

# M e s s e

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

*composée par*

## Joseph Haydn.

N<sup>o</sup> I.



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













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

*Violoncello.* *Basso.* *Violoncello.* *Basso.*

Musical score for instruments, including strings and woodwinds. Dynamics include *f* and *ff*.

Vocal score with lyrics: e - lei - son! Ky - ri - e, Ky - ri - e e - lei - son!  
 e - lei - son! Ky - ri - e, Ky - ri - e e - lei - son, e - lei - son!  
 e - lei - son! Ky - ri - e, Ky - ri - e e - lei - son, e - lei - son!  
 e - lei - son! Ky - ri - e, Ky - ri - e e - lei - son, e - lei - son!

3 6 6 b h6 6 b6 6 5 h h

*ff*



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

The musical score consists of ten staves. The top two staves feature a complex piano accompaniment with rapid sixteenth-note passages and arpeggiated chords. The remaining eight staves are vocal lines, with lyrics printed below the notes. The lyrics are a variation of the Kyrie eleison text. The score includes various musical notations such as clefs, time signatures, and dynamic markings.

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

*Tasto solo.*  
*Organo.* 3

son! *p* Chri - ste e - lei - son, e - lei - son! *f* Ky - ri - e e - lei - son! Ky - ri - e e - lei - son! Ky - ri - e e - lei - son!

son! *p* Chri - ste e - lei - son, e - lei - son! *f* Chri - ste e - lei - son! Chri - ste e - lei - son! Ky - ri - e,

son! *p* Chri - ste e - lei - son, e - lei - son! *f* Chri - ste, Chri - ste e - lei - son!

son! *p* Chri - ste e - lei - son, e - lei - son! *f* Ky - ri - e e - lei - son! Ky - ri - e e - lei - son! Ky - ri - e e - lei - son!

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



*fi*

*fi*

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

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

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

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

*Violoncello. Basso.*

*Tasto solo.*

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

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

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

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

*Organo.*

*Violonc.*

*p*

6 6 6 6 6 6 6 6 3

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

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

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

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

*Basso.*

HAYDN MISSA I





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

Musical score for a choir with five parts and piano accompaniment. The score includes vocal lines with lyrics and piano accompaniment with various musical notations like dynamics and articulation.

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

46 6 7 5 3 6 4 6 5 5

Detailed description: This is a page of a musical score, page 16. It features a piano accompaniment at the top and four vocal parts below. The piano part consists of a right-hand line with a complex, rhythmic melody and a left-hand line with a steady bass line. The vocal parts are arranged in four staves, each with a vocal line and a corresponding lyric line. The lyrics are: 'lei - - son, e - lei - - son, e - lei - son, e - lei - son,' followed by 'lei - - son, e - lei - - son, e - lei - - son, e - lei - - son!' and 'lei - - son, e - lei - - son, e - lei - - son, e - lei - - son!'. At the bottom of the page, there are numerical figures: 46, 6, 7, 5, 3, 6, 4, 6, 5, 5.



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

*Tas'o solo.*  
 HAYDN MISSA I.

GLORIA.

*Vivace.*

Violino I. *f*

Violino II. *f*

Viola. *f*

Oboi. *f*

Fagotti. *f*

Clarini. *f*

Timpani. *f*

*Vivace.*

Soprano.

Alto. *f*

Tenore. *f*

Basso. *f*

*Tasto solo.*

Organo e Bassi. *f*

*Vivace.*

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

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

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

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

The first five staves of the musical score contain instrumental parts. The top two staves feature a complex, rhythmic melody with many sixteenth and thirty-second notes. The lower three staves provide harmonic support with chords and sustained notes. Dynamics markings such as *p* (piano) and *mf* (mezzo-forte) are present throughout.

in ex-cel-sis De-o, glo-ri-a, glo-ri-a in ex-cel-sis, in ex-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,  
 in ex-cel-sis De-o, glo-ri-a, glo-ri-a in ex-cel-sis, in ex-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 vocal staves are arranged in a choir setting with four parts. The lyrics are written below the notes. The music is in a grand staff format. At the end of the page, there are some numerical figures:  $\frac{6}{6}$   $\frac{6}{6}$  5.



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

5 4 7 4 5  
 10 10 10 6 4 6 7 6 5

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

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

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

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

be-ne-di-ci-mus te, *p* a - do - ra - mus te, *f* glo - ri - fi - ca - mus  
 be-ne-di-ci-mus te, *p* a - do - ra - mus te, *f* glo - ri - fi -  
 be-ne-di-ci-mus te, *p* a - do - ra - mus te, *f* glo - ri - fi -  
 be-ne-di-ci-mus te, *p* a - do - ra - mus te, *f* glo - ri - fi -  
*Tasto Solo*  
*p* *f*





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

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

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

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

*Violoncello. Basso. Violoncello. Basso.*

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

6 6 4 3 7 3 6 4 3 4 3



Allegretto.

G R A T I A S.

Violino I.

Violino II.

Viola.

Oboi.

Fagotti.

Clarini in B.

Timpani in B  
et F.

Soprano.

Alto.

Tenore.

Basso.

Organo e Bassi.

*p*

*p*

*p*

*Allegretto.*

*Solo.*

Gra-ti-as a - gi-mus ti - bi pro-pter ma - - - gnam glo-ri-am, pro - pter

*Solo.*

Gra-ti-as a - gi - mus ti - bi pro - pter ma - - gnam glo-ri - am,

*Solo.*

Gra-ti-as a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu - am, propter ma - guam glo - ri - am,

*Solo.*

Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam

*Allegretto.* 6 6 5 7 3 6 5 7 6 5 7 6 7 6 6

*p*

*Violoncello.*

*Basso.*

fp

fp

fp

glo-ri-am tu-am. Do - mi-ne De - us, rex coe - le - stis, De - us Pa - ter, De - us Pa - ter om -

glo-ri - am tu-am. Do - mi-ne De - us, rex coe - lo - stis, De - us Pa - ter, De - us Pa -

glo-ri-am tu-am. Do - mi-ne De - us, rex coe - le - stis, De - us Pa - ter, De - us Pa -

glo-ri-am tu-am. Do - mi-ne De - us, rex coe - le - stis, De - us Pa - ter, De - us Pa - ter om -

§ = 4 3 3° 8 6 7 4 = 23 = 7 3 - 3 56 6 §

fp





*f*

*f*

*Solo.*

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

*Solo.*

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

*Solo.*

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

*Solo.*

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

7 3 6 4 3 6 5 4 5 5 6 2 6 6 5 4 3 10 7

*Violoncello.*

*Basso.*

Christe, Je - - su Christe. Do-mi-ne De - us, a - gnus De - i, fi - li - us Pa - tris, fi - li - us Pa -  
 Chri - ste, Je - su Christe. Do-mi-ne De - us, a - gnus De - i, fi - li - us Pa - tris, fi - li - us Pa - -  
 Christe, Je - - su Christe. Do-mi-ne De - us, a - gnus De - i, fi - li - us Pa - tris, fi - li - us Pa - - - tris,  
 Chri - ste, Je - su Christe. Do-mi-ne De - us, a - gnus De - i, fi - li - us Pa -

*Violoncello.* *Basso.*

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

*Tasto solo,*





The first four staves of the musical score are for piano and organ. The piano part consists of four staves with various dynamic markings including *fp* (fortissimo piano) and *f* (forte). The organ part is indicated by a *ff* (fortissimo) marking and features a series of chords and melodic lines.

ca - ta mundi, mi-se - re - re, mi-se - re - re, mi - se - re - re no - bis, mi - se - re - re,  
 ca - ta mundi, mi-se - re - re, mi-se - re - re, mi - se - re - re no - bis, mi - se - re - re,  
 ca - ta mundi, mi-se - re - re, mi-se - re - re, mi - se - re - re no - bis, mi-se - re - re, mi-se - re - re,  
 ca - ta mundi, mi-se - re - re, mi-se - re - re, mi - se - re - re no - bis, mi - se - re - re,

*Tasto solo.* *f* *f* *Organo.* *Tasto solo.*

The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It begins with a forte (*f*) dynamic and contains several phrases of music. The second and third staves are vocal lines with a bass clef, also starting with a forte (*f*) dynamic. The fourth staff is an organ accompaniment with a bass clef, starting with a piano (*p*) dynamic. The fifth staff is a continuation of the organ accompaniment, starting with a forte (*f*) dynamic.

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

*Organo.*

*Tasto solo.*

*f*

*Violonc. Basso.*



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

ca - ta mundi; sus-ci-pe, sus-ci-pe de - pre-ca - ti - o - nem no - stram! qui se  
 ca - ta mundi; sus-ci-pe, sus-ci-pe de - pre-ca - ti - o - nem no - stram! qui se  
 ca - ta mundi; sus-ci-pe, sus-ci-pe de - pre-ca - ti - o - nem no - stram! qui se  
 ca - ta mundi; sus-ci-pe, sus-ci-pe de - pre-ca - ti - o - nem no - stram! qui se

*f* *p*

*Tasto solo,*

- des ad dex - te - ram Pa - tris, mi - se - re - re, mi - se - re - re, mi - se - re - re no -  
 - des ad dex - te - ram Pa - tris, mi - se - re - re, mi - se - re - re, mi - se - re - re no -  
 - des ad dex - te - ram Pa - tris, mi - se - re - re, mi - se - re - re, mi - se - re - re no -  
 - des ad dex - te - ram Pa - tris, mi - se - re - re, mi - se - re - re, mi - se - re - re no -

7 6 5 4 - 6 #      7 5 6 4 #  
 Tasto solo. *f*      *f*

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

*Tasto solo.*  
HAYDN MISSA I.

*Organo.*

*Tasto solo.*



## QUONIAM TU SOLUS SANCTUS.

*Vivace.*

Violino I.

Violino II.

Viola.

Oboi.

Fagotti.

Clarini.

Timpani.

Soprano.

Alto.

Tenore.

Basso.

Organo e Bassi.

*Vivace.*

Quo-ni-am tu so-lus sanc-tus, tu so-lus Do-mi-nus, tu so-lus al-tis-si-mus, Je-su Christe. Quo-ni-am tu so-lus

Quo-ni-am tu so-lus sanc-tus, tu so-lus Do-mi-nus, tu so-lus al-tis-si-mus, Je-su Christe. Quo-ni-am tu so-lus

Quo-ni-am tu so-lus sanc-tus, tu so-lus Do-mi-nus, tu so-lus al-tis-si-mus, Je-su Christe. Quo-ni-am tu

Quo-ni-am tu so-lus sanc-tus, tu so-lus Do-mi-nus, tu so-lus al-tis-si-mus, Je-su Christe, Quo-ni-am tu

sanc-tus, tu so-lus Do-mi-nus, tu so-lus al-tis-si-mus, Je-su, Je-su Chri-ste.  
 sanc-tus, tu so-lus Do-mi-nus, so-lus al-tis-si-mus, Je-su Chri-ste.  
 so-lus, tu so-lus, tu so-lus al-tis-si-mus, Je-su, Je-su Chri-ste.  
 so-lus, tu so-lus, so-lus al-tis-si-mus, Je-su Chri-ste.

Cum sanc-to spi-ri-tu in glo-ri-a De-i Pa-tris a-men, a - - men. In glo-ri-a

Cum sanc-to spi-ri-tu in glo-ri-a De-i Pa-tris a-men, a - - men.

Cum sanc-to spi-ri-tu in glo-ri-a De-i Pa-tris a-men, a - - men. A - -

Cum sanc-to spi-ri-tu in glo-ri-a De-i Pa-tris a-men, a - - men.

*Tasto sola.* *Org. Violoncello.*

$\begin{matrix} b_4 & \sharp_7 \\ \text{3} & \text{3} \end{matrix}$ 
 $\begin{matrix} b_4 & \sharp_7 \\ \text{3} & \text{3} \end{matrix}$ 
 $\begin{matrix} b_4 & \sharp_7 \\ \text{3} & \text{3} \end{matrix}$ 
 $\begin{matrix} b_4 & \sharp_7 \\ \text{3} & \text{3} \end{matrix}$

8 10 6



Musical score for strings and woodwinds. The score consists of several staves. The Violoncello part is marked *f* and *ff*. The Tutti Bassi part is marked *f*. The music features various rhythmic patterns and dynamics.

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

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

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

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

34 6 7 7 6 6 7 7 6 6 7 6 3 3 6 6 7 65 6 7 46

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











The musical score consists of ten staves. The top five staves are for the organ, and the bottom five are for voices. The organ part features intricate patterns of eighth and sixteenth notes, often with slurs and accents. The vocal parts are homophonic, with lyrics 'amen, amen, amen' repeated across the staves. The lyrics are written in a simple, sans-serif font below the notes. The organ part includes some numerical figures (e.g., 3 3 3 3 3 6) above the notes, likely indicating fingerings or specific organ registrations. The overall style is characteristic of 18th or 19th-century church music.

*Tutti Bassi. Tasto solo.*

*Organo.*











ctō-rem coe-li et ter-rae, vi-si - bi-li-um, vi-si - bi - li-um om-ni-um et in - vi-si - bi - li - um.  
 ctō-rem coe-li et ter-rae, vi-si - bi-li-um, vi-si - bi - li-um om-ni-um et in - vi-si - bi-li - um.  
 ctō-rem coe-li et ter-rae, vi-si - bi - li-um om-ni-um et in - vi-si - bi-li - um.  
 ctō-rem coe-li et ter-rae, vi-si - bi - li-um om-ni-um et in - vi-si - bi-li - um.

2 6 7 5 5  
 5 5 7 5 6 3 5 6

*Tasto Solo.*

*Tasto Solo.*

Et in u-num, u-num Do-mi-num Iesum Christum, fi-li-um De-i, fi-li-um De-i u-ni-ge-ni-tum, et ex pa-tre

Et in u-num, u-num Do-mi-num Iesum Christum, fi-li-um De-i, fi-li-um De-i u-ni-ge-ni-tum, et ex pa-tre

Et in u-num, u-num Do-mi-num Iesum Christum, fi-li-um De-i, fi-li-um De-i u-ni-ge-ni-tum, et ex pa-tre

Et in u-num, u-num Do-mi-num Iesum Christum, fi-li-um De-i, fi-li-um De-i u-ni-ge-ni-tum, et ex pa-tre

*Tasto.* *Tasto.*

na-tum an-te om-ni-a se-cu-la: De-um de De-o, lu-men de lu-mi-ne, De-um ve-rum de

na-tum an-te om-ni-a se-cu-la: De-um de De-o, lu-men de lu-mi-ne, De-um ve-rum de

na-tum an-te om-ni-a se-cu-la: De-um de De-o, lu-men de lu-mi-ne, De-um ve-rum de

na-tum an-te om-ni-a se-cu-la: De-um de De-o, lu-men de lu-mi-ne, De-um ve-rum de

*Tasto.*



The first system of the musical score consists of seven staves. The top staff is the vocal line, featuring a melodic line with various ornaments and accidentals. The lower staves provide piano accompaniment, including a bass line and a right-hand line with chords and arpeggiated figures.

De-o ve - ro; ge - ni-tum, non fa-ctum, con-sub - stan - ti - a - lem Pa - tri, per quem om-ni-a fa - cta sunt. Qui

The first vocal line of the lyrics, showing the melody for the words "De-o ve - ro; ge - ni-tum, non fa-ctum, con-sub - stan - ti - a - lem Pa - tri, per quem om-ni-a fa - cta sunt. Qui".

De-o ve - ro; ge - ni-tum, non fa-ctum, con-sub - stan - ti - a - lem Pa - tri, per quem om-ni-a fa - cta sunt. Qui

The second vocal line of the lyrics, showing the melody for the words "De-o ve - ro; ge - ni-tum, non fa-ctum, con-sub - stan - ti - a - lem Pa - tri, per quem om-ni-a fa - cta sunt. Qui".

De-o ve - ro; ge - ni-tum, non fa-ctum, con-sub - stan - ti - a - lem Pa - tri, per quem om-ni-a fa - cta sunt. Qui

The third vocal line of the lyrics, showing the melody for the words "De-o ve - ro; ge - ni-tum, non fa-ctum, con-sub - stan - ti - a - lem Pa - tri, per quem om-ni-a fa - cta sunt. Qui".

De-o. ve - ro; ge - ni-tum, non fa-ctum, con-sub - stan - ti - a - lem Pa - tri, per quem om-ni-a fa - cta sunt. Qui

The fourth vocal line of the lyrics, showing the melody for the words "De-o. ve - ro; ge - ni-tum, non fa-ctum, con-sub - stan - ti - a - lem Pa - tri, per quem om-ni-a fa - cta sunt. Qui". This line includes figured bass notation below the notes.



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

*Tasto Solo.*



*Adagio.*

Violino I. *pizzic.*

Violino II. *pizzic.*

Viola. *f pizzic. Imo solo.*

Clarineti in B. *f*

Fagotti. *f* *Solo.*

Clarini.

Timpani.

Soprano. *Adagio.* *Soprano I. Solo.*  
Et in-car-

Alto.

Tenore. *Alto Solo.*  
Et in-car - na-tus est de Spi-ri-tu sau-cto, ex Ma-ri - a, Ma-ri - a vir - gi-ne. Et in-car-

Basso.

Organo e Bassi. *Adagio.* *Violoncello Solo.*  
*f pizzic. senza Organo.*

na-tus est de spi-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,

*Soprano II. Solo.*

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

na-tus est de spi-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,

et — ho — mo, et ho — mo fa — ctus est.

et — ho — mo, et ho — mo fa — ctus est.

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

Cru — ci — fi — xus e — ti — am pro no — bis, sub Pon — ti — o Pi — la — to, sub Pon — ti — o Pi —

*coll'arco.*

*Tenore Solo.*

*Basso I. et II. Solo.*

*Violoncello.*

*coll'arco.*

*Basso. Organo tasto solo.*



*coll'arco.* *fp fp pp*

*coll'arco.* *fp fp pp*

*fp fp pp f p*

*Tutti.* *p f pp*

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

*Tutti.* *p f pp*

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

*Tutti.* *p f pp* *Solo.*

la - to: pas - sus, pas - sus, et se - pul - tus, se - pul - tus est. Cru - ci - fi - xus e - ti - am pro no - bis, sub

*Basso I. et II. Solo.*

*Tutti.* *p f pp* *Solo.*

la - to: pas - sus, pas - - - sus, et se - pul - tus, se - pul - tus est. Cru - ci - fi - xus e - ti - am pro no - bis, sub

*Violoncello.*

*Tutti Bassi.* *p fp pp f* *Tasio solo.*

First system of musical notation, consisting of five staves. The first three staves contain melodic lines with various rhythmic values and dynamics. The fourth and fifth staves contain accompaniment, including chords and moving lines. The dynamic marking *p* (piano) is present at the beginning of the first three staves.

Second system of musical notation, starting with the instruction *Tutti*. It consists of five staves. The first three staves contain melodic lines, and the last two staves contain accompaniment. The dynamic marking *p* is present at the beginning of the first three staves.

*Tutti.*  
*p* Pas-sus, pas - sus et se - pul - tus est, pas - sus, pas - sus et se - pul - tus, et se-pul-tus

Third system of musical notation, starting with the instruction *Tutti*. It consists of five staves. The first three staves contain melodic lines, and the last two staves contain accompaniment. The dynamic marking *p* is present at the beginning of the first three staves.

*Tutti.*  
*p* Pas-sus, pas - sus et se - pul - tus est, pas - sus, pas - sus et se - pul-tus, et se - pul - tus

Fourth system of musical notation, starting with the instruction *Tutti*. It consists of five staves. The first three staves contain melodic lines, and the last two staves contain accompaniment. The dynamic marking *p* is present at the beginning of the first three staves.

Pon-ti-o Pi - la - to. *Tutti.*  
*p* Pas-sus, pas - sus et se - pul - tus est, pas-sus, pas - sus et se - pul-tus, et se - pul-tus

Fifth system of musical notation, starting with the instruction *Tutti*. It consists of five staves. The first three staves contain melodic lines, and the last two staves contain accompaniment. The dynamic marking *p* is present at the beginning of the first three staves.

Pon-ti-o Pi - la - to. *p* Pas-sus, pas - sus et se - pul - tus est, pas - sus, pas - sus et se - pul - tus est, *Violoncello.*

Sixth system of musical notation, including figured bass notation. It consists of five staves. The first three staves contain melodic lines, and the last two staves contain accompaniment. The dynamic marking *p* is present at the beginning of the first three staves.

*Tutti Bassi e Organo.*

*Tasto Solo.*

*Allegro.*

*f* *fz*

*Clarineti tacent.*

*Allegro.*

est, se - pul - tus est. — Et re-sur-re - xit ter-ti-a di-e, se-cundum Scri-pturas; et — a - scendit in coe - lum, se-det ad

est, se - pul - tus est. — Et re-sur-re - xit ter-ti-a di-e, se-cundum Scri-pturas; et — a - scendit in coe - lum, se-det ad

est, se - pul - tus est. — Et re-sur-re-xit ter-ti-a di-e, se - cundum Scri-pturas; et a - scendit in coe - lum,

— se - pul - tus est. — Et re-sur-re - xit ter-ti-a di-e, se - cundum Scri-pturas; et — a - scendit in coe - lum,

*Tutti Bassi.*

*f* *fz*



dex-te-ram, ad dex-te-ram Pa - tris, et i - te-rum ven - tu - rus est cum glo-ri-a, iu-di -  
 dex - te-ram, ad dex-te-ram Pa - tris, et i - te-rum ven - tu - rus est cum glo-ri-a,  
 se-det ad dex-te-ram Pa - tris, et i - te-rum ven - tu - rus est cum glo-ri-a,  
 se-det ad dex - te-ram Pa - tris, et i - te-rum ven - tu - rus est cum glo-ri-a,  
 Oboi.

ca - re vi-vos et mor-tu-os, cu-ius re-gni, cu-ius re-gni non, non, cu-ius  
 iu-di-ca - re vi-vos et mor-tu-os, cu-ius re-gni, cu-ius re-gni non, non, cu-ius  
 iu-di-ca - re vi-vos et mor-tu-os, cu-ius re-gni, cu-ius re-gni non, cu-ius  
 iu-di-ca - re vi-vos et mor-tu-os, cu-ius re-gni, cu-ius re-gni non, cu-ius

*ff* *Tasto.* *ff*







The page contains a musical score with the following elements:

- Instrumental Introduction:** The top two staves feature a complex melodic line with frequent triplets and dynamic markings of *f* (forte).
- Vocal Staves:** Four staves of music with Latin lyrics. The lyrics are:
 

cu - tus est per - Pro - phe - tas. Et u - nam san - ctam Ca -
- Basso Continuo:** The bottom staff contains a basso continuo line with figured bass notation (6, 6, 4, 5, 6, 6, 4, 5).

*Tasto Solo.*

The first system of the musical score consists of six staves. The top two staves are for the piano, with the first staff containing triplets of eighth notes. The third staff is for the organ, also featuring triplets. The bottom three staves are for the vocal line, with the first staff containing a forte (*f*) dynamic marking. The system concludes with a fermata over the final note.

tho - li - cam et A - po - sto - li - cam ec - cle - si - am; con - fi - te - or u - num bap - tis - ma, in re - mis - si -

tho - li - cam et A - po - sto - li - cam ec - cle - si - am; con - fi - te - or u - num bap - tis - ma, in re - mis - si -

tho - li - cam et A - po - sto - li - cam ec - cle - si - am; con - fi - te - or u - num bap - tis - ma, in re - mis - si -

tho - li - cam et A - po - sto - li - cam ec - cle - si - am; con - fi - te - or u - num bap - tis - ma, in re - mis - si -

76. 16

The second system of the musical score contains four staves of music with Latin lyrics underneath. The lyrics are: "tho - li - cam et A - po - sto - li - cam ec - cle - si - am; con - fi - te - or u - num bap - tis - ma, in re - mis - si -". The system ends with a page number "76. 16" and a small musical notation below it.



o - nem pec - ca - to - rum: *p* et ex - spe - cto re - sur - re - cti - o - nem mor - tu - o - - - rum.  
 o - nem pec - ca - to - rum: *p* et ex - spe - cto re - sur - re - cti - o - nem mor - tu - o - - - rum.  
 o - nem pec - ca - to - rum: *p* et ex - spe - cto re - sur - re - cti - o - nem mor - tu - o - - - rum.  
 o - nem pec - ca - to - rum: *p* et ex - spe - cto re - sur - re - cti - o - nem mor - tu - o - - - rum.  
 76 6 8 *p* *Tasto Solo.*

Vivace assai.

*f*

*f*

Clarineti e Oboi.

*f*

*f*

Vivace assai.

*f*

Et vi - tam ven - tu - ri se - cu - li 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.

*Violoncello.*

*f*

*Basso.*

6 6 8 10 4 6 7 7 3 3 6 6 5 6 7 4 3

Vivace assai.

HAYDN MISSA I.





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

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

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

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

5 6 7 46 7 6 66 7 7 2 3 67 9 7 9 7 3 7 6 7 6 5 3

*Tutti Bassi.*









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

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

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

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

7 5 6 1 5 5 6 3

*Tasto solo.*

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

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

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

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

*Oboe I. Solo.*  
*Solo.*  
*Tasto solo.*

*p*





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

Organo.

SANCTVS.

Adagio.

Violino I.

Violino II.

Viola.

Oboi.

Fagotti.

Clarini.

Timpani.

Adagio.

Soprano.

Alto.

Tenore.

Basso.

Organo e Bassi.

Adagio.

7 3 4 7 5 4 6 43 6 43 4 3 3 6 7 6 4 3 7





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

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

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

*Violonc.*

*Contra Basso.*

san - na 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.

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

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

9 10 9 10 9 9 4 3 67 - 4 - 4 3 - 4 47 8



BENEDICTVS.

*Moderato.*

Violino I. *p*

Violino II. *p*

Viola. *p*

Oboi. *f*

Fagotti. *f*

Clarini.

*Moderato.*

Timpani.

Soprano.

Alto.

Tenore.

Basso.

Organo e Bassi. *Violoncello.*  
*Moderato. Tasto solo.* *Tutti Bassi.*

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

*Violoncello.*  
*Tasto solo.*

The first part of the musical score consists of seven staves. The top two staves contain a melodic line with various ornaments and slurs. The lower five staves provide harmonic support with chords and rhythmic patterns. Dynamic markings such as 'f' (forte) are placed throughout the score.

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

*Tutti Bassi.*

The organ part is written on a single staff in bass clef. It begins with a dynamic marking of 'f' (forte). Below the staff, figured bass notation is provided for the left hand, including figures such as 4, 6, 9, 6, 6, #6, 4, 3, 22, #6, 4, and 3.







*ff* *fi*  
*fi* *fi*  
*fi* *fi*  
*fi*  
*fi*  
*f* *f*  
 mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni. Be - ne - di - ctus,  
*f* *f*  
 mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni. Be - ne - di - ctus,  
*f* *f*  
 mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni. Be - ne - di - ctus,  
*f* *f*  
 mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni. Be - ne - di - ctus,  
*f* *f*  
*Tasto.* *f*



The first system of the musical score consists of four vocal staves. The top staff (Soprano) begins with a dynamic marking of *f* (forte) and later transitions to *p* (piano). The second staff (Alto) also starts with *f* and *p*. The third staff (Tenor) features a *Solo.* marking and a *p* dynamic. The bottom staff (Bass) is mostly silent in this system, indicated by a long horizontal line.

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, be - ne - di - ctus, qui ve - nit,

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

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

The second system continues the vocal parts with the lyrics. The basso continuo staff at the bottom contains figured bass notation, including symbols like 5, 4, 3, 2, 1, ♭, and ♯.

*p* Tasto solo.

*Mit*

*pp*  
*pp*  
*pp*

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

*pizzic.*

First system of musical notation, including vocal lines and instrumental accompaniment. Dynamic markings include *f*.

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

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

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

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

*Violoncello.*  
*coll'arco.*

*Viola.*

*Tutti Bassi e Organo.*

5 7 6 7 6 7 - 7 7 - 7 7 - 5 6



The first system of the musical score consists of seven staves. The top staff contains a complex melodic line with many sixteenth and thirty-second notes. The lower staves provide harmonic support with chords and bass lines. Dynamic markings such as *ff* (fortissimo) are present throughout the system.

The second system of the musical score includes vocal lines and a figured bass line. The lyrics are: "Do - mi - ni. Be - ne - di - ctus, qui ve - nit in no - mine Do - mi - ni." The vocal lines are written on staves with lyrics underneath. The figured bass line at the bottom provides harmonic guidance with numbers and accidentals. Dynamic markings like *ff* are also present.

The first system of the musical score consists of seven staves. The top two staves feature intricate, rapid sixteenth-note passages. The lower staves provide harmonic support with various rhythmic values, including quarter and eighth notes, and rests.

Do - mi - ni, in no-mine Do - mi - ni. O - san - na in ex - cel - sis, o - san - na in ex - cel - sis.

The second system continues the musical composition with similar rhythmic complexity and melodic development.

Do - mi - ni, in no-mine Do - mi - ni. O - san - na in ex - cel - sis, o - san - na in ex - cel - sis.

The third system of the score continues the vocal and instrumental parts.

Do - mi - ni, in no-mine Do - mi - ni. O - san - na in ex - cel - sis, o - san - na in ex - cel - sis.

The fourth system concludes the vocal phrase with a final melodic flourish.

Do - mi - ni, in no-mine Do - mi - ni. O - san - na in ex - cel - sis, o - san - na in ex - cel - sis.

The fifth system includes a double bar line and dynamic markings such as  $f$  and  $mf$ , indicating changes in volume.

## AGNUS DEI.

*Adagio.*

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

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

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

*Adagio.*

Soprano. A - gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta mun - di,

Alto. A - gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta mun - di,

Tenore. A - gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta mun - di,

Basso. A - gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta mun - di,

Organo e Bassi. *f* *ff* *ff* *ff*

*Adagio.*





*p* *f*

*p* *f*

*p* *f*

*f*

bis. A - gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta mun - di,

bis. A - gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta mun - di,

bis. A - gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta mun - di,

bis. A - gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta mun - di,

*Tasto solo.* *f*

*Organo.*  $\frac{7}{3} \text{ 6} = \text{ 8} \quad 7 \text{ 4 } \text{ 6} - \text{ 8} \quad \text{ 6} - \text{ 4 } \text{ 6} \quad \text{ 4}$

*f* *f* *p*

*f* *f* *p*

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

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

*f* *f* *p* *Tasto solo*





DONA NOBIS PACEM.

*Allegro.*

Violino I.

Violino II.

Viola.

Oboi.

Fagotti.

Clarini.

Timpani.

*Allegro.*

Soprano.

Alto.

Tenore.

Basso.

Organo e Bassi.

*Allegro.*

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

*Violoncello.*



The musical score consists of ten staves. The top two staves are for the vocal parts, with lyrics written below them. The bottom two staves are for the piano accompaniment. The lyrics are: "no - bis pa - cem, pa - cem, do - na no - bis pa - - - - - cem, do - na no - bis pa - - - - - cem, no - bis pa - - - - - cem, pa - - - - - cem, do - na no - bis pa - - - - - cem, do - na no - bis pa - - - - - cem, do - na no - bis, do - na no - bis, no - bis pa - - - - - cem, do - na no - bis, do - na no - bis, do - na no - bis pa - - - - - cem, do - na no - bis". The piano part includes fingerings such as 5, 10, 10, 10, k, 6, 6, 5.

Bassi.

*Tasto.*



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

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

*pizzic.* *coll'arco.* *f Organo.*  
*senza Org.*





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

6 4 6 7

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

*Violonc.*  
 10 10 - 3 4 6  
*Tasto Solo. Organo. Bassi.*



*pizzic.* *f colarco.* *pizzic.*  
*pizzic.* *f colarco.* *pizzic.*  
*pizzic.* *f colarco.* *pizzic.*  
*f* *f*  
*f* *f*  
*f* *f*  
*f* *f*  
 pa - cem, do - na no - bis pa - cem, do - na no - bis pa -  
 pa - cem, do - na no - bis pa - cem, do - na no - bis pa -  
 pa - cem, do - na no - bis pa - cem, do - na no - bis pa -  
 pa - cem, do - na no - bis pa - cem, do - na no - bis pa -  
*pizzic.* *f colarco.* *pizzic.*  
*senza Org.* *Org.* *senza Org.*





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° 69

HAYDN, Franz Joseph (1732-1809)  
[Messe. Hob. XXII, 10. Heiligmesse]

*Messe* | à 4 Voix avec accompagnement de 2 Violons, Viola et Basse, 2 Hautbois, 2 Clarinettes, | 2 Bassons, Trompettes, Timbales et Orgue | *composée par* | *Joseph Haydn*. | *N.º 1*. | Partition.

Au Magasin de Musique de Breitkopf et Härtel, | à Leipsic. [1802?]

1 partitura (108 p.); 27 x 35 cm.  
RISM H 2497