

W. WALTER, AGRICULTOR
17, R. ROYAL, 1011 - OR - 1791

Joseph Haydn
1791

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.



LONDON:
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1791

Partition.

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



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.

*f Tasto Solo.**Primo Solo.*



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!

Tutti.

f Ky - ri - e, Ky - 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!

Solo. Ky - 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!

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

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! Ky - 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!

Handwritten musical score on the left page of an open book. It features several staves of music, including vocal lines with lyrics and instrumental parts. The notation includes notes, rests, and dynamic markings.

Handwritten musical score on the right page of an open book. It features several staves of music, including vocal lines with lyrics and instrumental parts. The notation includes notes, rests, and dynamic markings. The lyrics are in Latin, including "Ky - ri - e, e - lei - son!" and "Christe, eleison".

HAYDN MISA III.

Soprano I. Solo.

Christe

Violoncello.

unis.

2

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

Soprano II. Solo.

E - lei-son! e - lei-son!

Solo.

E - lei-son, e - lei-son!

Solo.

Ky - ri - e,

Solo.

Ky - ri - e,

Tutti.

Chri - ste,

Tutti.

Chri - ste!

Tutti.

Chri - ste!

Tutti.

Chri - ste,

Tutti. Bassi. f

Chri - ste,

Solo.

f

Chri - ste,

Tutti.

Chri - ste!

Tutti.

Chri - ste!

Tutti.

Chri - ste,

f

p

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

17 6

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

Musical score on the left page, featuring several staves with musical notation. The notation includes notes, rests, and dynamic markings such as *f* and *ff*. The page is partially cut off on the left side.

Musical score on the right page, featuring vocal lines and piano accompaniment. The vocal lines include the lyrics: 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. The piano accompaniment consists of multiple staves with complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f*, *ff*, and *fz*.

The first page of the musical score consists of ten staves. The top three staves are for piano accompaniment, marked with *f* (forte) and *cresc.* (crescendo). The bottom seven staves are for vocal parts, with lyrics written below the notes. The lyrics are: *son, e - lei - son!* and *Ky - ri - e - lei - son!*. The score includes various musical notations such as dynamics, articulation marks, and phrasing slurs.

The second page of the musical score continues the composition from the first page. It features piano accompaniment and vocal lines. The lyrics on this page include: *Ky - ri - e, e - lei - son!* and *Ky - ri - e, e - lei - son!*. The notation includes dynamics like *f* and *ff*, and various rhythmic and melodic patterns.

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

Soprano I. Solo.

Soprano II. e. Alto.

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, e - lei - son!

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

6 6 6 6 6 3 . 4 * 7 . 4 * 7 . *mis.* 1. s.

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

son!

son!

son!

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

Fragment of musical notation from the previous page, showing the right-hand side of the score. It includes several staves with musical notation, including notes and rests.

Main musical score on page 15. It consists of multiple staves. The top three staves contain instrumental parts with dynamic markings such as *f* and *p*. The lower staves contain a vocal line 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.

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

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

 The score includes various musical notations, including notes, rests, and dynamic markings. There are also some numerical figures at the bottom of the page, possibly related to a figured bass or a specific performance instruction.

Solo.

Solo.

Solo.

Tasto Solo.

Musical score for page 16, featuring multiple staves with notes, rests, and dynamic markings such as *f*, *p*, and *sf*. The score includes various musical notations such as slurs, accents, and articulation marks. The bottom staff contains the lyrics "son, lei".

Partial view of the musical score on the adjacent page, showing staves with notes and rests.

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

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

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

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

unis. *f* *f* *p*

Musical score for a symphony, page 18. The score includes staves for strings, woodwinds, brass, and vocal soloists. The vocal parts have the lyrics "son, e lei son, e lei son." The bottom staff is labeled "Basso Violoncello".

Violino b

Violino c

Viola,

Flauto,

Oboi.

Fagotti, b

Clarini in

Principalb

Timpani e

Soprano, c

Alto,

Tenore,

Basso,

Organo e

Tutti.

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, 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!

6 - 3 - - - 6 3 - 1 6 = 3 - - - 6 3 - a - 6 - - - 3 - a - 6 - - - 6 - - - 6 - - - 6 = 3 - - - Pi. s.

Partial view of the left page of the musical score, showing the continuation of the vocal and instrumental parts from the previous page. The page number '40' is partially visible at the top right.

Main musical score on page 41, featuring vocal lines with Latin lyrics and a basso continuo line at the bottom. The lyrics are: "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".

Solo.

Solo.

Solo.

Solo.

f. s.

The musical score consists of several staves. The top two staves feature a melodic line with dynamic markings of *f* and accents. Below these are several staves of accompaniment, including what appears to be a keyboard part with a treble and bass clef. The bottom section of the score contains vocal lines with lyrics: *bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis.* This section includes dynamic markings such as *p*, *f*, and *ff*, as well as the instruction *un. is.* The score concludes with four notes marked *f*.

This block shows the right edge of the following page, containing the continuation of the musical score. It features a vocal line with the lyrics *te, be-ne-* and dynamic markings including *f* and *p*.

tutti. >
 Lau-da - mus

tutti. >
 Lau-da - mus

tutti. >
 Lau-da - mus

tutti. >
 Lau-da - mus

tutti. >
 Lau-da - mus

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

Je, be-ne-di-ci-mus te, a-do-ra-mus te, glo-ri-fi-ca - mus, glo-ri-fi-ca - mus

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

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

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

secondo:
 primo:

cresc.

cresc.

fi fi

fi fi fi fi fi fi fi fi

ff

The musical score consists of several systems of staves. The top system contains four staves with melodic lines for voices or instruments, marked with *f* and *ff*. The second system contains two staves with piano accompaniment, marked with *fp*. The third system contains two staves with vocal parts and piano accompaniment, with Latin lyrics: "te, lau - da - mus, be - ne - di - ci - mus, a - do - ra - mus, glo - ri - fi - ca". The fourth system contains two staves with vocal parts and piano accompaniment, with lyrics: "te, lau - da - mus, be - ne - di - ci - mus, a - do - ra - mus, glo - ri - fi - ca - mus, glo - ri - fi -". The fifth system contains two staves with vocal parts and piano accompaniment, with lyrics: "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 -". The sixth system contains two staves with vocal parts and piano accompaniment, with lyrics: "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 -". The bottom system contains two staves with piano accompaniment, marked with *f*.

A partial view of the next page of the musical score, showing the continuation of the musical notation on the right-hand side of the spread.

mus, glo-ri-fi-

mus, glo-ri-fi-

mus te.

Solo.

Gra-ti-as a-gi-mus, a-gimus ti-bi, propter magnam

mus te.

mus te.

mus te.

Musical score for page 26, featuring multiple staves with complex rhythmic patterns and dynamic markings. The score includes various dynamics such as *f* (forte), *p* (piano), and *fz* (forzando). The music is written in a complex rhythmic style, likely for a keyboard instrument.

The score includes the following lyrics:

glo - ri - a - m - am, pro - pter glo - ri - am tu - am,

Solo.
 Do - mine De - us, Rex coelestis, De - us

The score concludes with a final measure marked *p* (piano).

Continuation of the musical score on the right page of the spread. The score includes the following lyrics:

Pa -

mf *f* *mf* *mf* *f* *f*

De - us Pa - ter, Do - ua 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

f

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.*

u ni ge - ni - te, Je - su Chri - ste, Je - su, Je - su Chri - ste. *Solo.*
Do - mi - ne

Contra Basso.
p Violonc.

Solo.

De - us a -

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

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

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

QUI TOLLIS.

Adagio.

Violino I. *ff* *p* *f* *p* *dolce.*

Violino II. *ff* *p* *f* *p*

Viola. *ff* *p* *f* *p*

Flauto.

Oboi.

Fagotti.

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*

fi *fi* *fi*
Solo
fi *fi* *fi*
 ca - ta mun - di, mi - se - re - re, mis - se - re - re, mi - se - re re no - bis,
 a, pec-

f *p* *dolce.*
f *p*
f *p*
Solo.
f *p*
Tutti.
p mi-se-re-re no - bis, mi-se-re-re no - bis.
Tutti.
p mi-se-re-re no - bis, mi-se-re-re no - bis.
Tutti.
p mi-se-re-re no - bis, mi-se-re-re no - bis.
Solo.
 mi - se - re - re no - bis, mi-se-re-re no - bis. Qui tol-lis pec - ca - ta,
Tutti.
p mi-se-re-re no - bis, mi-se-re-re no - bis.

Musical score for Soprano II and Alto unis. The score includes piano accompaniment and Latin lyrics. The lyrics are:

sus - ci - pe, sus - ci - pe, sus - ci - pe,
 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,

The score is marked with *fp* (fortissimo piano) and includes a *Solo* section for the Soprano II and Alto unis.

fp *f sf* *p* *f* *p*

fp *f* *p* *f* *p*

fp *f* *p* *f* *p*

fp *f* *p* *f* *p*

fp *f* *p* *f* *p*

fp *f* *p* *f* *p*

Tutti. *Tutti.*

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

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

f de - pre - ca - ti - onem no - stram, *p* de - pre - ca - ti - onem no - stram.

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

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

Tutti. *unis.* *p*

fp *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Senza Organo.

se - des ad de-

HAYDN MASS.

p *f* *p* *f*

Tutti *Solo.* *Tutti,*

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

p *f*

so - lus al - tis - si - mi -
 so - lus al - tis - si - mi -
 so - lus al - tis - si - mi -
 so - lus al - tis - si - mi -

f

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

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

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

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

9 3 2 - 6 6 2 6 4 1 p 7

Musical score for page 42, featuring multiple staves of music. The score includes lyrics and performance markings such as *f* (forte) and *Seconda*. The lyrics are:

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

The score is written in a multi-staff format, with various musical notations including notes, rests, and dynamic markings. The lyrics are placed below the corresponding staves.

Continuation of the musical score on page 43. The page shows the right-hand page of the spread, with musical notation and lyrics. The lyrics visible are:

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

The score continues with musical notation and performance markings.

This page contains a musical score for a vocal and instrumental piece. The vocal line is written in a single staff with lyrics in Italian. The instrumental accompaniment consists of Violins and Basses, with their parts written in separate staves below the vocal line. The score includes dynamic markings such as *f* and *ff*, and includes a repeat sign with first and second endings. Fingerings are indicated by numbers 1-4 under the notes. The lyrics are: "In glo-ri-a De-i Pa-tris a-men, in glo-ri-a De-i Pa-tris a-men, De-i Pa-tris a-men, a-men, a-men, a-men, a-men, a-men, a-men, in glo-ri-a De-i Pa-tris a-men, a-men. In glo-ri-a De-i Pa-tris a-men. In glo-ri-a".

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

Violonc. *Bassi.* *Bassi.*

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 6 6 -

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 - men.

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

De - i Pa - tris a - men, a - men, a - men.

Violonc. *Soprano.*

in

Basso.

HAYDN MISSA D

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

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

7 5 9 = 4 x 6 3 11 6 = 7 9 = 3

men,

men,

men,

men,

men,

men, a - men.

Solo. A men, a

men.

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

men, a - men.

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

men, a - men.

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

Basso:

p Violoncello.

Musical score for page 48, featuring vocal lines and piano accompaniment. The score includes dynamic markings like *f*, *p*, and *tr*, and performance instructions like *Tutti* and *Solo*. The lyrics "men, a - men, a - men, a - men, a" are written below the vocal parts.

f *p* *p* *p* *tr* *pp* *Solo* *Tutti* *Solo* *Tutti* *Solo* *Tutti* *Solo* *Tutti* *Solo* *Tutti* *Solo*

p *Violonc.*

Continuation of the musical score on the right page of the spread, showing vocal lines and piano accompaniment.

u - num
Tutti.
Cre - do in
u - num
Tutti.
Cre - do in
3 4 6 5

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,
6 6 6 3 = 6 3 5 6 10 10 10 = 3 6 3 3 3 3 - 6 - 7 7 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,

1 3 7 3 3 1 6 5 1 3 6-3 6 6 3 3 6 3 3 6 9 5

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:
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 - 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;

6 - 4 3 - - 6 - 5 - - 6 5 6 - 6 - - 6 - 5 4 3 2 1 - 5 -

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 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60

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 - - 5 - - 5 - - 7

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

Partial view of musical notation from the left page of the score, showing the right edge of several staves.

Main musical score for Haydn's Missa III, page 57. The score consists of multiple staves. The vocal parts (Soprano, Alto, Tenor, Bass) are shown with lyrics. The piano accompaniment includes strings and woodwinds. The lyrics are:

 - dit de

 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

 The score includes dynamic markings such as *fi* (forte) and *f* (forte). There are also some performance instructions like *3* and *6* under notes.

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

9 4 3 *mis.*

ET INCARNATUS.

Largo.

Violino I.

f *fi*

Violino II.

f *fi*

Viola.

f *fi*

Oboe I.

f

Oboe II.

f

Fagotti.

f *fi*

Clarini in D.

f

Principale in D.

f

Timpani in D.

f

Soprano.

f

Alto.

f

Tenore.

f

Basso.

f

Organo e Bassi.

f *Violonc.* *fi*

The musical score on page 59 consists of several staves. At the top left, the word "INATUS." is written. The page number "59" is in the top right corner. The score features multiple staves of music. The vocal line (top staff) includes lyrics: "Et in car-natus est de Spi-ri-tu san-cto,". The instrumental parts are labeled "Bassi." and "Violonc." (Violoncello). Dynamic markings include *f* (forte), *p* (piano), and *cresc.* (crescendo). A "Solo." marking is present above the vocal line. At the bottom of the page, there are performance instructions: "Bassi." and "Violonc." with dynamic markings *f* and *p*. The score is a page from a larger musical work, as indicated by the "INATUS." label on the left edge.

Musical score for the first system, featuring multiple staves with dynamic markings like "cresc.", "f", and "p".

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

Tutti. Et in-car-na-tus est de Spi-ri-tu san-cto ex

Tutti. Et in-car-na-tus est de Spi-ri-tu san-cto ex

Tutti. Et in-car-na-tus est de Spi-ri-tu san-cto ex

Tutti. Et in-car-na-tus est de Spi-ri-tu san-cto ex

Musical score for the second system, including vocal lines and piano accompaniment with lyrics and dynamic markings.

Continuation of the musical score on the right page, showing the vocal and piano parts.

ri - tu
ri - tu
ri - tu
ri - tu

fp cresc. f

fp cresc. f

fp cresc. f

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

ri - tu 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

ri - tu 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

ri - tu 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

7 6 *3 = 4 = 5 = 6* *6* *un.*

fp cresc. f

p *f*
p *f*
p *f*
ff
ff *Tutti.*
 no - bis, *p* sub Pon - ti - o Pi - la - to, sub Pon - ti - o Pi - la - to. Cru - ci -
p *f* *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 -
p *f* *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 -
p *f* *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 -
p *f*

fi - xus, i,
 fi - xus
 pul - tus,
 fi - xus,

Tutti.
Cru-ci-
Tutti.
- bis. Cru-ci-
Tutti.
- tus est, se-
Tutti.
- to cru-ci-

fi - xus, pas-sus, pas-sus et se-pul - tus est,
 fi - xus, pas-sus, pas-sus et se-pul - tus est,
 pul - tus, se - pul-tus, et se-pul - tus est,
 fi - xus, pas - sus, pas - sus
 et se - pul - tus est. Sub Pon-ti-o Pi - la - to, sub

pp *Violonc.* *Violonc.* *Contra Basso.*

Violino I.

Violino II.

Viola.

Flauto.

Oboi.

Fagotti.

Clarini in D.

Principale in D.

Timpani in D.

Soprano,
pro no-bis passus, pas-sus et se pul - tus est.

Alto,
pro no-bis passus, pas-sus et se pul - tus est.

Tenore,
pro - no-bis passus, pas-sus et se - pul - tus est.

Basso,
Pon-ti-o Fi-la-to pas-sus et se - pul - tus est.

Organo e Bassi.

ET RESUREXIT.

Vivace.

Violino I.

Violino II.

Viola.

Flauto.

Oboi.

Fagotti.

Clarini in D.

Principale in D.

Timpani in D.

Soprano,
Tutti.
Et, et re-su-re - xit

Alto,
Tutti.
Et, et re-su-re - xit

Tenore,
Tutti.
Et re - su - re - xit

Basso,
Tutti.
Et re - su - re - xit ter - ti - a
10 - 6 § - - §

Organo e Bassi.

re - xit
re - xit
ter - ti - a

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 - turus est cum
 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 - turus est cum
 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 - turus est cum
 di - e, se - cun - dum Scrip - tu - ras, Scrip - tu - ras; et, et a - scen - dit in coe - lum, se - det ad dex - teram Pa - tris, et, et i - terum ven - turus est cum

Figured Bass: ♯ = 7 6 1 6 7 - 8 4 5 - 6 — 5 — 4 6 = 5 6 = 3 6 — 5 - 6 5 2 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

mor -
 mor -
 mor -
 mor -
 mor -

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

can - tem; qui

can - tem; qui

can - tem; qui

en, 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 -
 m, 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 -
 m, 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 -
 m, 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 -

Musical score on page 70. The score consists of ten staves. The top two staves contain melodic lines with various ornaments and slurs. The next six staves are mostly empty, with some rests and dynamic markings. The bottom two staves contain vocal lines with lyrics. The first vocal staff has the word "Ina." written below it. The second vocal staff has the word "Ina." written below it. The bottom-most staff contains figured bass notation (numerical figures) and the word "Et" written above it. The lyrics "Et u-a" are visible on the right side of the page, corresponding to the vocal lines.

Musical score on page 71. The score continues from page 70. It consists of several staves, including melodic and vocal lines. The lyrics "Et u-a" are repeated across several staves, indicating a vocal response or a specific musical phrase. The notation includes various musical symbols such as slurs and ornaments.

Et,

Et,

Et,

Et,

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 -

mor -

mor -

mor -

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,

Tasto. *Solo.* *Violonci.* *p*

Musical score for page 74, featuring multiple staves with complex rhythmic patterns and dynamic markings. The score includes a *Bassi* line at the bottom and a *Tutti* section with *men.* and *Tutti.* markings. The music is written in a style characteristic of 18th or 19th-century manuscripts.

Continuation of the musical score on page 75, showing the right-hand page of the manuscript. The notation continues from the previous page, with similar rhythmic complexity and dynamic markings.

Tutti
 Et
 et
 tam,
 et
 6

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

Violonc.

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 - 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,

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

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

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

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

Violonc.

The image displays a page of a musical score, page 78, featuring various instrumental and vocal parts. The score is written on multiple staves. The top section includes instrumental parts for Violino I, Violino II, Viola, Flauto, Oboi, Fagotti, Clarini in B, Principale B, and Timpani in C. The bottom section features vocal parts for Soprano, Alto, Tenore, and Basso. The vocal parts include lyrics such as 'men, a men, a men, a men.' and 'men, a men, a men, a men, a men, a men.' The score also includes dynamic markings like *f* and *f*, and a *rit.* marking. The bottom of the page has the word *unis.* written below the staff.

- Violino I.
- Violino II.
- Viola.
- Flauto.
- Oboi.
- Fagotti.
- Clarini in B
- Principale B
- Timpani in C
- Soprano.
- Alto.
- Tenore.
- Basso.
- Organo e Basso Continuo.

SANCTUS.

Adagio.

The musical score is arranged in a system of staves. The top five staves are for the orchestra: Violino I, Violino II, Viola, Flauto, and Oboi. The next three staves are for the woodwinds: Fagotti, Clarini in D, and Principale in D. The next three staves are for the percussion: Timpani in D, and two additional staves for other percussion instruments. The bottom four staves are for the vocal soloists: Soprano, Alto, Tenore, and Basso. The organ and basses are indicated by the label 'Organo e Bassi.' at the bottom.

The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked *Adagio*. The score includes various dynamic markings such as *f*, *p*, *fp*, and *ff*. The vocal parts have lyrics in Italian: "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 organ and basses play a rhythmic accompaniment with chords and arpeggios.

Allegro.

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

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

oth. Sanctus Do-mi-nus Deus Sa - ba-oth. Ple-ni sunt coe - li et ter ra

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

f

ra

ra

glo - ri - a

glo - ri - a

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

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

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

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

unus.

3 3 3 3 3 3 6 3 65 4 6

san -

cel -

O - san - na in

2

Musical score for page 83, featuring vocal lines and piano accompaniment. The score includes dynamics such as *f* (forte), *p* (piano), and *ff* (fortissimo), along with accents and slurs. The lyrics are in Latin, including phrases like "sis, in ex-cel-sis", "in ex-cel-sis, O-san-na in ex-cel-sis", and "O-san-na in ex-cel-sis". The score is written for multiple voices and piano accompaniment.

f *p* *f* *f*

f *p* *f*

f *p* *f*

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,

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

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

f *p* *f*

f *p* *f*

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

p 6 $\frac{6}{4}$ $\frac{3}{4}$ *f* 27 $\frac{6}{8}$

Violino I.

Violino II.

Viola.

Flauto.

Oboi.

Fagotti.

Clarini in D.)

Principale in a

Timpani in D)

Soprano.

Alto.

Tenore.

Basso.

Organo e Basso

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.

f

f

f

Clarino primo Solo.

Violonc.

Bassi. Senza Organo.

§ 3 6 § 3 6 - -

Detailed description: This page of a musical score contains ten staves. The top two staves feature complex rhythmic patterns with frequent sixteenth and thirty-second notes, marked with a forte (*f*) dynamic. The third staff continues with similar rhythmic intensity. The fourth and fifth staves show a more melodic line with some rests. The sixth staff is the beginning of a solo section for the Clarino primo, marked with a trill-like ornament. The seventh through ninth staves are mostly empty, indicating rests for those instruments. The tenth staff is a bass line, marked with a forte (*f*) dynamic, and includes performance instructions for Violonc. and Bassi. Senza Organo. Above the bass line, there are two measures of figured bass notation: § 3 6 and § 3 6 - -.

This page of musical notation, numbered 87, contains a complex arrangement of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics are marked with *f* (forte), *p* (piano), and *cresc.* (crescendo). The notation is dense and intricate, suggesting a highly technical or virtuosic piece. The page is divided into several systems of staves, with some staves containing multiple lines of music. The overall appearance is that of a professional musical score, likely for a piano or similar instrument.

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

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

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

f *Violone.* *Bassi.*

Partial view of the left page of the musical score, showing the beginning of the vocal parts.

Main musical score for the right page, featuring piano accompaniment and vocal lines with Latin lyrics. The score includes dynamic markings such as *p*, *fp*, and *Solo*. The lyrics are: *ri - ne, in no - mi - ne Do mi - ni. Be - ne - di - ctus qui 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-

Senza Organo.

The first system of the musical score consists of ten staves. The top staff contains a complex melodic line with many sixteenth and thirty-second notes. Below it, several staves provide harmonic support with chords and rhythmic patterns. Dynamic markings include *f*, *ff*, *sf*, and *p*. The music is written in a common time signature.

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

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

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

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

The second system of the musical score continues with the same ten-staff structure. It features vocal lines with Latin lyrics and instrumental accompaniment. The lyrics are: "mine Do - mi - ni. Be - ne - di - ctus qui ve - nit in nomine Do - mi - ni, in no -", "Be - ne - di - ctus qui ve - nit in nomine Do - mi - ni, in no -", "Be - ne - di - ctus qui ve - nit in nomine Do - mi - ni, in no - mi - ne Do -", and "Be - ne - di - ctus qui ve - nit in nomine Do - mi - ni, in no". The word *Tutti.* is written above the first four staves. Dynamic markings include *f* and *p*.

Musical score for the first page of a Haydn Mass. The score consists of multiple staves with various musical notations, including dynamics like *f* and *p*, and performance markings like *Solo.*. The text at the bottom of the page reads:
mi-ne Do-mi-ni.
mi-ne Do-mi-ni. *Solo.* Be-ne-dictus qui ve-nit in no-mi-ne Do-mi-ni, be-ne-di-
mi-ni. *Solo.* Be-ne-
mi-ne Do-mi-ni. *Solo.* Be-ne-dictus qui ve-nit in

Musical score for the second page of a Haydn Mass. It continues the musical notation from the first page. The text at the bottom of the page reads:
Solo. Be-ne-
tus,
di-stus qui ve-
no-mi-ne Do-

Solo. Be ne - di - ctus qui ve - nit, *Tutti.* he - ne - di - ctus qui ve - nit in no - mine, in no - mi - ne *Solo.* Do - mi - ni, in no - mi - ne, in no - mi - ne *Tutti.* tu - s, he - ne - di - ctus qui ve - nit, *Tutti.* he - ne - di - ctus qui ve - nit in no - mi - ne, in no - mi - ne *Tutti.* di - ctus qui ve - nit, qui ve - nit, qui ve - nit, *Tutti.* he - ne - di - ctus qui ve - nit in no - mi - ne, in no - mi - ne *Tutti.* no - mi - ne Do - mi - ni, qui ve - nit, *Tutti.* he - ne - di - ctus qui ve - nit in no - mi - ne, in no - mi - ne

p

p

p

Clarino primo Solo.

Do mi - ni. *Solo.*

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

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

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

Violonc.

p Bassi. Senza Organo.

no primo Solo.

di in no - mi - ne

dictus qui

dictus qui

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

f *p* *f*

f *p* *f*

f *p* *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*

6 6 6 3 2 4 6 6 3 2 4 6

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-

ni.
 ni.
 ni.
 ni.

OSANNA.

Allegro.

Partial view of the left page of the musical score, showing the beginning of the vocal parts with lyrics "Do - mi - ni".

Musical 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.

- 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 staves for vocal parts and organ/bass, including lyrics "O-san-na in ex-cel-sis".

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-

Musical score for the first system of the hymn "O-san-na in ex-cel-sis". The score is arranged in three systems, each with four staves. The notation includes various rhythmic values, dynamic markings such as *f* (forte) and *p* (piano), and articulation marks like accents and slurs. The lyrics are written below the bottom staff of each system. At the end of the first system, there are fingerings indicated as 7, 3, and a forte dynamic marking *f*.

Musical score continuation from page 98, showing the second system of the hymn. It features four staves with musical notation, including dynamics like *f* and *p*. The lyrics "sis, O-san-na in" and "sis," are visible below the bottom staff. The score continues with further musical notation and lyrics, ending with a forte dynamic marking *f*.

This page of the musical score contains several staves of music. The upper staves feature complex instrumental parts with dynamic markings such as *f* (forte) and *p* (piano), and articulation marks like accents (>) and slurs. The lower portion of the page is dedicated to vocal lines, with the lyrics "sis, O-san-na in ex-cel-sis, in ex-cel-sis, in ex-cel-sis, in ex-cel-sis, O-san-na in ex-cel-sis, in ex-cel-sis" written below the notes. The lyrics are repeated across multiple vocal parts. The score concludes with a double bar line, a key signature change to D major (two sharps), and a time signature change to 3/8.

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 on page 101 of Haydn's Mass, III, consists of approximately 15 staves. The top staves contain intricate instrumental parts with various rhythmic patterns and ornaments. The lower staves are primarily rests, indicating that the instruments are silent during the vocal solo. A vocal line enters with the lyrics "A - gnus De-i, qui tol - lis pecca - ta mun - di,". The word "Solo" is written above the first note of this line. The notation includes various note values, rests, and dynamic markings.

Musical score for page 102, featuring a vocal line and piano accompaniment. The score includes dynamic markings such as *f*, *fp*, and *Solo*. The lyrics are:

mi - se - re - re, mi - se - re - re no - bis.
A - gus - De - i, qui tollis pec - ca - ta, pec - ca - ta

Continuation of the musical score on page 103, showing the vocal line and piano accompaniment. The lyrics are:

mundi,

Musical notation on the left page, including staves with dynamics like *fp* and *f*.
 ec-ca - ta
 Musical notation at the bottom left with dynamics *f* and *p*.

Musical notation on the right page, including staves with dynamics like *f*, *p*, *fp*, and *ff*.
 mundi, mi - se - re - re, mi - se - re re no - bis, a - gnus
 A - gnus De - i,
 Solo.
 A - gnus
 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.

So/o.
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.

f

f

f

Secondo

Tutti

Do - na no - bis pa - cem, pa - cem, pa - cem,

Tutti

Do - na no - bis pa - cem, pa - cem,

Tutti

Do - na

6 3 10 - 6 6 2 - 6 6 na

f

9 8 8 10

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 -

§ 3. 6 5 - 6 - § 3 - 5 - 5 6 6 4 3 + 3 6 - 5 5 6 5 6 - 3 3 6

na no -

cem,

cem,

cem, do

p

pizzicato.

pizzicato.

p *f*

p *f*

do -

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

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

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

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

p¹ *Senza Organo.*

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

3 9 3 9 6 7 5 7 5 9

cem, pa
 cem, pa
 cem, pa
 cem,
 cem,

col'arco.
f col'arco.

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

47 = 6 5 4 - 1 6

Musical score for a multi-staff instrument (likely harpsichord or keyboard), featuring a complex texture of sixteenth and thirty-second notes in the upper registers. The piece concludes with a vocal entry.

Primo.

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

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

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

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

9 - 6 13 3 9 - 6 - 3 6 - 7 8 6 6

This page contains a musical score for a choir and orchestra. The vocal parts are arranged in a SATB format (Soprano, Alto, Tenor, Bass). The lyrics are in Latin and include the words: *pa - cem, do - na no - bis pa - cem, do - na*. The instrumental part at the bottom features figured bass notation with numbers such as 6, 76, 56, 3, 6, 9, 8, 6, 3, 10, 10, 6. The score is marked with *Primo* and *fz*.

uis.

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

coll'arco.

The musical score consists of several systems. The top system features piano accompaniment with dynamics *p* and *f*. The vocal staves below contain the lyrics:

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

The bottom system continues the piano accompaniment with dynamics *f* and *pp*.

The first system of the musical score consists of five staves. The top staff is the vocal line, featuring a melodic line with various ornaments and a final cadence. The lower four staves are for piano accompaniment, with the right hand playing a rhythmic pattern of eighth notes and the left hand providing harmonic support with chords and single notes. The system concludes with a double bar line and the word "Fine." written in italics.

Fine.

Fine.

The second system of the musical score consists of five staves. The top staff is the vocal line with lyrics underneath. The lyrics are: "do - na no - bis pa - cem, pa - cem, pa - cem." The melody is simple and repetitive. The lower four staves are for piano accompaniment, mirroring the structure of the first system. The system concludes with a double bar line and the word "Fine." written in italics.

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.



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FONDO ALBERT DUNNING, N° 70

HAYDN, Franz Joseph (1732-1809)
[Messe. Hob. XXII, 11. Nelsonmesse]

Messe | à 4 Voix avec accompagnement de 2 Violons, Viola et Basse, une Flûte, 2 Hautbois, 2 Bassons, | 2 Cors, 2 Trompettes, Timbales et Orgue | *composée par* | *Joseph Haydn*. | N.º III. | Partition.

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