
 a - bun - dan - ti - a in tur - ri-bus tu - - -
 a - bun - dan - ti - a in tur - ri-bus
 a - bun - dan - ti - a in tur - ri-bus

is, in tur - ri - bus tu - is,
 is, in tur - ri - bus, tu - is,
 tu - is, in tur - ri - bus tu - is,
 tu - is, in tur - ri - bus tu - is,

in tur - ri - bus tu is, in tur - ri -
 in tur - ri - bus tu - - is, in tur - ri -
 in tur - ri - bus tu - is, in tur - ri -
 in tur - ri - bus tu - - - is, in tur - ri -

105

bus tu - is,
bus tu - is,
bus tu - is,
bus tu - is,

This block contains the musical notation for measures 105 through 108. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "bus tu - is," repeated on each vocal line. The piano part consists of a flowing eighth-note melody in the right hand and a steady eighth-note bass line in the left hand.

109

fi - at pax in vir -
fi - at pax in vir -
fi - at pax in vir -
fi - at pax in vir -

This block contains the musical notation for measures 109 through 112. It features four vocal staves and a piano accompaniment. The lyrics are "fi - at pax in vir -" repeated on each vocal line. The piano part continues with a similar eighth-note texture, providing harmonic support for the vocal lines.

113

tu - te tu - a, fi - at et a - bun -
 tu - te tu - a, fi - at et a - bun -
 tu - te tu - a, fi - at et a - bun -
 tu - te tu - a, fi - at et a - bun -

The musical score for measures 113-116 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "tu - te tu - a, fi - at et a - bun -". The piano part features a steady accompaniment with some melodic lines in the right hand.

117

dan - ti-a in tur - ri-bus tu - is, a - bun -
 dan - ti-a in tur - ri-bus tu - is, a - bun -
 dan - ti-a in tur - ri-bus tu - is, a - bun -
 dan - ti-a in tur - ri-bus tu - is, a - bun -

The musical score for measures 117-120 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "dan - ti-a in tur - ri-bus tu - is, a - bun -". The piano part continues with a similar accompaniment style, including some more active melodic lines in the right hand.

121

dan - ti - a, a - bun - dan - ti - a in tur - ri - bus

dan - ti - a, a - bun - dan - ti - a in tur - ri - bus

dan - ti - a, a - bun - dan - ti - a

dan - ti - a, a - bun - dan - ti - a

125

tu - - is, in tur - ri - bus tu - -

tu - is, in tur - ri - bus tu -

in tur - ri - bus tu - is, in tur - ri - bus tu -

in tur - ri - bus tu - - is, in tur - ri - bus tu -

is, in tur - ri - bus tu - - -

is, in tur - ri - bus tu - - -

is, in tur - ri - bus tu - - -

is, in tur - ri - bus tu - - -

is. Al - le - lu -

is. Al - le - lu -

is. Al - le - lu -

is. Al - le - lu -

137

ja, al - le-lu - ja, al - le -

ja, al - le-lu - ja, al - le -

ja, al - le-lu - ja, al - le -

ja, al - le-lu - ja, al le -

141

lu - ja, al - le - lu - ja, al - le -

lu - ja, al - le - lu - ja,

lu - ja, al - le - lu - ja,

lu - ja, al - le - lu - ja,

lu - ja, al - le - lu -

p al - le - lu - ja, al - le -

p al - le - lu - ja, al - le -

p al - le - lu - ja, al - le -

al - le - lu - ja, al - le -

f ja, al - le - lu - ja, al - le - lu -

f lu - ja, al - le - lu - ja, al - le - lu -

f lu - ja, al - le - lu - ja, al - le - lu -

f lu - ja, al - le - lu - ja, al - le - lu -

f lu - ja, al - le - lu - ja, al - le - lu -

153

ja, al - le - lu - ja, al - le - lu -
ja, al - le - lu - ja, al - le - lu -
ja, al - le - lu - ja, al - le - lu -
ja, al - le - lu - ja, al - le - lu -

This block contains the musical notation for measures 153 through 156. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "ja, al - le - lu - ja, al - le - lu -" repeated across the staves. A large red watermark "Preview Only" is overlaid on the score.

157

ja, al - le - lu - ja,
ja, al - le - lu - ja,
ja, al - le - lu - ja,
ja, al - le - lu - ja,

This block contains the musical notation for measures 157 through 160. It features four vocal staves and a piano accompaniment. The lyrics are "ja, al - le - lu - ja," repeated across the staves. A large red watermark "Preview Only" is overlaid on the score.

161

al - le - lu - ja, al - le - lu -
al - le - lu - ja, al - le - lu -
al - le - lu - ja, al - le - lu -
al - le - lu - ja, al - le - lu -

The musical score for measures 161-164 consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a flowing eighth-note melody in the right hand and a steady bass line in the left hand. A large red watermark is overlaid on the score.

165

ja.
ja.
ja.
ja.

The musical score for measures 165-168 continues with the vocal parts and piano accompaniment. The vocal parts end with the syllable 'ja.' on a long note. The piano accompaniment continues with a similar rhythmic pattern. A large red watermark is overlaid on the score.

