

N^o. 48.

Oeuvres de J. Haydn.

Messe. N^o 2.

en Partition.

Musica

3356

D 510



M e s s e

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

composée par

Joseph Haydn.

N^o II.



Partition.



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

Mus. 3356-D-510



K Y R I E.

Largo.

Violino I.

Violino II.

Viola.

Oboi.

Fagotti.

Clarini e Corni.

Timpani.

Soprano.

Alto.

Tenore.

Basso.

Organo e Bassi.

The musical score is arranged in a system of staves. The top staves are for the string quartet (Violino I, Violino II, Viola) and woodwinds (Oboi, Fagotti). The middle staves are for the brass and percussion (Clarini e Corni, Timpani). The bottom staves are for the vocalists (Soprano, Alto, Tenore, Basso) and the organ/bass (Organo e Bassi). The tempo is marked 'Largo'. The key signature has one flat (B-flat). The time signature is common time (C). The lyrics are: 'Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e, Ky - ri - e e - lei - son, e'. The organ part is marked 'senza Org.' and 'f Org.'.

Allegro moderato.

cantabile.

p

p

p

p

Allegro moderato.

Solo.

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

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

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

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

Allegro moderato.

unis.

p

Viola.

Tasto solo.

Handwritten musical score for a Kyrie eleison. The score is written on ten staves. The top three staves contain vocal parts with lyrics: "Ky-ri-e e-lei-son, e-lei-son, e-lei-son, Ky-ri-e e-lei-son, e-". The fourth and fifth staves are for Basses, with dynamics *p* and *Solo.* The sixth and seventh staves are for Viola, with dynamics *p* and *Solo.* The eighth and ninth staves are for Basses, with fingerings 4, 5, 6, 7, 8, 9, and 10. The tenth staff is for Viola, with dynamics *Bassi.* and *Tasto solo.*

Musical score for Basso, featuring vocal lines and organ accompaniment. The score includes dynamic markings such as 'Solo.', 'Tutti.', and 'Tasto solo.'

Basso.
HAYDN MISSA II.

Alto.
Tasto solo.

Tutti Bassi.
Organo.

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

10 10 5 9 6 6 6 5 8 7
Violoncello. Tutti Bassi.

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

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

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

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

Violoncello. *Tutti Bassi.*

The first five staves of the musical score consist of instrumental parts. The top two staves feature a complex, rhythmic melody with frequent sixteenth and thirty-second notes. Dynamic markings include *fi* (fortissimo) and *p* (piano). The lower three staves provide harmonic support with chords and sustained notes.

The vocal staves contain the lyrics: "Ky-ri-e, Ky-ri-e, Ky-ri-e e-lei-son, e-lei-son! Ky-ri-e, Ky-ri-e, Ky-ri-e, e-lei-son, e-lei-son! Ky-ri-e, Ky-ri-e, Ky-ri-e e-lei-son, e-lei-son! Ky-ri-e, Ky-ri-e, Ky-ri-e e-lei-son, e-lei-son!". The score includes performance directions such as *Tutti* and *Solo* for different vocal parts. The bottom staff of this section shows figured bass notation with numbers like 10, 10, 8, 4, 3, 7, 4, 9, 4, 9.

The final staff of the page is an instrumental part, likely for a basso continuo or keyboard, featuring a rhythmic accompaniment with dynamic markings of *fi* and *ff* (fortississimo).

son!

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

son!

son!

son!

son!

unis.

Violoncello.

HAYDN MISSA II.

3

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

son, e - lei - son! Chri - ste, Chri - ste e - lei - son!

lei - son, e - lei - son! Chri - ste, Chri - ste e - lei - son!

lei - son! Chri - ste, Chri - ste e - lei - son!

Solo.

Alto.

Tasto solo.

Solo.
p
f

Tutti.
p
f

Tutti.
f

Tutti.
f

Tutti.
f

Basso.
p

Alto.
f

Tutti Bassi.
f

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

Musical score for voice and instruments. The score consists of ten staves. The first six staves are instrumental parts, and the last four are vocal parts with lyrics. 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, e-lei-son, e-lei-son, e-lei-son! Ky-ri-e e-lei-son, e-lei-son, e-lei-son, e-lei-son, e-lei-son, e-lei-son." The score includes dynamic markings such as *f* and *ff*, and articulation marks like accents and slurs. Fingerings are indicated by numbers 1-5 below notes.

HAYDN MISSA II.

Violoncello.

Tutti Bassi.

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

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

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

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

f *f* *f*

The musical score consists of several staves. The top five staves are instrumental accompaniment, featuring complex rhythmic patterns and dynamic markings such as *fz* and *ff*. The lower section contains vocal parts with lyrics. The lyrics are: "e - lei - son! Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei - son, e - lei - son!". The vocal parts are marked with *Solo.* and *Tutti.* and include various musical notations like slurs and accents. The bottom staff is an instrumental line with dynamic markings *fz* and *ff*, and includes numerical figures (2, 3, 4, 3) and the marking *unis.*

G L O R I A.

Vivace.

Violino I.

Violino II.

Viola.

Oboi.

Fagotti.

Clarini e Corni.

Timpani.

Vivace.

Soprano.

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

Alto.

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

Tenore.

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

Basso.

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

unisono.

unis.

pizzic.

Organo e Bassi.

Vivace.

Tasto solo.

et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis,
 et in ter-ra pax ho-mi-ni-bus, et in-ter-ra pax ho-mi-ni-bus
 et in ter-ra pax ho-mi-ni-bus
 et in ter-ra pax ho-mi-ni-bus

bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis. Lau - da - mus

bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis. Lau - da - mus

bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis. Lau - da - mus

bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis. Lau - da - mus

f Organo. colbarco:

The image shows a page of a musical score, page 19. It features five staves of music. The top two staves are instrumental, with dynamic markings like *fi* and *tr*. The bottom three staves are vocal parts. The lyrics for the vocal parts are: "te, be-ne-di-ci-mus te, a-do-ra-mus te, glo-ri-fi-". The score includes various musical notations such as notes, rests, and ornaments.

ca - mus, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te.

ca - mus, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te.

ca - mus, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te.

ca - mus, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus

Tasto solo.

HAYDN Missa II.

fi

fi

ff

ff

Viola

ff

am.

am.

am.

am.

Do - mi-ne De - us, Rex coe -

Do - mi-ne De - us, Rex coe -

Do - mi-ne De - us,

Do - mi-ne De - us,

1 2 3 4 5 6 7 8

9 10 11 12

le - stis, De - us Pa - ter om - ni - po - tens, De - us Pa - ter, De - us pa - ter,
 le - stis, De - us Pa - ter om - ni - po - tens, De - us Pa - ter, De - us Pa - ter,
 Rex coe - le - stis, De - us Pa - ter om - ni - po - tens, De - us Pa - ter, De - us
 Rex coe - le - stis, De - us Pa - ter om - ni - po - tens, De - us Pa - ter, De - us Pa - ter,
 unisono. *fi* *fi*

fi *fi* *fi*
fi *fi* *fi*
fi *fi* *fi*
 De - us Pa - ter om - ni - po - tens.
 De - us Pa - ter om - ni - po - tens.
 Pa - ter, De - us Pa - ter om - ni - po - tens.
 De - us Pa - ter om - ni - po - tens.
fi *fi* *fi*

Do - mi-ne Fi - li u - ni - ge-ni-te, Ie - su Chri - ste, Ie - su Christe.

Do - mi-ne Fi - li u - ni - ge-ni-te, Ie - su Chri - ste, Ie - su Christe.

Do - mi-ne Fi - li u - ni - ge-ni-te, Ie - su, Ie - su Christe.

Do - mi-ne Fi - li u - ni - ge-ni-te, Ie - su, Ie - su Christe.

fi tr tr tr tr fi fi

Do - mi - ne De - us, a - gnus De - i, fi - li - us Pa - -

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

Do - mi - ne De - us, a - gnus De - i, fi - li - us Pa - -

Do - mi - ne De - us, a - gnus De - i, fi - li - us Pa - -

fi fi fi

fi

fi

fi

fi

fi

fi

fi

tris, fi - li - us Pa - tris.

fi - li - us Pa - tris, fi - li - us, fi - li - us Pa - tris.

tris, fi - li - us Pa - tris.

tris, fi - li - us Pa - tris.

fi

Tasto.

QVI TOLLIS.

Adagio.

Violino I.

Violino I. musical staff with notes and dynamics (p).

Violino II.

Violino II. musical staff with notes and dynamics (p).

Viola.

Viola. musical staff with notes and dynamics (p).

Flauto.

Flauto. musical staff with rests.

Oboi.

Oboi. musical staff with rests.

Adagio.

Fagotti.

Fagotti. musical staff with notes and dynamics (p). Includes handwritten 'Org' above the staff.

Corni in A.

Corni in A. musical staff with rests and dynamics (p).

Soprano.

Soprano. musical staff with rests and dynamics (p).

Alto.

Alto. musical staff with rests.

Tenore.

Tenore. musical staff with rests.

Basso.

Basso. musical staff with rests and numbers 1-6.

Violoncello.

Violoncello. musical staff with notes and dynamics (Solo, fi).

Organo e Bassi.

Organo e Bassi. musical staff with notes and dynamics (p).

Adagio.

Handwritten musical score for Haydn's Missa II, page 29. The score consists of 11 staves. The top three staves contain rhythmic patterns of eighth and sixteenth notes. The middle five staves are mostly rests, with some notes in the lower staves. The bottom two staves contain a vocal line with lyrics and a piano accompaniment. The lyrics are: "Qui tol - lis, qui tol - lis pec - ca - ta mun - di, mi - se -".

HAYDN Missa II.

The musical score on page 30 consists of several staves. The top three staves contain instrumental music, likely for a keyboard instrument, with complex rhythmic patterns and chordal textures. Below these are several empty staves, possibly for other instruments or voices that are not present in this section. The bottom section of the page features a vocal line with Latin lyrics: "re - re, mi - se - re - re no - bis, qui tol - lis pec - ca - ta, pec - ca - ta mun - di, mi - se -". This vocal line is accompanied by a basso continuo line with figured bass notation (numbers 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21) and a lute or guitar line with similar figured bass notation. The lyrics are written below the vocal staff, and the figures are placed below the lute/guitar staff. The page is numbered 30 in the top left corner.

Viglu
Solo.
p

Solo.

Tutti.

Mi - se - re - re, mi - se - re - re no -

Tutti.

Mi - se - re - re, mi - se - re - re no -

Tutti.

Mi - se - re - re, mi - se - re - re no -

Tutti.

re - re no - bis, Mi - se - re - re, mi - se - re - re no -

22. 23. 24.

bis, mi - se - re - re no - bis.
 bis, mi - se - re - re no - bis.
 bis, mi - se - re - re no - bis.
 bis, mi - se - re - re no - bis. Qui tol - lis pec - ca - ta, pec - ca - ta

Solo. Viol. I.

Oboe I. Solo.

Sus - ci - pe de - pre - ca - ti - o - nem no - stram, sus - ci - pe de - pre - ca - ti - o - nem no - stram,
 Sus - ci - pe de - pre - ca - ti - o - nem no - stram, sus - ci - pe de - pre - ca - ti - o - nem no - stram,
 Sus - ci - pe de - pre - ca - ti - o - nem no - stram, sus - ci - pe de - pre - ca - ti - o - nem no - stram,
 mun - di, sus - ci - pe de - pre - ca - ti - o - nem no - stram, sus - ci - pe de - pre - ca - ti - o - nem no - stram,

HAYDN Missa II.

9

f *ff* *p*

f *ff* *p*

f *ff* *p*

f *ff* *p*

sus - ci - pe, sus - ci - pe, sus - ci - pe de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem no -

sus - ci - pe, sus - ci - pe, sus - ci - pe de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem no -

sus - ci - pe, sus - ci - pe, sus - ci - pe de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem no -

sus - ci - pe, sus - ci - pe, sus - ci - pe de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem no - *Solo.*
Qui

f *col pleno Organo.* *p*

Musical score for a choir and orchestra, page 35. The score includes vocal parts with lyrics and instrumental parts for strings and violins.

The vocal parts (Soprano, Alto, Tenor, Bass) have the following lyrics:

stram!
 stram!
 stram!
 Solo.
 an - des, qui se - des ad dex - te - ram Pa - tris.
 stram!

The instrumental parts include strings and Violin I (Viol. I.).

The lyrics for the instrumental parts are:

Mi - se - re - re no - bis, no - bis,
 Mi - se - re - re no - bis, no - bis,
 Mi - se - re - re no - bis, no - bis,
 Tutti.
 Mi - se - re - re, mi - se -

mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis.

mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis.

mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis.

re - re no - bis, mi - se - re - re, mi - se - re - re no - bis.

Mi - se - re - re no - bis.

Tasto.

QUONIAM TU SOLVS SANCTVS.

Allegro.

Violino I.

Violino II.

Viola.

Oboi.

Fagotti.

Clarini e Corni
in C.

Timpani.

Allegro.

Soprano.

Alto.

Tenore.

Basso.

Organo e Bassi.

Quoni-am tu so-lus san - ctus, tu so - lus Do-mi-nus, tu so - lus al - tis - si -

Allegro.

mus Ie - su Chri - ste. Quoni - am tu so - lus san - ctus, tu so - lus Do - mi - nus, tu so - -

mus Ie - su Chri - ste. Quoni - am tu so - lus san - ctus, tu so - lus Do - mi - nus, tu so - -

mus Ie - su Chri - ste. Quoni - am tu so - lus san - ctus, tu so - lus Do - mi - nus, tu so - -

mus Ie - su Chri - ste. Quoni - am tu so - lus san - ctus, tu so - lus Do - mi - nus, tu so - -

mus Ie - su Chri - ste. Quoni - am tu so - lus san - ctus, tu so - lus Do - mi - nus, tu so - -

lus al - tis - si - mus, le - su Chri - ste, le - su Chri - ste.

lus al - tis - si - mus, le - su Chri - ste, le - su Chri - ste.

lus al - tis - si - mus, al - tis - si - mus, le - su, le - su Chri - ste.

lus al - tis - si - mus, al - tis - si - mus, le - su, le - su Chri - ste.

Figured bass notation: 4 5 6 7 8 6 6 5 6 4

Più stretto.

The first system of the musical score consists of five staves. The top two staves appear to be vocal parts, with notes and rests. The bottom three staves are likely instrumental accompaniment. Dynamics such as *fi* and *f* are indicated throughout the system. Trills are marked with 'tr' at the end of several phrases.

Più stretto.

The second system continues the musical score. It features four vocal staves with the lyrics: "Cum san-cto spi-ri-tu in glo-ri-a De-i". Below the vocal staves is a basso continuo line with figured bass notation, including numbers 3, 4, 5, 6, and 7. The instrumental accompaniment continues in the bottom two staves. Dynamics and the tempo marking *Più stretto.* are present.

Più stretto.

The musical score consists of approximately 11 staves. The top five staves are instrumental, likely for strings, featuring various rhythmic patterns, including sixteenth-note runs and rests. Dynamic markings such as *fi* (forte) are present. The bottom five staves are vocal parts with Latin lyrics: "Pa-tris, a-men, a-men, a-men, a-men, a-men, a-men, a-men, a-men, a-men, a-men." Below the lyrics, there are fingerings (e.g., 6 5 6, 7 5 6) and a final dynamic marking *fi*.

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

Violoncello. *Tutti Bassi.* *Violoncello.* *Bassi.*

The page contains a musical score for Violini and Bassi. It features ten staves of music. The first seven staves are instrumental, with the first two staves showing complex rhythmic patterns and the last five staves showing sustained chords. The eighth staff is a vocal line with the lyrics "men, a - men, a -". The ninth staff is another vocal line with the lyrics "men, a - men, a -". The tenth staff is a vocal line with the lyrics "men, a - men, a -". The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *ff*. There are also some handwritten annotations and a small number '6' near the end of the score.

Violini.

Bassi.

f

Allegro.

C R E D O.

Violino I.

Violino II.

Viola.

Oboi.

Oboe II.

Fagotti.

Allegro.

Clarini e Corni.

Timpani.

Soprano.

Alto.

Et in

Tenore.

Pa - trem, pa - trem om - ni - po - ten - tem, fa - cto - rem

Basso.

Cre - do, cre - do in u - num De - um, pa - trem om - ni - po - ten - tem, fa - cto - rem

Organo e Bassi.

Allegro.

The musical score is arranged in a system of staves. The top two staves are for Violino I and Violino II, both in treble clef with a common time signature (C) and a forte dynamic (f). They feature a melodic line with frequent trills (tr) and slurs. The Viola, Oboi, and Fagotti staves are in bass clef with a common time signature (C) and a forte dynamic (f). The Clarini e Corni staff is in treble clef with a common time signature (C) and a forte dynamic (f). The Timpani staff is in bass clef with a common time signature (C) and a forte dynamic (f). The vocal parts (Soprano, Alto, Tenore, Basso) are in various clefs (soprano in treble, alto and tenor in bass, bass in bass) with a common time signature (C). The organ and basses part is in bass clef with a common time signature (C) and a forte dynamic (f). The score includes various musical notations such as notes, rests, trills, slurs, and dynamics.

tr *tr*
tr *tr*
Oboe I.
 et ex pa-tre, ex pa-tre na-tum an-te om-ni-a sac-cu-la, sac-cu-la.
 u-num, in u-num Do-minum Je-sum, Je-sum Chri-stum, Fi-li-um De-i u-ni-ge-ni-tum. De-um de De-o, lu-men de
 coe-li et ter-rae, et ter-rae, vi-si-bi-li-um omni-um, et in-vi-si-bi-li-um, et in-vi-si-bi-li-um, ge-ni-tum non fa-ctum, non
 coe-li et ter-rae, et ter-rae, et in u-num Do-minum Je-sum Chri-stum.
 5 6 5 6 7 5 4 6 10 7 7 7 7 7 6 4 4 6 7 9

Ge-ni-tum, non fa - ctum, ge - ni - tum non fa - ctum, consub - stanti - a - lem Pa - tri,

lu - mi - ne, De - um ve - rum de De - o ve - ro, per quem om - ni - a fa - cta

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

Ge - nitum, non factum, consub - stanti - a - lem Pa

Bassi.

per quem om-ni-a fa-cta sunt. Qui pro-pter nos ho-mi-nes, et propter nostram sa-

sunt, per quem om-ni-a fa-cta sunt. Qui pro-pter nos ho-mi-nes, et propter nostram sa-

-cta sunt, per quem om-ni-a fa-cta sunt. Qui propter nos

-tri, per quem omni-a fa-cta sunt. Qui pro-pter nos ho-mi-nes, et propter nostram sa-

6 3 6 7 7 7 6 5 3 4 7 6 6

lu - tem de-scen-dit, de - scen-dit de coe - lis, de coe - lis, de - scen-dit de coe - lis, de-scen-dit de coe - lis.

lu - tem de-scen-dit, de - scen-dit de coe - lis, de - coe - - - lis, de - scen-dit de coe - lis, descen - dit de coe - lis.

ho-mi-nes, et prop-ter no-stram sa-lu-tem de-scen-dit de coe - lis, de - scen-dit de coe - lis, descen - dit de coe - lis.

lu - tem de-scen-dit, de - scen - - - dit de coe - lis, de - scen-dit de coe - lis, descen - dit de coe - lis.

Tasto.

ET INCARNATUS EST.

Adagio.

Violino I.

Violino II.

Viola.

Oboi.

Clarineti in B.

Fagotti.

Corni in C.

Soprano.

Alto.

Tenore.

Basso.

Organo e Bassi.

The musical score is for the section 'ET INCARNATUS EST.' and is marked 'Adagio'. It features a variety of instruments and vocal parts. The key signature consists of two flats (B-flat and E-flat), and the time signature is 3/4. The score includes staves for Violino I, Violino II, Viola, Oboi, Clarineti in B, Fagotti, Corni in C, Soprano, Alto, Tenore, Basso, and Organo e Bassi. Dynamics are indicated by 'p' (piano) and 'f' (forte). The text 'Et in - car - na - tus est,' is written below the Bass staff. There are also markings for 'senza Org.' and 'unis.'.

Fagotto I. Solo.
p
 12 *Sn/o.*
 ex Ma - ri - a vir - gi - ne, ex Ma - ri - a vir - gi - ne, 17.
 16 *Solo.*
 et ho - mo
 et in - car - na - tus est, de Spi - ri - tu sancto.
Alto.
senza Org.

et ho-mo fa-ctus est, ho-mo fa-ctus est, et ho-mo fa-ctus est, et, et ho-

Soprano.

Tutti Bassi.

Violoncello.

mo fa - ctus est. Cru-ci - fi - xus e - ti - am pro no - bis,

mo fa - ctus est. Cru-ci - fi - xus e - ti - am pro no - bis,

mo fa - ctus est. Cru-ci - fi - xus e - ti - am pro no - bis,

ho - mo fa - ctus est. Cru-ci - fi - xus e - ti - am pro no - bis, sub Pon - ti - o Pi -

Tutti. Bassi. *pizzic.*

The musical score consists of ten staves. The first six staves are instrumental accompaniment. The last four staves contain vocal parts with lyrics. The lyrics are: "sub Pon - ti-o Pi - la-to, passus, passus, pas - sus et se - pul - tus, se - pul - tus est, la - to, sub Pon - ti-o Pi - la-to, pas - sus et se - pul - tus, se - pul - tus est, unis." The score includes dynamic markings such as *f* (forte) and *p* (piano), and performance instructions like *coll'arco.* and *unis.* There are also markings for *So. o.* (Solo) and *Tutti.* (Tutti).

pas - sus, pas - sus et se - pul - tus est, se - pul - tus est, se - pul - tus
 pas - sus, pas - sus et se - pul - tus est, se - pul - tus est, se - pul - tus
 pas - sus, pas - sus et se - pul - tus est, se - pul - tus est, se - pul - tus
 pas - sus, pas - sus et se - pul - tus est, se - pul - tus est, se - pul - tus

Allegro.

The musical score consists of several staves. At the top, there are three staves for strings (Violins I, Violins II, and Violas) with dynamics *f* and *p*. Below these are staves for woodwinds: Oboi, Fagotti (Bassoons), and Clarini in C (Clarinets). The Timpani part is in C G. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: "Et resur-re-xit, et resur-re-xit ter-ti-a di-e, se-cun-dum Scri-ptu-ras;". The bottom staff is for the Violone, with dynamics *f* and *p*, and includes fingerings (1-6) and a *unis.* marking.

f Allegro.

unis.

Violonc.

et as - cen - dit in coe - lum, se - det ad dex - te - ram Pa - tris, et

Solo. se - det, se - det ad dex - te - ram Pa - tris,

Solo. se - det, se - det ad dex - te - ram Pa - tris,

Solo. se - det, se - det ad dex - te - ram Pa - tris,

Solo. se - det, se - det ad dex - te - ram Pa - tris,

Bassi. anis.

i - te - rum ven - tu - rus est cum glo - ri - a, iu - di - ca - re vi - vos et
Tutti.
 et i - te - rum ven - tu - rus est cum glo - ri - a, iu - di - ca - re
Tutti.
 et i - te - rum ven - tu - rus est cum glo - ri - a, iu - di - ca - re
Tutti.
 et i - te - rum ven - tu - rus est cum glo - ri - a, iu - di - ca - re

fi

mor - tu - os, cu - ius re - gni non e - rit fi - nis, cu - ius re - gui
 vi - vos et mor - tu - os, cu - ius re - gni non e - rit fi - nis, non,
 vi - vos et mor - tu - os, cu - ius re - gni non e - rit fi - nis, non,
 vi - vos et mor - tu - os, cu - ius re - gni non e - rit fi - nis, non,

non e - rit fi - nis, non, non, non e - rit, non e - rit fi - nis.

non, non e - rit fi - nis, non, non e - rit, non e - rit fi - nis.

non, non e - rit fi - nis, non, non e - rit, non e - rit fi - nis.

non, non e - rit fi - nis, non, non e - rit, non e - rit fi - nis.

Et in Spi - ri - tum san - etum, san - etum Do - mi - num, et vi - vi - fi - can - tem. Qui lo -

Et in Spi - ri - tum san - etum Do - mi - num, et vi - vi - fi - can - tem.

Et in Spi - ri - tum san - etum Do - mi - num, et vi - vi - fi - can - tem.

Et in Spi - ri - tum san - etum Do - mi - num, et vi - vi - fi - can - tem.

cu - tus est per Pro - phe - tas. Et u - nam san - ctam Ca - tho - li - cam et
 Qui lo - cu - tus est per Pro - phe - tas. Et u - nam san - ctam Ca - tho - li - cam et
 Qui lo - cu - tus est per Pro - phe - tas. Et u - nam san - ctam Ca - tho - li - cam et
 Qui lo - cu - tus est per Pro - phe - tas. Et u - nam san - ctam Ca - tho - li - cam et

A - po - sto - li - cam ec - cle - si - am; con - fi - te - or u - num bap - tis - ma
 A - po - sto - li - cam ec - cle - si - am; con - fi - te - or u - num bap - tis - ma
 A - po - sto - li - cam ec - cle - si - am; con - fi - te - or u - num bap - tis - ma
 A - po - sto - li - cam ec - cle - si - am; con - fi - te - or u - num bap - tis - ma

in re-mis-si-o - men pec - ca - to - rum, pec - ca - to - rum: et ex - pec - to, et ex - pec - to
 in re-mis-si-o - rum pec - ca - to - rum, pec - ca - to - rum: et ex - pec - to, et ex - pec - to
 in re-mis-si-o - men pec - ca - to - rum, pec - ca - to - rum: et ex - pec - to, et ex - pec - to
 in re-mis-si-o - men pec - ca - to - rum, pec - ca - to - rum: et ex - pec - to, et ex - pec - to

8 6 3 3 3
WHS.

Vivace.

p *f* *f* *Imo. Solo.* *f*

Vivace.

f *p* *p* *p* *Vivace.* *Soprano.*

re - surrecti - o - nem mor - tu - o - rum. Et vi - tam ven - tu - ri se - cu - li

re - surrecti - o - nem mor - tu - o - rum.

re - surrecti - o - nem mor - tu - o - rum.

re - surrecti - o - nem mor - tu - o - rum.

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

Violoncello. *Contrabasso.*

a - - - - - men; et vi - - - - - tam ven -
 men, a - - - - - men, a - - - - - men; et vi - - - - - tam ven -
 a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men.
 et vi - - - - - tam ven - tu - - - - - ri so - - - - - cu - li, a - - - - - men, a - - - - - men, a - - - - -

Tutti Bassi.
 HAYDN Missa II.

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

Figured bass notation: 6 7 7 6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1

The musical score is arranged in 10 staves. The top three staves contain instrumental accompaniment for strings. The next three staves contain vocal lines with lyrics in Latin: "tu - ri, ven - tu - ri se - cu - li, a - men,". The bottom two staves contain bass lines, with figured bass notation (numbers 1-7) written below the notes. Trills are indicated by "tr" above notes in several staves.

Violoncello.

Tutti Bassi.

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

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

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

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

The musical score is arranged in ten staves. The top three staves are instrumental parts, featuring dynamics *p* and *Imo. Solo.*. The bottom seven staves are vocal parts, with lyrics "men, a" and dynamics *Solo.*. The bottom-most staff is marked *pizzic.*

pizzic.

HAYDN Missa II.

musical score for Oboes and Clarinets in C. The score includes woodwind staves, vocal parts with lyrics, and dynamic markings such as *f*, *Tutti*, and *solli'arco*.

Oboi e Clarinetti in C.

men, a - men, et vi - tam ven -
Tutti.

men, a - men, et vi - tam ven -
Tutti.

men, et vi - tam ven -
Tutti.

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

solli'arco.

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

Violoncello.

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

Bassi.

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

Tasto, Violonc.

HAYDN MISSA II.

p

p

p

Solo.
men,

Solo.
men,

Solo.
men, a - men,

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

senza Org. pizzic.

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

Organo.
coll'arco.

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

men, a - men, a - men.

men, a - men, a - men.

men, a - men, a - men.

men, a - men, a - men.

unis.

SANCTUS.

Adagio.

Violino I.

Violino II. *p*
P staccato.

Viola. *P staccato.*

Oboi.

Fagotti.

Clarini e Corni.

Timpani.

Soprano.

Alto. *Solo.*
San - ctus, san - ctus, san - ctus, Do - mi - nus De - us Sa - ba -

Tenore.

Basso.

Organo e Bassi. *Adagio.*

The musical score consists of ten staves. The first five staves are instrumental accompaniment. The last five staves are vocal parts with lyrics. The lyrics are: "San - ctus, san - ctus, Do - mi - nus De - us Sa - ba - oth, san - ctus, san - ctus, San - ctus, san - ctus, Do - mi - nus De - us Sa - ba - oth, san - ctus, san - ctus." The score includes dynamic markings such as *f* (forte), *p* (piano), and *Imo.* (Inno). It also features performance directions like *Tutti.*, *staccato.*, and *6* (fingerings). The page number 83 is located in the top right corner.

Allegro con spirito.

The first system of the musical score consists of five staves. The top staff features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. The lower staves provide harmonic support with chords and moving lines. Dynamics such as *f* (forte) are indicated throughout the system.

Allegro con spirito.

The second system continues the instrumental music with five staves. It maintains the energetic tempo and includes various rhythmic motifs and dynamic markings.

Do - mi - nus De - us Sa - ba - oth, Do-mi-nus De-us Sa - ba - oth. Ple - ni sunt coe - li et

Do - mi - nus De - us Sa - ba - oth, Do-mi-nus De-us Sa - ba - oth. Ple - ni sunt coe - li et

Do - mi - nus De - us Sa - ba - oth, Do-mi-nus De-us Sa - ba - oth. Ple - ni sunt coe - li et

Do - mi - nus De - us Sa - ba - oth, Do-mi-nus De-us Sa - ba - oth. Ple - ni sunt coe - li et

Do - mi - nus De - us Sa - ba - oth, Do-mi-nus De-us Sa - ba - oth. Ple - ni sunt coe - li et

unis.

The third system contains five staves. The first four staves are vocal lines with Latin lyrics. The fifth staff is an instrumental accompaniment. The lyrics are: "Do - mi - nus De - us Sa - ba - oth, Do-mi-nus De-us Sa - ba - oth. Ple - ni sunt coe - li et". The system concludes with a *unis.* marking and a final flourish.

Allegro con spirito.

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

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

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

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

unis.

Musical score for organ and voice. The organ part consists of several staves with dynamics *p* and *f*. The voice part includes lyrics: *tu - a.*, *O - san - na, o - san - na, o - san - na in ex - cel - sis. O - san - na, o - san - na, o - san - na*. Performance instructions include *Solo.*, *Tutti.*, and *senza Org.*. The organ part concludes with *f Organo.* and includes figured bass notation: 6 6 5 6 6.

The musical score consists of ten staves. The top five staves are instrumental accompaniment, featuring complex rhythmic patterns and dynamic markings of *p* (piano) and *f* (forte). The bottom five staves are vocal parts, with lyrics written below the notes. The lyrics are: "in ex-cel-sis, in ex-cel-sis, in ex-cel-sis, in ex-cel-sis, in ex-cel-sis." The vocal lines are arranged in a choir setting, with some parts having longer notes and others providing rhythmic accompaniment. The bottom-most staff includes figured bass notation with numbers 6, 6, 4, and 3.

BENEDICTVS.

Andante.

Violino I.

Musical staff for Violino I. The staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The music starts with a *p* dynamic. The melody features eighth and sixteenth notes, with a series of *fi* dynamics in the middle section and a trill (*tr*) at the end.

Violino II.

Musical staff for Violino II. The staff begins with a treble clef, a key signature of two flats, and a 6/8 time signature. The music starts with a *p* dynamic. The melody is similar to Violino I but with different rhythmic patterns, including a *f* dynamic in the middle section.

Viola.

Musical staff for Viola. The staff begins with an alto clef, a key signature of two flats, and a 6/8 time signature. The music starts with a *p* dynamic, followed by a *f* dynamic, and ends with a *p* dynamic.

Oboi.

Musical staff for Oboi. The staff begins with a treble clef, a key signature of two flats, and a 6/8 time signature. The music starts with a *f* dynamic and continues with a *fi* dynamic.

Fagotti.

Musical staff for Fagotti. The staff begins with a bass clef, a key signature of two flats, and a 6/8 time signature. The music starts with a *f* dynamic and continues with a *fi* dynamic.

Clarini e Corni.

Musical staff for Clarini e Corni. The staff begins with a treble clef, a key signature of two flats, and a 6/8 time signature. The staff contains rests throughout the piece.

Timpani.

Musical staff for Timpani. The staff begins with a bass clef, a key signature of two flats, and a 6/8 time signature. The staff contains rests throughout the piece.

Soprano.

Musical staff for Soprano. The staff begins with a soprano clef, a key signature of two flats, and a 6/8 time signature. The staff contains rests throughout the piece.

Alto.

Musical staff for Alto. The staff begins with an alto clef, a key signature of two flats, and a 6/8 time signature. The staff contains rests throughout the piece.

Tenore.

Musical staff for Tenore. The staff begins with a tenor clef, a key signature of two flats, and a 6/8 time signature. The staff contains rests throughout the piece.

Basso.

Musical staff for Basso. The staff begins with a bass clef, a key signature of two flats, and a 6/8 time signature. The staff contains rests throughout the piece.

Organo e Bassi.

Musical staff for Organo e Bassi. The staff begins with a bass clef, a key signature of two flats, and a 6/8 time signature. The music starts with a *p* dynamic, followed by a *Tasto* instruction, and continues with *f* and *fi* dynamics. The staff ends with a *p* dynamic and a complex rhythmic figure.

Andante.

ten. ten. ten. *f p f p ff p*

f p f p ff p

f p f p ff p

f f f

f f f

f f f

f f f

f p f p ff p

Tasto solo. p

HAYDN MISSA II.

pp

pp

Imo.

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

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

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

Solo.
Be - ne - di - ctus qui ve - nit in no - mi - na

6 5 4 3 unis.

tr tr
pp pp
pp

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

Do-mi-ni, be - ne - di - ctus, be - ne - di - ctus, benedi - ctus qui

Do-mi-ni, be - ne - di - ctus, be - ne - di - ctus, benedictus qui

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

Tasto solo.
pp

The musical score consists of two systems of staves. The first system has five staves, with the top two containing vocal lines and the bottom three containing piano accompaniment. The second system has six staves, with the top two containing vocal lines and the bottom four containing piano accompaniment. The lyrics are written below the vocal staves.

fi *fi*

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

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

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

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

76 43 5 46 47 5 4 3 2 1

f *p* *f* *fi* *fi* *fi* *fi* *fi* *fi* *fi* *R*
f *p* *f* *fi* *fi* *fi* *fi* *p*
f *p* *f* *fi* *fi* *fi* *fi*
f *fi* *fi* *fi*
f *fi* *fi* *fi*
Do - mi - ni, in no - mi - ne Do - - mi - ni. Be - ne - di - ctus qui
Do - mi - ni, in no - mi - ne Do - - mi - ni.
Do - mi - ni, in no - mi - ne Do - - mi - ni.
Do - mi - ni, in no - mi - ne Do - - mi - ni.
in no - mi - ne, in no - mi - ne Do - - mi - ni.
f *p* *f* *fi* *fi* *fi* *fi*

HAYDN MISSA II.

ve - nit, 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, qui

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

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

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

unis.

p *Tasto solo.* *Org.*

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

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

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

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

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

331 76 6

Musical score for the first system, featuring four staves. The top two staves contain melodic lines with dynamic markings *p* and *f*. The bottom two staves contain accompaniment with dynamic markings *f* and *p*.

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

Musical score for the second system, continuing the vocal line and accompaniment.

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

Musical score for the third system, including vocal line and accompaniment.

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

Musical score for the fourth system, including vocal line and accompaniment.

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

Musical score for the fifth system, including vocal line and accompaniment.

f p

- mi - ni. O - san - na, o - san - na, o -
 - mi - ni. O - san - na, o - san - na, o -
 - mi - ni. O - san - na, o - san - na, o -
 - mi - ni. O - san - na, o - san - na, o -

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

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

= 3 3 4 6 4 6 6 6
f *f* *p* *f* *f* *f* *f* *f* *f* *f*

Tasto solo. *Organo.*

san - na in ex - cel - sis, o - san - na, o - san - na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis.

san - na in ex - cel - sis, o - san - na, o - san - na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis.

san - na in ex - cel - sis, o - san - na, o - san - na, o - san - na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis.

san - na in - ex - cel - sis, o - san - na o - san - na, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis.

A G N U S D E I

Adagio.

Violino I.

Violino II.

Viola.

Oboi.

Fagotti.

Clarini e Corni.

Timpani.

Adagio.

Soprano.

Alto.

Tenore.

Basso.

Adagio.

Organo e Bassi.

Senza Org.

Organo.

*Vin. Engelhardt / Titus / 1717
in der Kirche des heiligen*

The musical score is arranged in a system of staves. The top section includes instrumental parts for Violino I, Violino II, Viola, Oboi, Fagotti, Clarini e Corni, and Timpani. The bottom section includes vocal parts for Soprano, Alto, Tenore, and Basso, along with an Organ and Basses part. The tempo is marked 'Adagio' and the time signature is 3/4. Dynamic markings include piano (p) and forte (f). The lyrics for the vocal parts are: 'A - gnus De - i, A - gnus De - i, A - gnus De - i qui tol - lis pec - ca - ta mun - di, pec - ca - ta mun - di,'.

p *cresc.*

p *cresc.*

p *cresc.*

Imo. *p* *cresc.*

p *cresc.*

p *cresc.*

Solo. *p* *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

no - stri. A - gnus De - i, A - gnus De - i qui tol - lis peccata mundi,
no - stri. A - gnus De - i, A - gnus De - i qui tol - lis peccata mundi,
no - stri. A - gnus De - i, A - gnus De - i qui tol - lis peccata mundi,
no - stri. A - gnus De - i, A - gnus De - i qui tol - lis peccata mundi,

f Organo. *f* *fi* *fi*

The first system of the musical score consists of six staves. The top two staves are vocal lines with lyrics underneath. The bottom four staves are for keyboard accompaniment, featuring a complex texture with many sixteenth notes. Dynamics markings include *f*, *fi*, and *fi*.

mi - se - re - re, mi - se - re - re no - stri. A - gnus De - i qui tol - lis pec - cata mun - di,

mi - se - re - re, mi - se - re - re no - stri. A - gnus De - i qui tol - lis pec - cata mun - di,

mi - se - re - re, mi - se - re - re no - stri. A - gnus De - i qui tol - lis pec - cata mun - di,

mi - se - re - re, mi - se - re - re no - stri. A - gnus De - i qui tol - lis pec - cata mun - di,

The second system of the musical score consists of six staves. The top two staves are vocal lines with lyrics underneath. The bottom four staves are for keyboard accompaniment. Dynamics markings include *f* and *fi*. There are some numerical markings (8, 4, 6, 6, 6, 6, 6, 6, 7, 6) below the keyboard staves, possibly indicating fingerings or ornaments.

Allegro con spirito.

p *Viol. 1.* *Viol. 2.* *Viola* *f*

p *Cel.* *Bass.* *f*

Clar. *Bass.* *f*

Trp. *f*

Org. *f*

p do-na no-bis pa-cem. *f* Do na nobis pa-cem.

p do-na no-bis pa-cem. *f* Do na nobis pa-cem.

p do-na no-bis pa-cem. *f* Do na nobis pa-cem.

p do-na no-bis pa-cem. *f* Do na nobis pa-cem.

p *senza Org.* *Allegro con spirito.* *f*

più presto.

Musical score for strings and woodwinds. The score consists of seven staves. The first three staves are marked *pp*. The fourth and fifth staves are marked *f*. The sixth and seventh staves are marked *f*. The tempo marking *più presto.* is at the top right. The score features various rhythmic patterns and articulations.

f più presto.

Solo.

do - na no - bis pa - cem, pa

Tutti.

cem, do - na no - bis

Solo.

do - na no - bis pa - cem, pa

Tutti.

cem, do - na no - bis

Solo.

do - na no - bis pa - cem, pa

Tutti.

cem, do - na no - bis

Solo.

do - na no - bis pa

Tutti.

cem, do - na no - bis

Violonc.

pp senza Org.

Tutti Bassi.

Organo.

f più presto.

The first five systems of the musical score consist of multiple staves. The top staff features 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 rests and sustained notes.

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

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

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

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

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

unis.

unis.

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

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

mf

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

unus.

cem, pa - - - - - cem, pa - cem, pa - cem, pa - cem,
 cem, do - na no - bis pa - cem, do - na no - bis pa - cem, pa - cem, pa - cem, pa - cem,
 cem, pa - - - - - cem, pa - cem, pa - cem, pa - cem,
 cem, pa - - - - - cem, pa - cem, pa - cem, pa - cem,
 unis. p pp

Solo.

Tasto.

f

f

f

f

Tutti.

f

f

f

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

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

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

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

Tutti.

f unis.

unis.

HAYDN Missa II.

Handwritten musical score for a choir, consisting of 12 staves. The top four staves are instrumental accompaniment. The bottom four staves are vocal lines with lyrics. The lyrics are: "cem, pa - cem, pa - cem, pa - cem, pa - cem." The score includes dynamic markings such as *pp*, *p*, *f*, and *fz*. The word "Fine." is written at the end of the piece.

Fine.

cem, pa - cem, pa - cem, pa - cem, pa - cem.
 cem, pa - cem, pa - cem, pa - cem, pa - cem.
 cem, pa - cem, pa - cem, pa - cem, pa - cem.
 cem, pa - cem, pa - cem, pa - cem, pa - cem.

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D/510



BREMKOPF und HAERTEL.