



Università degli Studi di Pavia
Facoltà di Musicologia

con il contributo di
 **fondazione
cariplo**

PROGETTO *Valorizzazione dei fondi speciali della Biblioteca della Facoltà di Musicologia*
con il contributo della Fondazione CARIPLO

Responsabile PROF. PIETRO ZAPPALÀ – collaboratore: DR. MASSIMILANO SALA

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.

Au Magasin de Musique de Breitkopf et Härtel, | à Leipsic. [1804?]

1 partitura (116 p.); 28 x 36 cm.
RISM H 2499

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

Joseph Haydn
1744

M e s s e

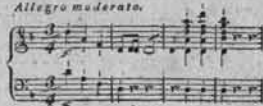
à 4 Voix avec accompagnement de 2 Violons, Viola et Basse, une Flûte, 2 Hautbois, 2 Bassons,
2 Cors, 3 Trompettes, Timbales et Orgue

composée par

Joseph Haydn.

N^o III.

Allegro moderato.



LONDON:
NOVELLO, EWER & CO
1, BERNERS, ST. FOUNTAIN
1827

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.**p*

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!

Musical score for the left page of Haydn's Missa III. It features several staves of music, including vocal lines with lyrics and instrumental accompaniment. The lyrics visible include "y - ri - e, e - lei" and "son, e - lei".

Musical score for the right page of Haydn's Missa III. It includes a vocal solo part for Soprano I and instrumental parts for Violoncello and Double Bass. The lyrics for the vocal solo are "Christe, eleison, eleison, Kyrie eleison, Kyrie eleison, Kyrie eleison, Kyrie eleison".

HAYDN MISSA III.

Soprano I. Solo.

Christe

eleison, eleison,

Violoncello.

unis.

2

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.

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 for the first page, featuring piano and vocal parts. The score includes dynamic markings such as *f*, *cresc.*, *p*, and *Solo.*. The piano part consists of multiple staves, including a grand staff (treble and bass clefs) and a separate bass line. The vocal part is written on a single staff with lyrics in Latin.

Lyrics:

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

Continuation of the musical score on the second page. The piano part continues with various dynamics and textures. The vocal part continues with the same Latin lyrics.

Lyrics:

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

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

Soprano I. Solo.

Soprano II. c. 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!

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

Partial view of the musical score on the adjacent page, showing staves and the name HAYDN.

son, e lei son, e lei son.

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

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

son, e lei son, e lei son.

unis. *Basso.* *Violoncello.*

- Volino b
- Violino c
- Viola,
- Flauto.
- Oboi.
- Fagotti, b
- Clarini in
- Principalb
- Timpani e
- Soprano, c
- Alto,
- Tenore,
- Basso,
- Organo e

Instrumental musical score for the first section of the page. It consists of multiple staves with complex rhythmic patterns and dynamic markings such as 'f' and 'p'. The notation includes various note values, rests, and articulation marks.

Tutti.

Vocal musical score for the second section, featuring lyrics and musical notation for multiple voices. The lyrics include "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!". The score includes dynamic markings like 'f' and 'p', and includes figured bass notation at the bottom of the staves.

Partial view of the musical score on the adjacent page, showing the continuation of the vocal and instrumental parts. The page number '21' is partially visible at the top.

Partial view of the left page of the musical score, showing several staves of music. The notation includes various rhythmic values and dynamic markings such as *p* and *f*.

Main musical score on the right page, featuring vocal lines and piano accompaniment. The score includes several staves of music with lyrics in Latin. 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". The score includes dynamic markings such as *Solo.*, *f.*, and *s.*, and a section number *2* above a measure.

mus, glo-ri-fi-

mus, glo-ri-fi-

mus te.

Solo.

ca - mus te. Gra - ti - as a - gi - mus, a - gi - mus ti - bi, propter magnam

mus te.

ca - mus te.

3 6 - 3 6 3 2

Musical score for page 26, featuring multiple staves of instrumental and vocal music. The score includes dynamic markings such as *f* (forte) and *p* (piano), and accents (*>*). The lyrics are:

glo - ri - a - m, pro - pter glo - ri - am tu - am,
 Do - mine De - us, Rex coelestis, De - us

The score is written in a multi-staff format, with the vocal line appearing in the lower half of the page. The instrumental parts are in the upper half. The key signature is one flat (B-flat), and the time signature is 3/4. The score concludes with a *Solo!* marking and a final cadence.

Continuation of the musical score on the right page of the spread. The lyrics "Pa -" are visible at the top of the page. The score continues with instrumental and vocal parts, maintaining the same key signature and time signature as the previous page.

mf *f* *mf* *mf* *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

5 6 4 = 5 6 3 6 3

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

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

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

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

Do - mi - ne
Do - mi - ne
Do - mi - ne
Do - mi - ne

Solo.
Solo.
Solo.
Solo.

Contra Basso.

p Violonc.

Solo.
Du -
De - us a -

The upper portion of the page contains a complex musical score for an orchestra. It consists of approximately 15 staves. The top two staves feature intricate rhythmic patterns with many sixteenth and thirty-second notes. The lower staves contain long rests, indicating that the instruments are silent for a significant portion of this section.

Solo.

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

Solo.

Do - mi - ne

The page contains a musical score for a choir and orchestra. It features several staves of music. The top section consists of instrumental parts with complex rhythmic patterns, including sixteenth and thirty-second notes. Below this, there are vocal staves with the following lyrics:

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

The bottom of the page features a large, complex rhythmic pattern with a '6' time signature and a '5' time signature.

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 muni - di, mi - se - re - re, mis - se - re - re, mi - se - re - re no - bis,

a, pec-

HAYDN MISSA. III.

9

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.

p *f* *p* *f*

Tutti *Solo.* *Tutti,*

so - lus al - tis - si - mus, 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
 HAYDN, MISSA. III. 6 2 6 4 1 p 27

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

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

men, a - 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

Haydn Missa in

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 5 6 = 7 5 = 3

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, a - men,

men, a - men.

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

Basso:

p Violoncello.

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,
8 6 6 6 3 = 6 3 5 6 = 10 10 = 13 = 5 4 6 3 3 3 3 - 6 - 7 7 6

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:

6 - 5 - 4 - - 7 6 5 4 3 2 1 0 9 8 7 6 5

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

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

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

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

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

13 5 17 3 3 6 6 3- 3-4 5 6 6 6 7 6

Musical score for page 58, featuring vocal parts and piano accompaniment. The score includes staves for Violino I, Violino II, Viola, Oboe I, Oboe II, Fagotti, Clarini in D, Principale in D, Timpani in D, Soprano, Alto, Tenore, Basso, and Organo e Bassi. The vocal parts (Soprano, Alto, Tenore, Basso) are singing the text: "lis, de-scen-dit de coe-lis, de coe-lis, de coe-lis." The piano accompaniment includes chords and melodic lines. The score is marked with dynamics such as *f* and *mf*.

ET INCARNATUS.

Largo.

Violino I.

Musical staff for Violino I, marked *f* and *sf*.

Violino II.

Musical staff for Violino II, marked *f* and *sf*.

Viola.

Musical staff for Viola, marked *f* and *sf*.

Oboe I.

Musical staff for Oboe I, marked *f*.

Oboe II.

Musical staff for Oboe II, marked *f*.

Fagotti.

Musical staff for Fagotti, marked *f* and *sf*.

Clarini in D.

Musical staff for Clarini in D.

Principale in D.

Musical staff for Principale in D.

Timpani in D.

Musical staff for Timpani in D.

Soprano.

Musical staff for Soprano.

Alto.

Musical staff for Alto.

Tenore.

Musical staff for Tenore.

Basso.

Musical staff for Basso.

Organo e Bassi.

Musical staff for Organo e Bassi, marked *f* and *sf*.

mis.

Violonc.

sf

Musical score for the first system, featuring multiple staves with dynamic markings such as *cresc.*, *f*, and *p*.

ex - - Ma - ri - a vir - gi - ne, et ho - mo fa - ctus est, — et ho - mo fa - ctus

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

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

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

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

6 6 4 = 3 = 6 7 3 3 = = 3

f

Musical score for the second system, continuing the vocal and instrumental parts from the first page.

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 - li - 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 - li - 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 - li - 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 - li - am pro

7 6 $\frac{3}{4} = \frac{6}{8} = \dots$ $\frac{6}{8}$ $\frac{3}{4} = \dots$ *rit.*
fp cresc. *f* 16

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

fi - xus, t
 fi - xus
 pul - tus,
 fi - xus,
 = =

Violino I.
 Violino II.
 Viola.
 Flauto.
 Oboi.
 Fagotti.
 Clarini in D.
 Principale in D.
 Timpani in D.
 Soprano,
 Et, et re-su-re-xit
 Alto,
 Et, et re-su-re-xit
 Tenore,
 Et re-su-re-xit
 Basso,
 Et re-su-re-xit ter-ti-a
 Organo e Bassi.

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

ET RESUREXIT.

Vivace.

Violino I.
 Violino II.
 Viola.
 Flauto.
 Oboi.
 Fagotti.
 Clarini in D.
 Principale in D.
 Timpani in D.
 Soprano,
 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
 Organo e Bassi.

ter-ti-a di-
 ter-ti-a di-
 ter-ti-a di-
 di-e, se-cundum
 10-6 § - - §
 6 6 3 10

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 -

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

Musical score for strings and woodwinds. The top staff features a complex, fast-moving melodic line with many sixteenth and thirty-second notes. The lower staves provide harmonic support with sustained notes and chords. Dynamics include *p* (piano) and *pp* (pianissimo).

Vocal staves with Latin lyrics. The lyrics are: mor - tu - o - rum, et, et vi - tam ven - tu - ri se - cu - li. The lyrics are written in a simple, clear font below the vocal lines.

Violoncello staff with the instruction *Violonci.* and a dynamic marking of *p*. The staff contains a melodic line with some grace notes and slurs.

Musical score for page 74, featuring multiple staves with musical notation. The score includes various dynamics such as *f* (forte) and *men.* (meno). Performance instructions include *Tutti* and *Bassi.* (Bass). The notation includes complex rhythmic patterns, including triplets and sixteenth-note runs. A handwritten word, possibly "trumpet", is visible in the middle of the score. The bottom staff is labeled *Bassi.* and includes a *f* dynamic and a measure number of 6.

Continuation of the musical score on page 75. The notation continues from the previous page. Lyrics are visible at the bottom of the page, including "vi tant", "vi tant", "et", and "vi tar". Measure numbers 3 and 6 are indicated at the bottom of the page.

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

The score consists of multiple staves. The top staves are instrumental, featuring a 3/4 time signature and a forte (f) dynamic. The lower staves are vocal, with lyrics in Latin. The lyrics are: "San-ctus Do-mi-nus Deus Sa - ba-oth. Ple-ni sunt coe - li et ter". The vocal parts are marked with "oth." and "f".

ra

ra

glo - ri - a

glo - ri - a

The right page continues the musical score with vocal parts. The lyrics visible are "ra", "ra", "glo - ri - a", and "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

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-note runs, marked with a forte (*f*) dynamic. The third staff continues with similar rhythmic activity, also marked *f*. The fourth staff shows a more melodic line with some rests. The fifth staff is mostly empty, with a few notes in the first measure. The sixth staff begins with a *Clarino primo Solo* section, indicated by a bracket and a few notes. The seventh and eighth staves are empty. The ninth staff is empty. The tenth staff contains a *Violonc.* (Violoncello) line with some notes and rests, and a *Bassi. Senza Organo.* (Bass) line with notes and rests. Above the bottom two staves, 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 used are *f* (forte), *p* (piano), and *cresc.* (crescendo). The notation is dense, with many notes and rests, and includes some complex rhythmic patterns. The page is divided into several systems of staves, with some staves containing multiple lines of music. The overall appearance is that of a highly detailed and technically demanding musical score.

The page contains a musical score for the third movement of a Mass. It features a complex instrumental arrangement with multiple staves, including woodwinds, strings, and a harp. The score is marked with dynamics such as *p* (piano), *fp* (fortissimo), and *fp* *tr* (fortissimo with trills). The vocal parts include lyrics in Latin:

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

The score includes a *Solo* section for the vocal parts. The bottom of the page features a bass line with figured bass notation: 6 3, 6 7, 6 3, 6, 5 3, 6, 3 - 6, 5 6, 6 5.

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

Senza Organo.

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

Tutti. tus, he - ne - di - ctus qui ve - nit, *Solo.* 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

Violone. *Bassi.*

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.

Do

ve - nit i

ve - nit i

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 score for the vocal parts (Soprano, Alto, Tenore, Basso) and organ/bass, including lyrics "ni. Do - mi - ni. Do - mi - ni. Do - mi - ni."

- 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 score for the instrumental parts (Violino I, Violino II, Viola, Flauto, Oboi, Fagotti, Clarini in D, Principale in D, Timpani in D, Soprano, Alto, Tenore, Basso, Organo e Bassi) with lyrics "O-san-na in ex-cel-sis, O-san-na in ex-cel-sis, O-san-na in ex-cel-sis, O-san-na in ex-cel-sis."

Musical score for page 98, featuring multiple staves of instrumental and vocal parts. The score includes dynamic markings such as *f* (forte) and *p* (piano). The lyrics are:

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

The score is written for multiple instruments, with some parts marked with *f* and *p*. The lyrics are written below the vocal staves.

Continuation of the musical score on page 99, showing the right-hand page of the spread. The score includes dynamic markings such as *f* (forte) and *p* (piano). The lyrics are:

sis, O-san-na in
 sis,
 sis,
 sis,
 sis,

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. A vocal solo part enters in the lower right section of the page, marked with a 'Solo' instruction and a fermata. The lyrics for this solo are: "A - gnus De-i, qui tol - lis pecca - ta mun - di,". The score concludes with a final cadence on the bottom staff.

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

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

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

Senza Organo.

D O N A.

Allegro vivace.

- Violino I.
- Violino II.
- Viola.
- Flauto.
- Oboi.
- Fagotti.
- Clarini in D.
- Principale in D.
- Timpani in D.
- Soprano.
- Alto.
- Tenore.
- Basso.
- Organo e Bassi.

f

f

f

f

Secondo

f

f

Tutti

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

Tutti

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

Tutti

Do - na

f

f

f

f

This page contains a musical score for a choir and orchestra. The vocal parts are arranged in four staves, with lyrics in Latin. The instrumental part is written in a single staff at the bottom, featuring figured bass notation. The lyrics are:

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

The instrumental part includes figured bass notation such as 6, 76, 56, 3, 6, 9, 8, 6, 3, 10, 10, 6.

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

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

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

pp *f*
pp *f*
pp *f*
pp *f*

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 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.

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.

Fine.