

L. S. G. 1790

Nr. 49.

Oeuvres de J. Haydn.

Messe. N^o 3.

en Partition.

Wagner-Samuel
Fähring & Louis-Schick
GRIN

Musica	
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No. 200.49.
L. S. Grimm.

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Joseph Neumann

1791

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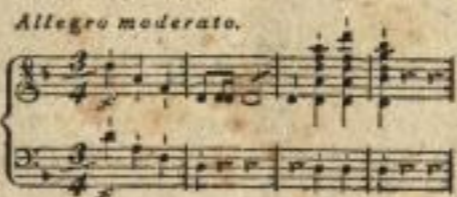
M e s s e

à 4 Voix avec accompagnement de 2 Violons, Viola et Basse, une Flûte, 2 Hautbois, 2 Bassons,
2 Cors, 3 Trompettes, Timbales et Orgue

composée par

Joseph Haydn.

N^o III.



Partition.

Au Magasin de Musique de Breitkopf et Härtel,
à Leipsic.

Mus. 3356-D-511



KYRIE.

Allegro moderato.

Violino I.

Violino II.

Viola.

Flauto.

Oboi.

Fagotti.

Clarini in D.

Clarino Princip.
in D.

Timpani in D.

Soprano.

Alto.

Tenore.

Basso.

Organo e Bassi.

The musical score is arranged in a system with 13 staves. The top two staves are for Violino I and Violino II, both in treble clef. The Viola, Flauto, Oboi, and Fagotti staves are in bass clef. The Clarini in D and Clarino Princip. in D staves are in treble clef. The Timpani in D staff is in bass clef. The vocal staves (Soprano, Alto, Tenore, Basso) are in bass clef. The Organo e Bassi staff is in bass clef. The tempo is *Allegro moderato.* The key signature is one flat (B-flat) and the time signature is 3/4. The organ part is marked *f Tasto Solo.*

f Tasto Solo.

Handwritten musical score for a choir and instruments. The score consists of 11 staves. The top five staves are instrumental accompaniment, and the bottom six staves are vocal parts. The lyrics are: Ky - ri - e, Ky - ri - e, e - lei - son!

Primo Solo.

Tutti.

f Ky - ri - e, Ky - ri - e, e - lei - son!

Tutti.

f Ky - ri - e, Ky - ri - e, e - lei - son!

Tutti.

f Ky - ri - e, Ky - ri - e, e - lei - son!

15 Tutti.

f Ky - ri - e, Ky - ri - e, e - lei - son!

Dynamic markings include *p* (piano), *f* (forte), and *ff* (fortissimo). The score includes various musical notations such as notes, rests, and articulation marks.

Handwritten musical score for Kyrie eleison. The score consists of multiple staves. The top staves contain instrumental parts with various dynamics such as *f* (forte) and *p* (piano). The lower staves contain vocal parts with the lyrics: Ky - ri - e, e - lei - son! Ky - ri - e, e - lei - son! Ky - ri - e, e - lei - son! Ky - ri - e, e - lei - son! A *Solo.* section is marked above the final vocal line. The manuscript is on aged, yellowed paper.

The musical score consists of several systems of staves. The top system includes staves for strings (violins, violas, cellos, and double basses) and woodwinds (flutes, oboes, and bassoons). The vocal soloists (Soprano I and Tenor I) enter with the lyrics "son, e lei son, Ky ri e, e lei son!". The Soprano I part is marked "Soprano I. Solo." and includes the lyrics "Chri ate, e". The bottom system includes a cello and double bass part, marked "Violoncello." and "mis.". The score is written in a classical style with various musical notations such as notes, rests, and dynamics.

HAYDN Missa III.

Violoncello.

Handwritten musical score for Soprano II and Basses. The score includes vocal lines with lyrics and piano accompaniment. The lyrics are: "lei - son, e - lei - son, e - lei - son! E - lei-son! e - lei-son! Ky - ri - e, Chri - ste, Chri - ste! Chri - ste! Chri - ste, Chri - ste." The score is marked with dynamics such as *f*, *p*, *Solo.*, and *Tutti.* The bottom right corner is labeled "Tutti. Bassi. 43".

Handwritten musical score for Kyrie eleison. The score consists of multiple staves. The top three staves show instrumental accompaniment with dynamic markings *p* and *f*. The lower staves contain vocal lines with lyrics. The lyrics include: "Chri - ste, e - lei - son!", "Ky - ri - e, e - lei - son!", and "Ky - ri - e, e - lei - son! e - lei - son!". Performance instructions include *Solo.* and *Tutti.* The score is written in a historical style with various note values and rests.

Handwritten musical score on aged paper, page 88. The score consists of approximately 15 staves. The notation is dense, featuring many beamed notes and rests. The bottom portion of the page includes the following lyrics:

lei - son. Ky - ri - e, e - lei - son, e - lei - son.

Ky - ri - e, e - lei - son. Ky - ri - e, e - lei - son. Ky - ri - e, e - lei - son.

son. Ky - ri - e, e - lei - son, e - lei - son, e - lei - son. Ky - ri - e, e - lei - son.

Ky - ri - e, e - lei - son. Ky - ri - e, e - lei - son, e - lei - son,

67 6 3 7 *6 28 2 8 = 8 = 87 = 81 - - - 4 3 49 8 - 6

Musical score for Haydn's Missa III. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: Ky - ri - e, e - lei - son! Ky - ri - e, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei son, e - lei son, e - lei son, e - lei son, e - lei son, e - lei son, e - lei son, e - lei son, e - lei son, e - lei son, e - lei son.

HAYDN MISSA III.

Musical score for Kyrie eleison. The score consists of multiple staves, including vocal parts and instrumental accompaniment. The music is written in a historical style with various dynamics and articulations.

Dynamics and markings include: *f*, *cresc.*, *p*, *Solo.*, and *f*.

The vocal parts include the following lyrics:

- son, e - lei - son! Ky - ri - e - lei - son!
- son, lei - son!
- son, lei son! Ky - ri - e, e - lei - son!
- son, lei son! *f* Ky - ri - e, e - lei - son! Ky - ri - e, e -

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The instrumental parts include a keyboard part with a *Solo.* section and a string part with a *Solo.* section.

The musical score consists of several systems of staves. The top system features a complex melodic line with many sixteenth notes and rests, marked with a forte *f* dynamic. Below this are several staves, some of which are mostly empty, indicating rests for other instruments or voices. The bottom system contains vocal lines with the lyrics: "Ky - ri - e, e - lei - son!". The lyrics are repeated across several staves, with some variations in phrasing and dynamics. The notation includes various note values, rests, and articulation marks.

son, e - lei - son, e - lei - son, lei son, lei

Soprano I. Solo.

Soprano II. c. Alto.

son, e - lei - son, e - lei - son! Ky - ri - e, Ky - ri - e, e - lei

son, e - lei - son, e - lei - son! Ky - ri - e, Ky - ri - e, lei

son, e - lei - son, e - lei - son! Ky - ri - e, Ky - ri - e, e - lei

6 6 6 6 6 3 = 5 7 = 5 7 = *rit.* *f. s.*

son, e... lei - ri - e, e - lei - son! Ky - ri - e, e - lei - son! Ky - ri - e, e - lei - son! Ky - ri - e, e - lei - son! Ky - ri - e, e - lei - son!

son! Ky - ri - e, e - lei - son! Ky - ri - e, e - lei - son! Ky - ri - e, e - lei - son! Ky - ri - e, e - lei - son!

son! Ky - ri - e, e - lei - son! Ky - ri - e, e - lei - son! Ky - ri - e, e - lei - son! Ky - ri - e, e - lei - son!

son! Ky - ri - e, e - lei - son! Ky - ri - e, e - lei - son! Ky - ri - e, e - lei - son! Ky - ri - e, e - lei - son!

Solo

3/2 3/4 3/2 3/4 3/2 3/4 3/2 3/4

HAYDN Missa III

14

f *f* *f* *f* *f*

f *f* *f* *f* *f*

f

f

Tutti.

lei - son, e - lei - son! Ky - ri - e, e - lei - son! Ky - ri - e, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e -

Ky - ri - e, e - lei - son! Ky - ri - e, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e -

Ky - ri - e, e - lei - son, e - lei - son, e - lei - son, e -

Tutti.

Ky - ri - e, e - lei - son! Ky - ri - e, e - lei - son, e - lei - son, e - lei - son,

f. l. s.

The first part of the musical score consists of several staves. The top three staves contain dense, rhythmic passages with many sixteenth and thirty-second notes. Dynamics include *fi* (fortissimo) and *p* (piano). The lower staves are mostly empty, with some sparse notes appearing in the bottom two staves.

The vocal line is written on a single staff with lyrics underneath. The lyrics are: "lei-son, e-lei-son, e-lei-son, e-lei-son, e-lei-son, e-lei-son, e-lei-son, e-lei-son!". The piano accompaniment is on the staff below, featuring a steady eighth-note accompaniment. The word *Solo.* is written above the vocal line at several points.

The basso continuo line is at the bottom of the page, featuring figured bass notation. The figures are: 6 4 3, 6 6 4, 6 4 6 4 6 6, 4 6, 6 4, 3 3 3, 3 3 3, 3 3 3.

Tasto Solo.

A handwritten musical score on aged, yellowed paper. The score consists of approximately 15 staves. The top two staves contain a melodic line with various note values and rests. The middle section features a complex texture with multiple staves, some containing rests and others with chords or arpeggiated figures. The bottom section includes lyrics: "son, e - lei". The manuscript includes dynamic markings such as *f* (forte) and *p* (piano), and articulation marks like slurs and accents. The paper shows signs of age, including foxing and staining.

son! Ky - ri-e, e - lei - son! Ky - ri-e, e - lei - son, e - lei son, e - lei

Ky - ri-e, e - lei - son! Ky - ri-e, e - lei - son, e - lei son, e - lei

Ky - ri-e, e - lei - son! Ky - ri-e, e - lei - son, e - lei son, e - lei

Ky - ri-e, e - lei - son! Ky - ri-e, e - lei - son, e - lei son, e - lei

HAYDN Missa III.

ff tr ff tr p

This musical score is for a string quartet with vocal parts. It consists of 14 staves. The top two staves are for the first and second violins, the next two for the first and second violas, and the bottom two for the first and second violas. The bottom two staves are for the vocal parts, with the lyrics "son, e - lei son, e - lei son, e - lei son." written below the notes. The score includes various musical notations such as notes, rests, and dynamics. The word "uniss." is written below the vocal staves, and "Basso. Violoncello." is written below the bottom two staves.

Allegro.

G L O R I A.

Violino I.

Violino II.

Viola.

Flauto.

Oboi.

Fagotti.

Clarini in D.

Principale in D.

Timpani in D.

Soprano.

Alto.

Tenore.

Basso.

Organo e Bassi.

The musical score is written for a full orchestra and choir. The tempo is marked 'Allegro'. The key signature has one sharp (F#) and the time signature is common time (C). The vocal parts (Soprano, Alto, Tenore, Basso) enter with the lyrics 'Glo-ri-a in ex-cel-sis De-o!' and then repeat 'Glo-ri-a in ex-cel-sis De-o!' followed by 'Glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a'. The instrumental parts include Violino I and II, Viola, Flauto, Oboi, Fagotti, Clarini in D, Principale in D, Timpani in D, and Organo e Bassi. The score features various dynamics such as *p* (piano) and *f* (forte), and articulation marks like *Solo* and *Tutti*.

The first system of the musical score consists of eight staves. The top two staves contain intricate melodic lines with frequent sixteenth and thirty-second notes. The lower staves provide harmonic support with chords and bass lines. Dynamic markings include *p* (piano) and *f* (forte) throughout the system.

Tutti.

The second system features vocal entries with the following lyrics:

cel - sis De - o, in ex - cel - sis De - o! Glo - ri - a, Glo - ri - a in ex - cel - sis, in ex - cel - sis De - o!

Glo - ri - a,

Glo - ri - a in ex - cel - sis De - o! Glo - ri - a, Glo - ri - a in ex - cel - sis, in ex - cel - sis De - o!

Glo - ri - a in ex - cel - sis De - o! Glo - ri - a, Glo - ri - a in ex - cel - sis, in ex - cel - sis De - o!

Glo - ri - a in ex - cel - sis De - o! Glo - ri - a, Glo - ri - a in ex - cel - sis, in ex - cel - sis De - o!

The piano accompaniment continues with rhythmic patterns and chords, including some triplet markings.

Pt. 5.

Solo.

Solo.
pax ho - mi - ni - bus,

Solo.
et in ter - ra pax ho - mi - ni - bus, et in ter - ra pax - ho - mi - ni - bus

Solo.
et in ter - ra pax ho - mi - ni - bus, et in - ter - ra pax ho - mi - ni - bus bo - nat,

f. s.

HANS MISSA III.

fi *fi* *fi* *fi*
fi *fi* *fi* *fi*
fi *fi*

Tutti. *p* Lau-da - mus
Tutti. *p* Lau-da - mus
Tutti. *p* Lau-da - mus
Tutti. *p* Lau-da - mus

ho - nae vo - lun - ta - tis, ho - nae vo - lun - ta - tis.
 ho - nae vo - lun - ta - tis, ho - nae vo - lun - ta - tis.

unis.
fi *fi* *fi* *fi*

The musical score consists of ten staves. The top two staves feature a melodic line with repeated notes and dynamic markings *fi* and *cresc.*. The next two staves are mostly empty, with some notes appearing later in the piece. The bottom four staves contain the vocal parts with lyrics: *te, be-ne-di-ci-mus te, a-do-ra-mus te, glo-ri-fi-ca-mus, glo-ri-fi-ca-mus*. The score includes various musical notations such as clefs, notes, rests, and dynamic markings like *ff* and *cresc.*.

te, lau - da - mus, be - ne - di - ci - mus, a - do - ra - mus, glo - ri - fi - ca - mus, glo - ri - fi -
 te, lau - da - mus, be - ne - di - ci - mus, a - do - ra - mus, glo - ri - fi - ca - mus, glo - ri - fi -
 te, te lau - da - mus, te be - ne - di - ci - mus, te a - do - ra - mus, te glo - ri - fi - ca - mus, glo - ri - fi - ca -
 te, te lau - da - mus, te be - ne - di - ci - mus, te a - do - ra - mus, te glo - ri - fi - ca - mus, glo - ri - fi -
 mus.

mus te.

ca mus te.

mus te.

ca mus te.

Solo.
Gra-ti-as a-gi-mus, a-gimusti-bi, propter magnam

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings like 'f' and 'p'. The score includes a 'Solo' section with lyrics: 'Do-mine De-us, Rex coelestis, De-us glo-ri-ant tu-am, pro-pter glo-ri-am tu-am,'.

Musical score for a choir and instruments. The score consists of multiple staves. The vocal parts have the following lyrics:

Pa - ter, De - us Pa - ter, Pa - ter omni - po - tens;

Tutti. Do - mine Fi - li

Tutti. Do - mine Fi - li

Tutti. Do - mine Fi - li

Tutti. Do - mine Fi - li

Dynamic markings include *mf* and *f*. Performance instructions include *Tutti.*

u - ni ge - ni - te, Je - su Chri - ste, Je - su, Je - su Chri - ste.

u - ni ge - ni - te, Je - su Chri - ste, Je - su, Je - su Chri - ste.

u - ni ge - ni - te, Je - su Chri - ste, Je - su, Je - su Chri - ste.

u - ni ge - ni - te, Je - su Chri - ste, Je - su, Je - su Chri - ste.

Solo.
Do - mi - ne

Contra Basso.

p Violonc.

The first part of the score consists of approximately 12 staves. The top two staves contain a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The lower staves provide harmonic support with various rhythmic patterns, including dotted rhythms and rests.

Solo.

Do - mine De - us, a - gnus De - i, fi - li - us Pa - tris, fi - li - us Pa - tris, Do - mine De - us, a - gnus
 De - us a - gnus De - i, fi - li - us Pa - tris, fi - li - us Pa - tris, Do - mine De - us, a - gnus

The vocal solo section features two vocal lines with Latin lyrics. The melody is simple and homophonic, with lyrics printed below the notes. The lyrics are: "Do - mine De - us, a - gnus De - i, fi - li - us Pa - tris, fi - li - us Pa - tris, Do - mine De - us, a - gnus".

HAYDN Missa. III.

8

tr
fi
fi
Solo.
 Do - mine De - us, agnus De - i, fi - li - us Pa
Solo.
 Domine De - us, agnus De - i, fi - li - us, fi - li - us Pa
 De - i, fi - li - us Pa - tris, Domine De - us, agnus De - i, fi - li - us Pa
 De - i, fi - li - us Pa - tris, fi - li - us Pa
Senza Organo.

This section of the score contains instrumental parts for various instruments, including strings and woodwinds. The notation features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte) and *ff* (fortissimo). The music is written in a multi-staff system.

Tutti.
 tris. Do - mine De - us, a - gnus De - i, fi - li - us Pa - tris, Pa - tris

Tutti.
 tris. Do - mine De - us, a - gnus De - i, fi - li - us Pa - tris, Pa - tris

Tutti.
 tris. Do - mine De - us, a - gnus De - i, fi - li - us Pa - tris, Pa - tris

Tutti.
 tris. Do - mine De - us, a - gnus De - i, fi - li - us Pa - tris, Pa - tris

Tutti.
 tris. Do - mine De - us, a - gnus De - i, fi - li - us Pa - tris, Pa - tris

This section contains the vocal parts for the choir, with five staves. Each staff begins with the word *Tutti.* and the text *tris. Do - mine De - us, a - gnus De - i, fi - li - us Pa - tris, Pa - tris*. The vocal lines are written in a multi-staff system with various rhythmic values and dynamic markings.

QUI TOLLIS.

Violino I.

Adagio.

ff *p* *f* *p* *dolce.*

Violino II.

ff *p* *f* *p*

Viola.

ff *p* *f* *p*

Flauto.

Oboi.

Fagotti.

ff *p* *f* *p*

Soprano.

Adagio.

Alto.

Tenore.

Basso.

Solo.

Qui tol-lis, qui tol - - - lis pec - ca - ta, pec-

Basso. ripieno.

Organo e Bassi.

Adagio. *Senza Organo.*

ff *p* *f* *p*

f > *f* > *f*

Solo.
f > *f* > *f* >

ex - ta mun - di, mi - se - re - re, mi - se - re - re, mi - se - re re no - bis,

HAYDN MISSA. III.

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics and piano accompaniment. The middle system features a soloist's part with a 'Solo.' marking and a 'dolce.' instruction. The bottom system contains three vocal parts, each with 'Tutti.' markings and lyrics. The lyrics are: 'mi-se-re-re no-bis, misere-re no-bis. Qui tol-lis pec-ca-ta,'. The score includes various musical notations such as dynamics (f, p), articulation (accents), and performance instructions.

fp *fp* *fp* *fp* *fp* *fp*

Solo. *fp* *fp*

Sus - ci - pe, sus - ci - pe, sus - ci - pe,
Soprano II. con Alto unis.

de - pre - ca - ti - o - nem no - stram, de - pre - ca - ti - o - nem no - stram,
de - pre - ca - ti - o - nem no - stram, de - pre - ca - ti - o - nem no - stram,
pec - ca - ta, pec - ca - ta mun - di, de - pre - ca - ti - o - nem no - stram, de - pre - ca - ti - o - nem no - stram,
de - pre - ca - ti - o - nem no - stram, de - pre - ca - ti - o - nem no - stram,

fp *fp* *fp*

fp f f p p f p

fp f p p f p

fp f p p f p

fp f

fp f

Tutti. *Tutti.*

sus - ci - pe de - pre - ca - ti - onem no - stram, de - pre - ca - ti - onem no - stram.

de - pre - ca - ti - onem no - stram, de - pre - ca - ti - onem no - stram.

de - pre - ca - ti - onem no - stram, de - pre - ca - ti - onem no - stram.

de - pre - ca - ti - onem no - stram, de - pre - ca - ti - onem no - stram.

de - pre - ca - ti - onem no - stram, sus - ci - pe de - pre - ca - ti - o - nem no - stram. Qui

de - pre - ca - ti - onem no - stram, de - pre - ca - ti - onem no - stram.

Tutti. *Solo.* *unis.*

fp f 4 8 = p 6 3 7 4 4 2 f p *Senza Organo.*

f *f* *f* *cresc.*

f *f* *f* *cresc.*

f *f* *f* *cresc.*

Solo.

cresc.

p miserere no - bis, mise - rere no - bis, mise - rere *cresc.*

p miserere no - bis mise - rere no - bis, mise - rere *cresc.*

p misere-re no - bis, mise - rere no - bis, mise - rere *cresc.*

re - re, mi - se - re - re, mi - se - re - re no - bis, mise - rere no - bis, mise - rere *cresc.*

p miserere no - bis, mise - rere no - bis, mise - rere *cresc.*

Violonc. *cresc.*

QUONIAM TU SOLUS.

Allegro.

Volino I.

Violino II.

Viola.

Flauto.

Oboi.

Fagotti.

Clarini in D.

Principale in D.

Timpani in D.

Soprano.

Alto.

Tenore.

Basso.

Organo e Bassi.

Volino I.

Violino II.

Viola.

Flauto.

Oboi.

Fagotti.

Clarini in D.

Principale in D.

Timpani in D.

Soprano.

Alto.

Tenore.

Basso.

Organo e Bassi.

Solo. *Tutti.* *Solo.*

Quo - ni - am tu so - lus, so - lus sanctus tu, tu so - lus, tu so - lus Dominus, tu

Tu, tu so - lus, tu so - lus Do - minus,

Tu, tu so - lus, tu so - lus Do - minus,

Tu, tu so - lus, tu so - lus Do - minus,

Tu, tu so - lus, tu so - lus Do - minus,

Tutti.

The musical score on page 40 consists of several staves. The top three staves are for piano accompaniment, marked with *p* (piano) and *f* (forte) dynamics. The lower staves are for vocal parts, with lyrics in Latin. The lyrics are: "so - lus al - tis - simus, tu so - lus al - tis - si - mus, Je - su, Je - su Christe, tu, tu so - lus, tu so - lus san - ctus, tu so - lus Do - minus, tu tu so - lus al - tis - si - mus, tu, tu so - lus, tu so - lus san - ctus, tu so - lus Do - mi - nus, tu tu so - lus al - tis - si - mus, tu, tu so - lus, tu so - lus san - ctus, tu so - lus Do - mi - nus, tu tu so - lus al - tis - si - mus, tu, tu so - lus, tu so - lus san - ctus, tu so - lus Do - mi - nus, tu". The score includes dynamic markings like *Tutti* and *Solo*, and various musical notations such as slurs and fingerings.

Musical score for instruments, including strings and woodwinds, with various notes and rests.

so - lus al - tis - si - mus, Je - su, Je - su Chri - ste, cum san - cto Spi - ri - tu in glo - ri - a De - i

so - lus al - tis - si - mus, Je - su, Je - su Chri - ste, cum san - cto Spi - ri - tu in glo - ri - a De - i

so - lus al - tis - si - mus, Je - su, Je - su Chri - ste, cum san - cto Spi - ri - tu in glo - ri - a De - i

so - lus al - tis - si - mus, Je - su, Je - su Chri - ste, cum san - cto Spi - ri - tu in glo - ri - a De - i

HAYDN MISSA. III.

Pa-tris, a - men, a - men.

Pa-tris, a - men, a - men. In glo-ri-a De-i Pa-

Pa-tris, a - men, a - men. In glo-ri-a De-i Pa - tris a -

Pa-tris, a - men. In glo-ri-a De-i Pa- tris a - men a - men, a - men a-

Seconda.

In glo-ri-a De-i Pa-tris a-men, in glo-ri-a De-i Pa-tris a-men,
 tris a-men, a-men, a-men, a-men, a-men, a-men,
 men, a-men a-men, a-men, in glo-ri-a De-i Pa-tris a-men, a-
 men.
Violonc. *Bassi.* *Violonc.* *Bassi.* In glo-ri-a De-i Pa-tris a-men. In glo-ri-a

6 5 - 6 5 - 6 5 3 4 7 6 5 6 - 3 6 7 6 6 6 - 6 10 - 6 - 5 - 6 - 3 4 5 6 -

The musical score consists of two parts: Violoncello (Cello) and Soprano. The Soprano part includes Latin lyrics. The lyrics are: men, a - men. In glo - ri - a De - i Pa - tris, a - men, a - men, a - men, a - men, a - men, a - men. De - i Pa - tris a - men, a - men, a - men.

The Violoncello part features a complex rhythmic pattern with many sixteenth and thirty-second notes, including triplets. The Soprano part has a more melodic line with some rests. The score is written on ten staves, with the Violoncello part occupying the bottom two staves and the Soprano part occupying the top two staves.

Violonc.

Soprano.

men, in glo-ri-a De-i Pa-tris, a - - -

men, in glo-ri-a De-i Pa-tris, a - - - men, a - men, a - - -

in glo-ri-a De-i Pa-tris, a - - - men, in glo-ri-a De-i Pa-tris, a - - - men,

in glo-ri-a De-i Pa-tris, a - - - men, a - - - men, in

6 - - - 6 - - - 6 - - - 6 - - - 6 - - - 6 - - - 6 - - - 6 - - - 6 - - - 6 - - -

556 10 7 3 6 3 3 3 3 3

Bassi.
HAYDN *MISSA* III.

Violonc. 12

Bassi.

men, in glo-ri-a De-i Pa-tris, a-men, a

men, in glo-ri-a De-i Pa-tris, a-men, a-men, a

a - men, in glo-ri-a De-i Pa-tris, a - men, a

glo-ri-a De-i Pa-tris, a-men, a-men, a-men, a-men, a-men, a-men, a-men, a

5 6 6 - 6 - 5 6 6 3

7 5 4 - 4 3 4 3 4 - 4 3 - 4

men, a - men.

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

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

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

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

Basso. *p* Violoncello.

The musical score consists of several staves. The top staves are instrumental, with dynamics ranging from *f* (forte) to *p* (piano). The lower staves are vocal parts, marked with *Tutti* and *Solo*. The lyrics are "men, a - men, a - men". The bottom staff is for the Bassoon and Violoncello, with dynamics *f* and *p*.

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

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

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

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

6 - 5 - 6 - 5 - 6 - 5 - 6 - 5

5 - 3 6 5 - 3

HAYDN MISSA III.

C R E D O.

Allegro con spirito.

Violino I.

Violino II.

Viola.

Flauto.

Oboi.

Fagotti.

Clarini in D.

Principale in D.

Timpani in D.

Soprano.

Alto.

Tenore.

Basso.

Organo e Bassi.

The musical score is arranged in a system of staves. The top staves (Violino I, Violino II, Viola, Flauto, Oboi, Fagotti) contain melodic and harmonic lines with dynamic markings such as *f*. The woodwind and string staves (Clarini in D, Principale in D, Timpani in D) provide accompaniment. The vocal staves (Soprano, Alto, Tenore, Basso) are mostly silent until the final measure, where they enter with the lyrics "Cre - do in u - num". The organ and bass staves (Organo e Bassi) play a rhythmic accompaniment, with the word "unis." written below the staff.

Tutti.

Cre - do in u - num

Tutti.

Cre - do in

Tutti.

f Cre - do in u - num

Tutti.

f Cre - do in

f
unis.

De - um Pa - - trem, om - ni - po - ten - tem fa - cto - rem coe - li et ter - rae, vi - si -
u - num De - um Pa - - trem, om - ni - po - ten - tem fa - cto - rem coe - li et ter - rae,
De - um Pa - - trem, om - ni - po - ten - tem fa - cto - rem coe - li et ter - rae, vi - si -
u - num De - um Pa - - trem, om - ni - po - ten - tem fa - cto - rem coe - li et ter - rae,

8 6 6 6 3 6 3 5 6 5 10 10 10 * 43 - - 3 4 6 3 6 3 3 - 6 - 7 7 14 6

bi - li-um om-ni - um, et in vi - si - bi-li - um om - ni - um,
 vi - si - bi - li-um om-ni-um, et in vi - si - bi-li-um om - ni - um,
 bi - li-um om-ni - um, et in vi - si - bi-li - um om - ni - um,
 vi - si - bi - li-um om-ni-um, et in vi - si - bi-li-um om - ni - um,
 3 3 7 3 1 3 6 5 3 3 6 - 3 - 6 - - 6 6 - - - 3 3 6 - 3 3 6 - 3 -

et ex pa-tre na - tum an - te om - ni - a se - cu - la: De - um de

et ex pa-tre na - tum an - te om - ni - a se - cu - la: De - um de

et ex pa-tre na - tum an - te om - ni - a se - cu - la: De - um de

et ex pa-tre na - tum an - te om - ni - a se - cu - la: De - um de

6 5 5 7 6 10 10 5 6 6 3 7 6 5

De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o ve - ro;

De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o ve - ro;

De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o ve - ro;

De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o ve - ro;

5 - 45

ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem Pa - tri, per quem om - ni - a fa - cta sunt.

ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem Pa - tri, per quem om - ni - a

ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem Pa - tri, per quem om - ni - a fa - cta sunt.

ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem Pa - tri, per quem om - ni - a

3 4 6 8 - 47 3 3 - 6 6 3 - 3-4 5 6 6 6 3 4

Qui pro - pter nos ho - mi - nes et pro - pter no - stram sa - lu - tem de - scen - dit de coe - lis, de - scen - dit de
 fa - cta sunt. Qui pro - pter nos ho - mi - nes et pro - pter no - stram sa - lu - tem de - scen - dit de coe - lis, de -
 Qui pro - pter nos ho - mi - nes et pro - pter no - stram sa - lu - tem de - scen - dit de coe - lis, de - scen - dit de
 fa - cta sunt. Qui pro - pter nos ho - mi - nes et pro - pter no - stram sa - lu - tem de - scen - dit de coe - lis, de -

5 6 - - 9 - 8 - - 5 - - 3 - - 7 4 5 4 3 = 5 4 3 = 5 4 3 = 5

coe - lis, de coe - lis, de coe - lis, de coe - lis, de - scen - dit de coe
 scen - dit de coe - lis, de coe - lis, de coe - lis, de coe - lis, de - scen - dit de coe
 coe - lis, de coe - lis, de coe - lis, de coe - lis, de - scen - dit de coe
 scen - dit de coe - lis, de coe - lis, de coe - lis, de coe - lis, de - scen - dit de coe
 coe - lis, de coe - lis, de coe - lis, de coe - lis, de - scen - dit de coe

Largo.

Musical score for page 58, featuring vocal parts and instrumental accompaniment. The vocal parts include Soprano, Alto, Tenore, and Basso, with lyrics: "lis, de-scen-dit de coe-lis, de coe-lis, de coe-lis." The instrumental parts include Violino I, Violino II, Viola, Oboe I, Oboe II, Fagotti, Clarini in D, Principale in D, Timpani in D, and Organo e Bassi. The score is written in 3/4 time and includes dynamic markings such as *f* and *fi*.

Violino I.

Violino II.

Viola.

Oboe I.

Oboe II.

Fagotti.

Clarini in D.

Principale in D.

Timpani in D.

Soprano.

Alto.

Tenore.

Basso.

Organo e Bassi.

Musical score for instrumental parts on page 58, including Violino I, Violino II, Viola, Oboe I, Oboe II, Fagotti, Clarini in D, Principale in D, Timpani in D, Soprano, Alto, Tenore, Basso, and Organo e Bassi. The score is written in 3/4 time and includes dynamic markings such as *f* and *fi*.

unis.

f Violonc. *fi*

cresc. *f* *fi* *p* *fi* *p* *fi* *p*

cresc. *f* *p* *fi* *p* *fi* *p*

cresc. *f* *p* *fi* *p* *fi* *p*

f *p*

f *p*

f *p*

f *p*

Solo.

Et in car-nat-us est de Spi-ri-tu san-cto,

Bassi. *f* *p* *Violonc.* *Bassi.* *f* *p*

cresc. *f* *p* *f*

cresc. *f* *p* *f*

cresc. *f* *p* *f*

f *f* *f*

Tutti.

ex - Ma-ri-a vir-gi-ne, et ho-mo fa-ctus est, — et ho-mo fa-ctus est, in-car-na-tus est de Spi-ri-tu

Tutti.

Et in-car-na-tus est de Spi-ri-tu

Tutti.

Et in-car-na-tus est de Spi-ri-tu

Tutti.

Et in-car-na-tus est de Spi-ri-tu

f

The first system of the musical score consists of seven staves. The top two staves are filled with intricate, rapid rhythmic patterns, likely for a keyboard or string ensemble. The lower staves contain more sparse, rhythmic accompaniment. Dynamic markings 'fp cresc.' and 'f' are visible in the first and second staves.

san - cto ex Ma - ri - a, Ma - ri - a vir - gi - ne, et ho - mo fa - ctus est, - et ho - mo fa - ctus est. Cru - ci - fi - xus, cru - ci - fi - xus e - ti - am pro
 san - cto ex Ma - ri - a, Ma - ri - a vir - gi - ne, et ho - mo fa - ctus est, - et ho - mo fa - ctus est. Cru - ci - fi - xus, cru - ci - fi - xus e - ti - am pro
 san - cto ex Ma - ri - a, Ma - ri - a vir - gi - ne, et ho - mo fa - ctus est, - et ho - mo fa - ctus est. Cru - ci - fi - xus, cru - ci - fi - xus e - ti - am pro
 san - cto ex Ma - ri - a, Ma - ri - a vir - gi - ne, et ho - mo fa - ctus est, - et ho - mo fa - ctus est. Cru - ci - fi - xus, cru - ci - fi - xus e - ti - am pro

HAYDN MISSA III.

fp cresc. 16 *f*

p *f*
p *f*
fp *f*
fp *f*
f
Tutti.
no - bis, sub Pon - ti - o Pi - la - to, sub Pon - ti - o Pi - la - to. Cru-ci-
Solo. *Tutti.*
no - bis, sub Pon - ti - o Pi - la - to, sub Pon - ti - o Pi - la - to, pro no - bis, pro no - bis, pro no - bis. Cru-ci-
Solo. *Tutti.*
no - bis, sub Pon - ti - o Pi - la - to, sub Pon - ti - o Pi - la - to. Cru - ci - fi - xus, passus, pas - sus et se - pul - tus est, se -
Solo. *Tutti.*
no - bis, sub Pon - ti - o Pi - la - to, sub Pon - ti - o Pi - la - to, sub Pon - ti - o Pi - la - to, sub Pi - la - to cru-ci-

The first part of the musical score consists of several staves of music. The notation is dense, with many notes and rests. Dynamics such as *p* (piano) and *pp* (pianissimo) are indicated throughout. The music appears to be for a string ensemble or a similar instrumental group.

This section contains the vocal and instrumental parts. The lyrics are written below the vocal staves, and the instrumental parts are on the bottom staves. Dynamics like *Solo.* and *Tutti.* are used to indicate different performance sections. The lyrics are in Latin, describing the passion and death of Christ.

Solo. fi - xus, pas - sus, pas - sus et se - pul - tus est,
Tutti. et se - pul - tus est. Cru - ci - fi - xus

Solo. fi - xus, pas - sus, pas - sus et se - pul - tus est,
Tutti. et se - pul - tus est. Cru - ci - fi - xus

Solo. pul - tus, se - pul - tus, et se - pul - tus est,
Tutti. et se - pul - tus est. Cru - ci - fi - xus

fi - xus, pas - sus, pas - sus
Basso. et se - pul - tus est. *Violonc.* Sab Pon - ti - o Pi - la - to, sub
Violonc. *Contra Basso.*

pro no - bis passus, pas - sus et se - pul - tus est.
 pro no - bis passus, pas - sus et se - pul - tus est.
 pro - no - bis passus, pas - sus et se - pul - tus est.
 Pon - ti - o Pi - la - to pas - sus et se - pul - tus est.

ET RESUREXIT.

Vivace.

Violino I.

Violino II.

Viola.

Flauto.

Oboi.

Fagotti.

Clarini in D.

Principale in D.

Timpani in D.

Soprano.

Alto.

Tenore.

Basso.

Organo e Bassi.

Tutti.
 Et re - su - re - xit
Tutti.
 Et re - su - re - xit
Tutti.
 Et re - su - re - xit
Tutti.
 Et re - su - re - xit ter - ti - a

The top section of the page contains three staves of musical notation. The first two staves are filled with dense, polyphonic writing, likely representing voices or instruments. The third staff is also filled with notation. Below these are five empty staves, suggesting a multi-measure rest or a section where the music is not written on this page.

The bottom section of the page contains four staves of musical notation with Latin lyrics underneath. The lyrics are: "ter - ti-a di - e, se - cun - dum Scrip - tu - ras; et, et a - scen - dit in coe - lum, se - det ad dex - teram Pa - tris, et, et i - terum ven - tu - rus est cum". Below the staves is a line of figured bass notation, which includes numbers and symbols such as "6 - 7 6 1 = 6 7 - 6 4b 3s - 6 - 5 - 4 6 - 5 6/9 - 6 - 5 - 6 5 6 2 6 6".

glo-ri-a, ju - di - ca - re vi - vos, vi - vos et, et, et mor - tu - os, et vi - vos, et
 glo-ri-a, ju - di - ca - re vi - vos, vi - vos et, et, et mor - tu - os, et vi - vos, et
 glo-ri-a, ju - di - ca - re vi - vos, vi - vos et, et, et mor - tu - os, et vi - vos, et
 glo-ri-a, ju - di - ca - re vi - vos, vi - vos et, et, et mor - tu - os, et vi - vos, et

Handwritten musical score on aged paper, featuring ten staves. The top staves contain instrumental notation with dynamic markings like *f* and *p*. The bottom four staves contain vocal lines with Latin lyrics: "mor - tu - os, cu - jus re - gni non e - rit, non e - rit fi - nis, non e - rit, fi - nis, non e - rit, non e - rit, non e - rit, non, non;". The lyrics are repeated across the four vocal staves. The page is numbered "67" in the top right corner.

non, non, non e - rit fi - nis. Et, et in Spi - ri-tum san - ctum, Do - mi-num, et vi - vi-fi-
 non, non, non e - rit fi - nis. Et, et in Spi - ri-tum san - ctum, Do - mi-num, et vi - vi-fi-
 non, non, non e - rit fi - nis. Et, et in Spi - ri-tum san - ctum, Do - mi-num, et vi - vi-fi-
 non, non, non e - rit fi - nis. Et, et in Spi - ri-tum san - ctum, Do - mi-num, et vi - vi-fi-

can-tem; qui cum Pa-tre et Fi-li-o si-mul a-do-ra-tur et con-glo-ri-fi-ca-tur; qui lo-cu-tus est per Pro-phe-

can-tem; qui cum Pa-tre et Fi-li-o si-mul a-do-ra-tur et con-glo-ri-fi-ca-tur; qui lo-cu-tus est per Pro-phe-

can-tem; qui cum Pa-tre et Fi-li-o si-mul a-do-ra-tur et con-glo-ri-fi-ca-tur; qui lo-cu-tus est per Pro-phe-

can-tem; qui-cum Pa-tre et Fi-li-o si-mul a-do-ra-tur et con-glo-ri-fi-ca-tur; qui lo-cu-tus est per Pro-phe-

This page of a handwritten musical score, numbered 70, contains a complex arrangement of music. The top section consists of five staves with dense, intricate notation, including many sixteenth and thirty-second notes, and various rests. Below this, there are several staves that are mostly empty, with only a few notes or rests scattered across them. The bottom section of the page features four staves, each beginning with the instruction "tas." (likely for a lute or similar instrument). The first three of these staves end with the word "Et,". The fourth staff contains a series of figured bass notations: $\text{h}6$, $\text{h}4$, $\text{h}6$, $\text{h}6$, $\text{h}5$, 36 , $7\text{h}6$, $\text{h}7\text{h}6$, $\text{h}76$, 10 , $\text{h}10$, 6 , 10 , 6 . This staff concludes with the word "Et," followed by a final musical phrase.

Et u - nam san - ctam Ca - tholi - cam et A - po - sto - li - cam ec - cle - si - am. Con - fi - teor u - num ba -

Et u - nam san - ctam Ca - tholi - cam et A - po - sto - li - cam ec - cle - si - am. Con - fi - teor u - num ba -

Et u - nam san - ctam Ca - tholi - cam et A - po - sto - li - cam ec - cle - si - am. Con - fi - teor u - num ba -

Et u - nam san - ctam Ca - tholi - cam et A - po - sto - li - cam ec - cle - si - am. Con - fi - teor u - num ba -

ptis - ma, in re - mis - si - o - nem pec - ca - to - rum: et ex - pe - cto resur - recti - o - nem
 ptis - ma, in re - mis - si - o - nem pec - ca - to - rum: et ex - pe - cto resur - recti - o - nem
 ptis - ma, in re - mis - si - o - nem pec - ca - to - rum: et ex - pe - cto resur - recti - o - nem
 ptis - ma, in re - mis - si - o - nem pec - ca - to - rum: et ex - pe - cto resur - recti - o - nem

mor - tu - o - rum, et, et vi - tam ven - tu - ri se - cu - li
 mor - tu - o - rum, et,
 mor - tu - o - rum, et,
 mor - tu - o - rum, et,
 mor - tu - o - rum, et,
 Tasto.

Solo
Violonc.
P

HAYDN MESSA. III.

P fingiert den Fagott 22 über, rest fingiert Cello fad.

This page of a handwritten musical score, numbered 74, contains ten staves. The top three staves feature complex rhythmic patterns with many sixteenth and thirty-second notes. The middle five staves are mostly empty, with some rests and a few notes in the lower staves. The bottom two staves contain more rhythmic notation. The score includes several dynamic markings: *f* (forte) appears in the first three staves and at the end of the bottom staff. *Tutti* is written in the middle of the eighth staff, with *men.* (meno) above it. *Et* is written below the eighth staff, and *et* below the ninth staff. *Tutti* is also written below the ninth staff. *Bassi* is written above the bottom staff. The word *vi* is written above the bottom staff, and *tam,* is written above the bottom staff. The notation is in a historical style, with some notes having stems that are not clearly defined.

vi - tam veri - tu - ri se - cū - li, a - - - - - men, a - - - - - men;

vi - tam ven - tu - ri se - cū - li, a - - - - - men, a - - - - - men;

et vi - tam ven - tu - ri se - cū - li, a - - - - - men, a - - - - - men;

vi - tam ven - tu - ri se - cū - li, a - - - - - men, a - - - - - men;

This page of a musical score, numbered 76, contains a complex arrangement of vocal and instrumental parts. At the top, there are several staves of instrumental music, likely for strings or woodwinds, featuring intricate rhythmic patterns and melodic lines. Below these are the vocal parts, which consist of multiple voices. The lyrics for the vocal parts are "a - men, a - men", repeated across several lines. The vocal lines are written in a clear, legible hand, with notes and rests clearly marked. At the bottom of the page, there is a section for the Violonc. (Violoncello), which begins with the instruction "Violonc." and contains several measures of music. The paper is aged and shows some signs of wear, including slight discoloration and small stains.

men, a - men, a - men, a - men, a

men, a - men, a - men, a - men, a

men, a - men, a - men, a - men, a

men, a - men, a - men, a - men, a

Violonc.

20

f

f

f

f

men, a - men, a - men.

men, a - men, a - men.

men, a - men.

men, a - men.

men, a - men.

men, a - men.

unis.

SANCTUS.

Adagio.

Violino I.

Violino II.

Viola.

Flauto.

Oboi.

Fagotti.

Clarini in D.

Principale in D.

Timpani in D.

Soprano.

Alto.

Tenore.

Basso.

Organo e Bassi.

The musical score is arranged in a system of staves. The instrumental parts (Violino I, Violino II, Viola, Flauto, Oboi, Fagotti, Clarini in D, Principale in D, Timpani in D, and Organo e Bassi) are written in treble and bass clefs with a 3/4 time signature. The vocal parts (Soprano, Alto, Tenore, Basso) are written in a single clef with a 3/4 time signature. The lyrics for the vocal parts are: "San - ctus, san - ctus, san - ctus Do - mi - nus De - us Sa - ba - oth, De - us Sa - ba - oth, De - us Sa - ba - oth, De - us Sa - ba - oth." The score includes various musical notations such as notes, rests, dynamics (f, p, fp), and articulation marks.

Allégro.

San-ctus Do-mi-nus De-us Sa - ba-oth. Ple-ni sunt coe - li et ter - ra

San-ctus Do-mi-nus De-us Sa - ba-oth. Ple-ni sunt coe - li et ter - ra

San-ctus Do-mi-nus De-us Sa - ba-oth. Ple-ni sunt coe - li et ter - ra

San-ctus Do-mi-nus De-us Sa - ba-oth. Ple-ni sunt coe - li et ter - ra

ra glo - ri-a tu - a, ple - ni sunt coe - li et ter -
ra glo - ri-a tu - a, ple - ni sunt coe - li et ter - ra, et ter-ra, et ter -
glo - ri-a tu - a, ple - ni sunt coe - li, sunt coe-li et ter -
glo - ri-a tu - a, ple - ni sunt coe - li et ter - ra, et ter-ra, et ter -

ra glo - ri - a tu - a. O - san - na in ex - cel sis, O - san - na in ex - cel sis, O - san - na in ex - cel sis, O - san - na in ex - cel sis.

unis.

3 3 3 3 3 3 6 5 4 6

Musical score for a choir and instruments. The score consists of 12 staves. The top four staves are for instruments (likely strings and woodwinds), and the bottom eight staves are for voices. The lyrics are in Latin and are repeated across the vocal staves. The music includes various dynamics such as *f* (forte), *p* (piano), and *ff* (fortissimo), as well as articulation marks like accents and slurs. The bottom staff includes figured bass notation with numbers 7, 3, 6, 6, 6, 6, 6, 6.

- sis, in ex - cel - sis, in ex - cel - sis, O - san - na in ex - cel -
 san - na in ex - cel - sis, in ex - cel - sis,
 cel - sis, in ex - cel - sis, in ex - cel - sis,
 O - san - na in ex - cel - sis, in ex - cel - sis,

BENEDICTUS.

Allegro moderato.

Violino I.

Violino II.]

Viola.

Flauto.

Oboi.

Fagotti.

Clarini in D.

Principale in D.

Timpani in D.

Soprano.

Alto.

Tenore.

Basso.

Organo e Bassi.

The musical score is arranged in a standard orchestral format. The top staves are for the string section (Violino I, Violino II, Viola) and woodwinds (Flauto, Oboi, Fagotti). Below these are the woodwinds in D (Clarini, Principale) and Timpani. The vocal parts (Soprano, Alto, Tenore, Basso) are grouped together. At the bottom is the Organ and Basses. The score features various musical notations including notes, rests, and dynamic markings. The organ part includes figured bass notation.

f *f* *f*

Clarino primo Solo.

Violonc. *f*

Bassi. Senza Organo.

The musical score on page 86 consists of 14 staves. The top three staves feature complex rhythmic patterns with frequent sixteenth and thirty-second notes, marked with a forte (*f*) dynamic. The fourth staff contains a series of chords, also marked *f*. The fifth and sixth staves show a melodic line with some rests. The seventh staff is marked *Clarino primo Solo.* and contains a melodic line with some rests. The eighth through thirteenth staves are mostly empty, indicating rests for those instruments. The fourteenth staff is marked *Violonc.* and *Bassi. Senza Organo.* and contains a melodic line with some rests. The page number 86 is in the top left corner.

This page of musical notation, numbered 87, displays a complex arrangement of staves. The top staff features a melodic line with frequent sixteenth-note patterns and dynamic markings of *f*, *f*, *p*, *f*, *f*, *f*, *f*, *f*, *f*, *f*, *p*, and *cresc. f*. The second and third staves continue this melodic material with similar dynamics. The fourth and fifth staves are primarily rests, with some chordal textures appearing later in the piece. The sixth and seventh staves show more rhythmic activity with eighth and sixteenth notes. The eighth and ninth staves are mostly rests. The tenth and eleventh staves contain sparse melodic fragments. The twelfth and thirteenth staves are rests. The final staff at the bottom shows a melodic line with dynamics *f*, *p*, and *p*.

Musical score for strings and woodwinds, measures 1-36. The score consists of 12 staves. The first four staves contain complex rhythmic patterns with dynamic markings of *p* and *f*. The fifth and sixth staves are mostly rests, with some woodwind entries. The seventh and eighth staves show more active string parts. The ninth and tenth staves are mostly rests. The eleventh and twelfth staves show woodwind entries.

Solo. Be - ne - di - ctus qui venit, *Tutti.* be - ne - di - ctus qui ve - nit in no - mi - ne, in no - mi - ne *Solo.* Do - mi - ni, in no - mi - ne, in *Tutti.*

Tutti. Be - ne - di - ctus qui ve - nit in no - mi - ne, in

Tutti. Be - ne - di - ctus qui ve - nit in no - mi - ne, in

Tutti. Be - ne - di - ctus qui ve - nit in no - mi - ne, in

Musical score for Violons and Bassi, measures 36-63. The score consists of two staves. The first staff is for Violons and the second for Bassi. Both staves show rhythmic patterns with dynamic markings of *f*. Measure numbers 36, 42, 48, 54, 60, and 63 are indicated at the bottom of the staves.

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

no - mi - ne Do - mi - ni.

no - mi - ne Do - mi - ni.

no - mi - ne Do - mi - ni.

HAYDN Missa III.

no-mi-ne Do-mi-ni, bene-di-ctus qui ve-nit in no-mi-ne Do-mi-ni, in no-

Senza Organo.

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

Tutti.

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

Tutti.

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

Tutti.

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

Tutti.

mi-ne Do - mi - ni.

mi-ne Do - mi - ni.

mi - ni.

mi-ne Do - mi - ni.

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

Solo. Be - ne -

Solo. Be - ne - di - ctus qui ve - nit in

7 = 8 6 - 5 9 - 8 6 - 3

Solo. *Tutti.* *Solo.* *Tutti.*

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

tas, be - ne - di - ctus qui ve - nit, be - ne - di - ctus qui ve - nit in no - mi - ne, in no - mi - ne

di - ctus qui ve - nit, qui ve - nit, qui ve - nit, be - ne - di - ctus qui ve - nit in no - mi - ne, in no - mi - ne

no - mi - ne Do - mi - ni, qui ve - nit, be - ne - di - ctus qui ve - nit in no - mi - ne, in no - mi - ne

Violonc. *Bassi.*

p

p

p

Clarino primo Solo.

Solo.

Solo.

Solo.

Violonc.

P Bassi. Senza Organo.

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

Do mi - ni. Be - ne - di - ctus qui ve - nit in no - mine Do - mini, bene - dictus qui

Do mi - ni. Be - ne - di - ctus qui ve - nit in no - mine Do - mi - ni, bene - dictus qui

The musical score consists of several staves. The top staff is the vocal line, with lyrics written below it. The lower staves represent the instrumental accompaniment. The score includes dynamic markings such as *f* (forte) and *p* (piano), and performance instructions like *Tutti*. The lyrics are in Latin, describing the birth of Christ.

f *p* *f* *f* *f* *f* *f* *f* *f* *f*

f *p* *f*

f *p* *f*

f

Tutti.

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

Tutti.

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

Tutti.

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

Tutti.

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

f *p* *f*

The image shows a page of a musical score, page 96. It features a complex arrangement of staves. The top section consists of several staves with intricate musical notation, including triplets and dynamic markings like *ff* and *f*. Below this, there are four vocal staves with lyrics in Latin: "Be-ne - di - ctus qui ve - nit in no - mi - ne, in no - mi - ne Do - mi -". The bottom section includes a bass line with similar musical notation and dynamic markings. The paper is aged and shows some staining.

Be-ne - di - ctus

qui ve - nit

in no - mi - ne,

in no

mi - ne Do - mi -

Be-ne - di - ctus

qui ve - nit

in no - mi - ne,

in no

mi - ne Do - mi -

Be-ne - di - ctus

qui ve - nit

in no - mi - ne,

in no

mi - ne Do - mi -

Be-ne - di - ctus

qui ve - nit

in no - mi - ne,

in no

mi - ne Do - mi -

Allegro.

Musical notation for the instrumental and vocal parts of the Overture. The notation includes staves for Violino I, Violino II, Viola, Flauto, Oboi, Fagotti, Clarini in D, Principale in D, Timpani in D, Soprano, Alto, Tenore, Basso, and Organo e Bassi. The vocal parts (Soprano, Alto, Tenore, Basso) have the syllable 'ni.' written below their respective staves.

Violino I.

Violino II.

Viola.

Flauto.

Oboi.

Fagotti.

Clarini in D.

Principale in D.

Timpani in D.

Soprano.

Alto.

Tenore.

Basso.

Organo e Bassi.

Musical notation for the vocal parts and Organ/Bass. The notation includes staves for Soprano, Alto, Tenore, Basso, and Organo e Bassi. The vocal parts have the lyrics 'O-san-na in ex-cel sis,' written below their respective staves. The Organ/Bass part has a figured bass line below the staff.

1 1 3 3 3 6 87 65 #4 6

Handwritten musical score for 'O-sanna in excelsis'. The page contains ten staves of music. The first four staves are instrumental, featuring a complex texture with many sixteenth and thirty-second notes. The fifth and sixth staves are vocal parts with lyrics: 'O-san-na in ex-cel-sis, in ex-cel-sis, in ex-cel-sis, in ex-cel-sis, in ex-cel-sis, in ex-cel-sis, in ex-cel-sis, in ex-cel-sis'. The seventh and eighth staves are also vocal parts with lyrics: 'O - san - na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis'. The ninth and tenth staves are instrumental, continuing the complex texture. The score includes dynamic markings such as *f* (forte) and *p* (piano). There are also some performance instructions like 'rit.' and 'cresc.'.

A G N U S.

Adagio.

Musical notation for the left side of the score, including staves for Violino I, Violino II, Viola, Flauto, Oboi, Fagotti, Clarini in D, Principale in D, Timpani in D, Soprano, Alto, Tenore, Basso, and Organo e Bassi. The notation includes various musical symbols such as clefs, time signatures, and notes.

Violino I.

Violino II.

Viola.

Flauto.

Oboi.

Fagotti.

Clarini in D.

Principale in D.

Timpani in D.

Soprano.

Alto.

Tenore,

Basso.

Organo e Bassi.

Musical notation for the right side of the score, including staves for Violino I, Violino II, Viola, Flauto, Oboi, Fagotti, Clarini in D, Principale in D, Timpani in D, Soprano, Alto, Tenore, Basso, and Organo e Bassi. The notation includes various musical symbols such as clefs, time signatures, and notes.

Solo.
A - gnus De-i, qui tol - lis pecca - ta mun - di,

The musical score on page 102 consists of several staves. The top four staves contain instrumental music, likely for strings or woodwinds, with dynamic markings of *f* and *fp*. The fifth and sixth staves are mostly empty, indicating rests for those parts. The seventh staff is a vocal line with the lyrics: *Solo.* A - gnus De-i, qui tollis pec-ca-ta, pec-ca - ta mi - se re - ro, mi - se - re - re no - bis. The eighth and ninth staves continue the instrumental accompaniment, with dynamic markings of *f* and *fp*.

f *p*
f *p*
f *p*
f
f

mundi, mi - se - re - re, mi - se - re - re, mi - se - ro re no - bis, a - gnus
A - gnus De - i,
Solo.
A - gnus
f *p* Senza Organo.

De - i, qui tol - lis pec - ca - ta, pec - cata mun - di, do - - na no - bis pa - - cem.

A - gnus De - i, qui tol - lis pec - cata mun - di, do - - na no - bis pa - - cem.

Solo.
A - gnus De - i, qui tol - lis pec - cata mun - di, do - - na no - bis pa - - cem.

De - i, qui tol - lis pec - ca - ta, pec - cata mundi, do - - na no - bis pa - - cem.

Senza Organo.

D O N A.

Allegro vivace.

Violino I.

Violino II.

Viola.

Flauto.

Oboi.

Fagotti.

Clarini in D.

Principale in D.

Timpani in D.

Soprano.

Alto.

Tenore.

Basso.

Organo e Bassi.

The musical score is for the 'DONA' section of Haydn's Mass in D major, III. It features a full orchestra and vocal soloists. The tempo is 'Allegro vivace'. The score includes parts for Violino I, Violino II, Viola, Flauto, Oboi, Fagotti, Clarini in D, Principale in D, Timpani in D, Soprano, Alto, Tenore, Basso, and Organo e Bassi. The vocal parts (Alto, Tenore, Basso) have the lyrics: 'Do - na no - bis pa - cem, pa - cem, pa - cem'. The Alto part includes the instruction 'Tutti' above the first measure. The Tenore part includes 'Tutti' above the second measure. The Basso part includes 'Tutti' above the third measure. The organ and basses part includes 'Do - na' above the final measure. The score is marked with dynamics such as *f* and *Secondo*.

Primo.

do - na no - bis pa - cem, do - na pa - cem, pa - - - cem, do -

do - na no - bis, do - na no - bis pa - cem, pa - - - cem, pa -

cem, do - na no - bis pa - - - cem, dona no - bis pa -

no - bis pa - cem, pa - - - cem, do - na no - bis pa - - - cem, dona no - bis pa

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The piano part features a complex texture with many sixteenth notes and rests. Dynamic markings include *p* (piano) and *pizzicato*. The vocal line has lyrics: "na no - bis pa - cem, pa - cem." followed by a fermata and the word "gnus".
 The second system continues the piano accompaniment with a *pizzicato* marking and dynamic markings *p* and *fz*.
 The third system shows the vocal line with lyrics: "cem, do - na no - bis pa - cem, pa - cem, pa - cem." followed by a fermata and the word "gnus".
 The fourth system continues the piano accompaniment with a *p* marking.
 The fifth system shows the vocal line with lyrics: "cem, do - na no - bis pa - cem, pa - cem, pa - cem." followed by a fermata and the word "gnus".
 The sixth system continues the piano accompaniment with a *p* marking and the instruction "Senza Organo".
 The bottom system shows the vocal line with lyrics: "cem, do - na no - bis pa - cem, pa - cem, pa - cem." followed by a fermata and the word "gnus".

De - i, do - na no - bis, do - na no - bis, do - na pa - cem, pa -
 gnus De - i, do - na no - bis pa - cem do - na pa - cem, pa -
 gnus De - i, do - na, do - na no - bis pa -
 gnus De - i, do - na no - bis pa - cem, pa -

coll'arco.

f coll'arco.

cem, pa - cem,

cem, pa - cem,

cem, pa - cem, do - na - no - bis

cem, do - na - no - bis pa - cem, do -

cem, do - na - no - bis pa -

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HAYDN MESSA. III.

do - na no - bis pacem, pa - cem, pa - cem, pa - cem, do - na no - bis
 pa - cem, pa - cem, do - na no - bis pa - cem, do - na no - bis pa - cem,
 na no - bis pa - cem, do - na no - bis pa - cem, do - na no - bis pa - cem,
 cem, pa - cem, do - na no - bis pa - cem, do - na no - bis pa - cem

Primo

9 - 6 4 5 3 6 2 6 7 8 6 6

The image shows a page of handwritten musical notation, likely a score for a choir or orchestra. It consists of approximately 14 staves. The notation is dense, with many notes, rests, and dynamic markings. The lyrics are written below the staves, starting with "pa - cem, do - na no - bis pa - cem, do - na". The music includes various rhythmic values and articulation marks. At the bottom of the page, there are some numerical figures: "6", "76", "76", "56", "3", "6", "9 - 2", "3 - 10 - 10 - 6 -". The word "FINIS." is written at the end of the piece.

do - na no - bis pa - cem, pa - cem,
 pa - cem, pa - cem, pa - cem,
 pa - cem, pa - cem,
 do - na no - bis pa - cem, pa - cem,

pizzicato.
f
p
pizzicato.
f
pizzicato.
p

A - gnus De - i, do - na no - bis, do - na, do - na no - bis pa - cem, pa - cem, pa - cem, do - na no - bis pa - cem, pa - cem, pa - cem

A page of a musical score, numbered 114, featuring a vocal ensemble and organ accompaniment. The score consists of multiple staves. The vocal parts (soprano, alto, tenor, and bass) enter with the lyrics "cem, pa - cem, pa - cem, do - na no - bis pa - cem, p do-na no-bis pa -". The organ part is marked with a forte *f* dynamic and includes a section labeled "Organo." at the bottom. The music is written in a historical style with various note values and rests. The lyrics are printed below the vocal staves, and there are some numerical markings (6, 3, 4, 6) at the bottom of the organ staff.

f *coll' arco.*
f *coll' arco.*

f
 Organo.

cem, pa - cem, pa - cem, do - na no - bis pa - cem, *p* do-na no-bis pa
 cem, pa - cem, pa - cem, do - na no - bis pa - cem, *p* do-na no-bis pa -
 cem, pa - cem, pa - cem, do - na no - bis pa - cem, *p* do-na no-bis pa -
 cem, pa - cem, do - na no-bis pa - cem, *p* do-na no-bis pa -

com, pa - cem, *f* pa - cem, do - na nobis, do - na nobis pa - cem,
 cem, pa - cem, *pp* pa - cem, do - na nobis, do - na nobis pa - cem,
 cem, pa - cem, *pp* pa - cem, do - na nobis, do - na nobis pa - cem,
 cem, pa - cem, *pp* pa - cem, do - na nobis, do - na nobis pa - cem,

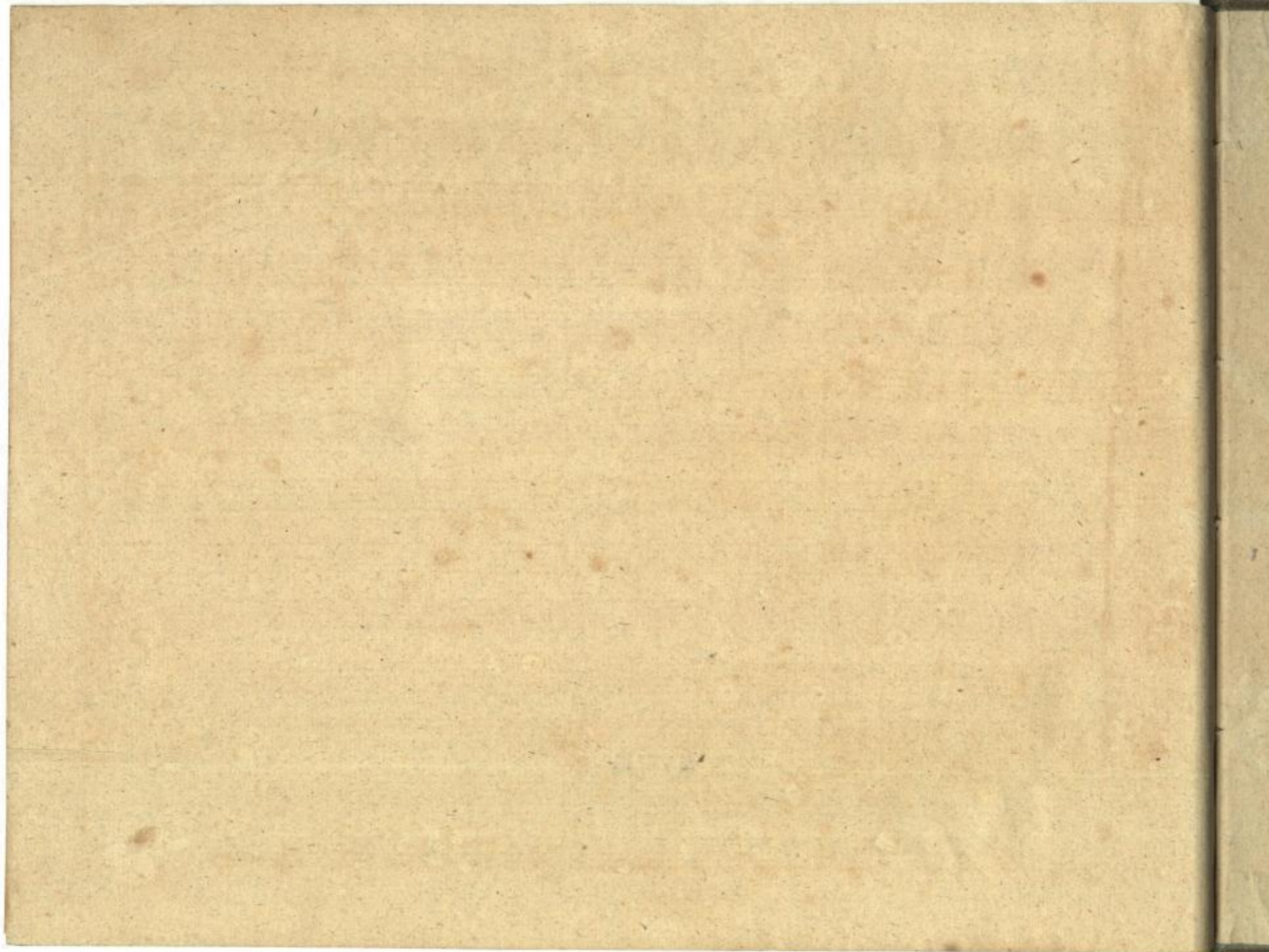
do - - na no - - bis pa - - cem, pa - - cem, pa - - cem.

do - - na no - - bis pa - - cem, pa - - cem, pa - - cem.

do - - na no - - bis pa - - cem, pa - - cem, pa - - cem.

do - - na no - - bis pa - - cem, pa - - cem, pa - - cem.

Fine.



3356

D1511

