

Joseph HAYDN

Hob. XXII:13

MISSA SOLEMNIS IN B - D U R

„Schöpfungsmesse“

Violine II

Missa solemnis in B-Dur Hob. XXII:13 "Schöpfungsmesse"

Violine II

Kyrie

Joseph Haydn

MDCCXXXII - MDCCCIX

Kyrie I

Adagio

6

10

15

19

22

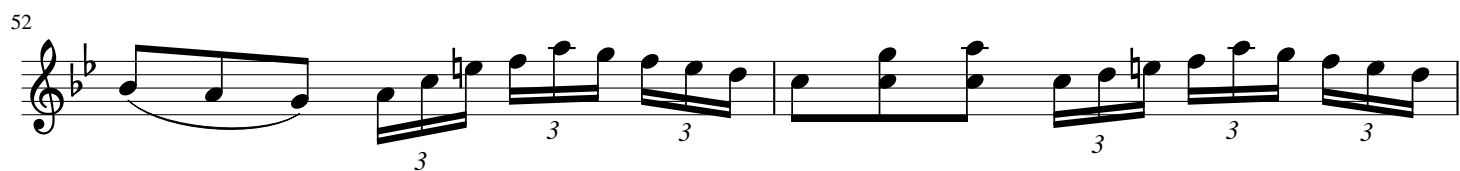
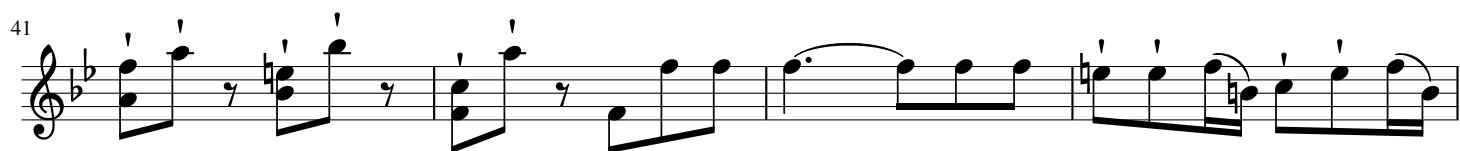
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Kyrie II

Allegro

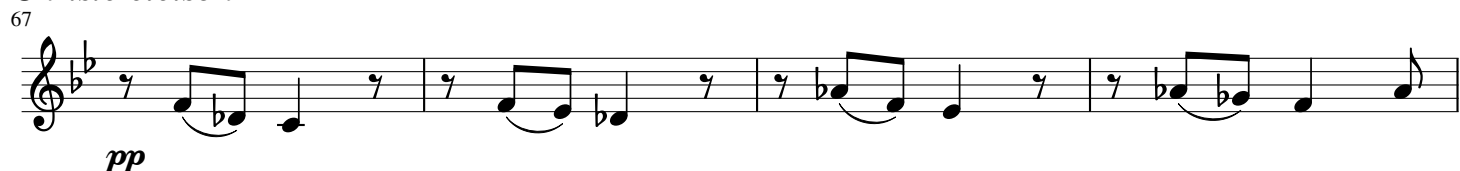
29

33





Christe eleison



Kyrie III



97



101



105



108



110



113



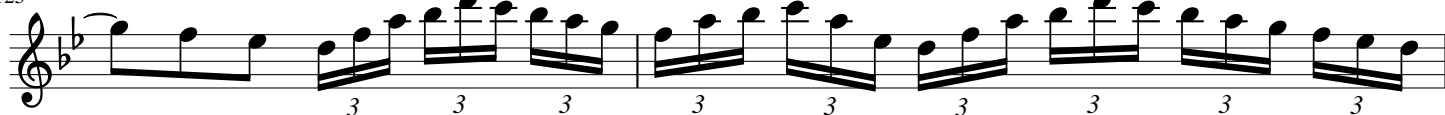
116



120



125



127



129

132

135

137

Gloria

Gloria in excelsis Deo

Allegro

Ob I
Ob II
KI I
KI II

f

6

tr

10

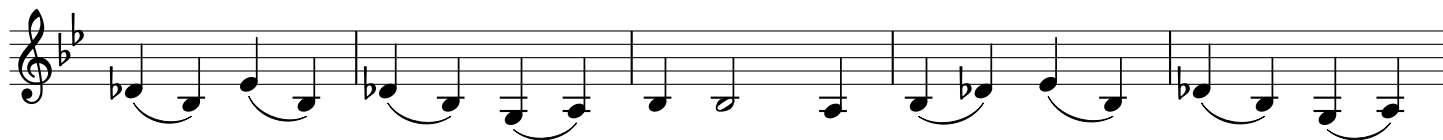
Ob I, KI I
Ob II, KI II

15

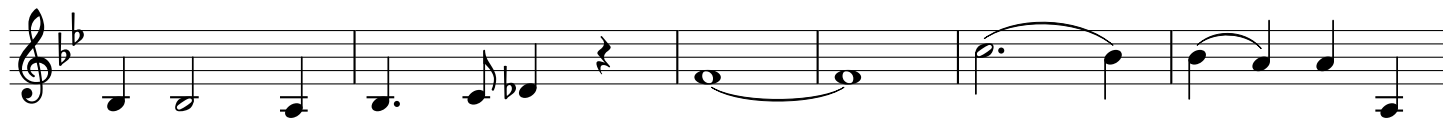
19

p

23



28



34



40



46



51



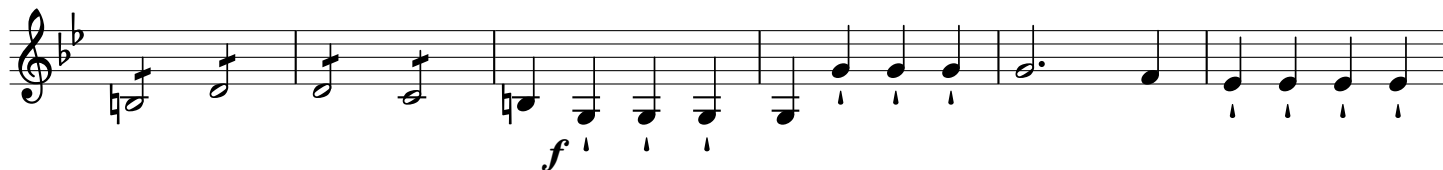
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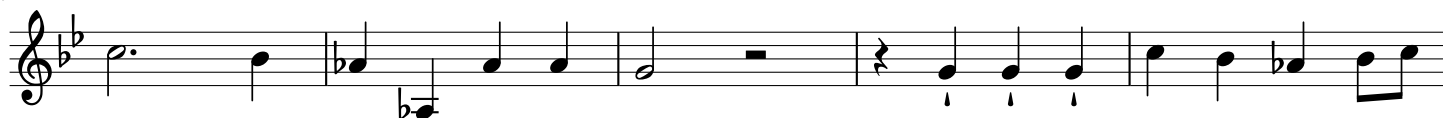
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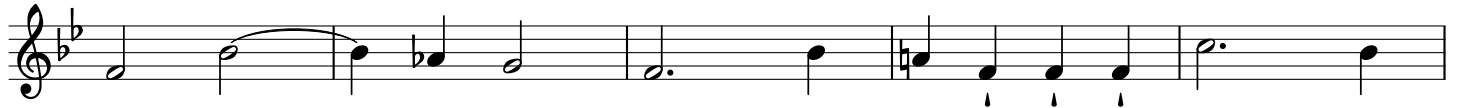
68



74



79



84



89



94



98



103



108



112

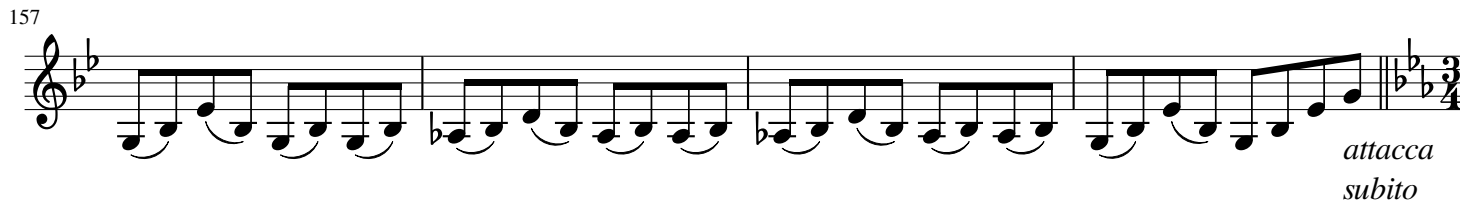
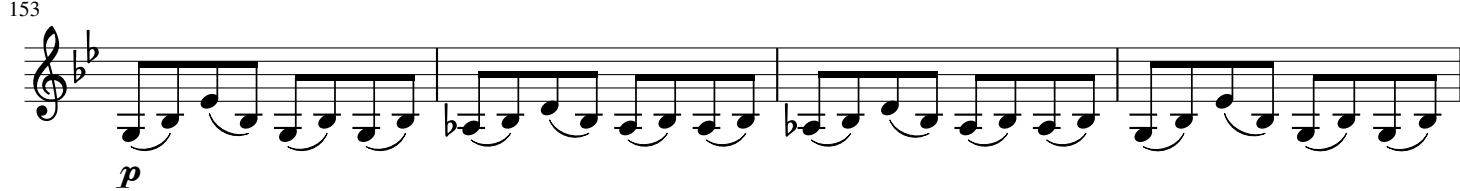
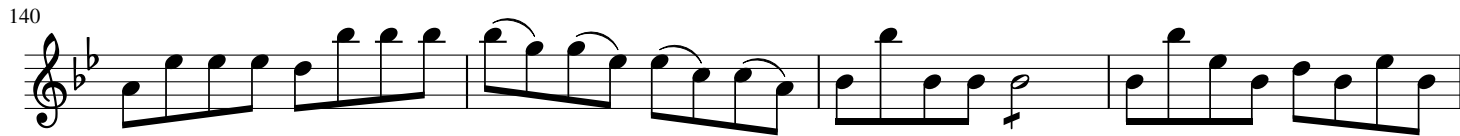
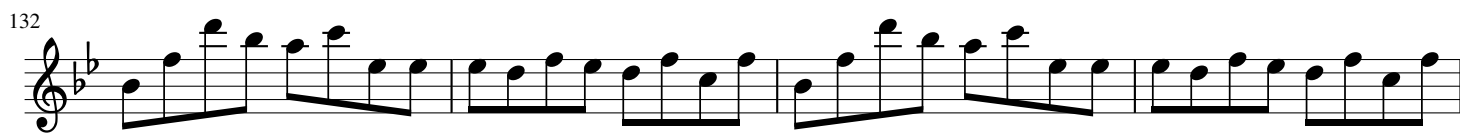
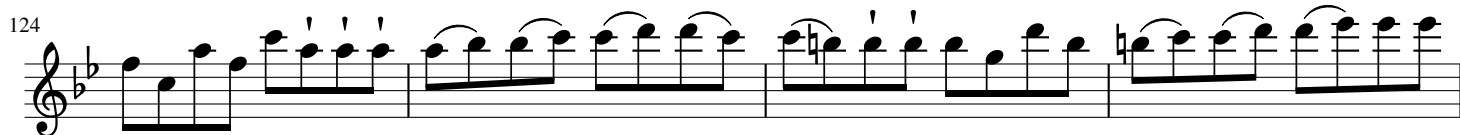


116



120

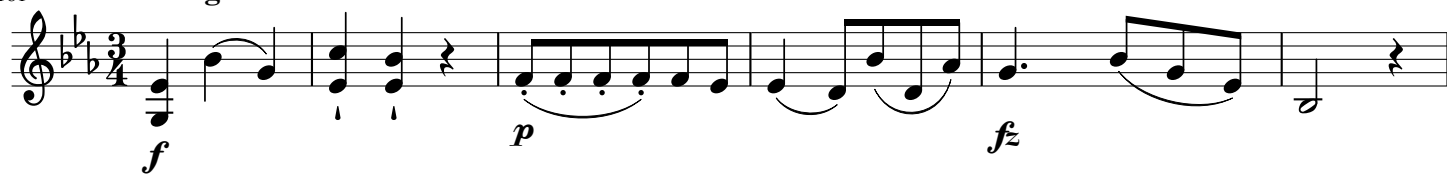




Miserere

Adagio

161



167



172



177



182



187



192



199



204



210

fz

213

219

pp

Quoniam
224 **Molto vivace**

f fz fz

227

230

232

234

236



238



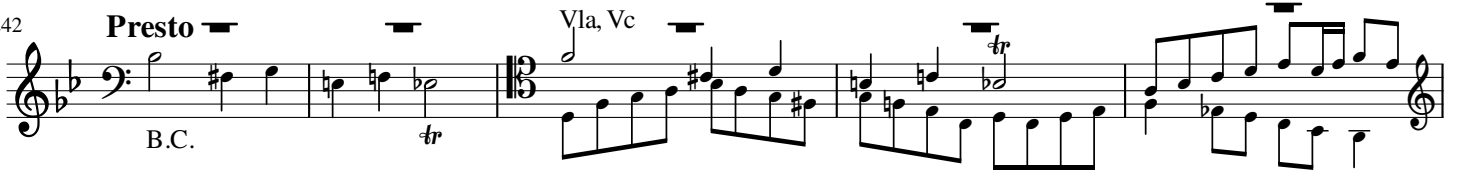
240



In Gloria Dei Patris

242

Presto 

 V_{1a}, V_c 

247



251



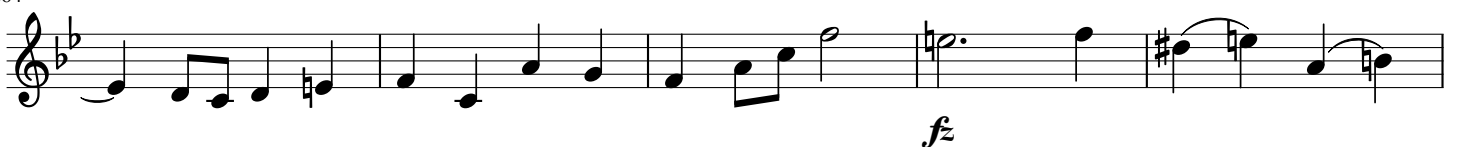
255



259



264



269

f

274

Ob I
Ob II
Klar I

p

279

f

284

288

292

296

301

305

p

309

f

314

319

Klar I
Klar II

Ob I

VII

f

324

Klar I
Klar II

Ob I

VII

p

329

ff

334

f *f*

339

Credo

Credo in unum Deum

Vivace

A musical score for a piece titled 'Credo in unum Deum' in E-flat major, 4/4 time, marked 'Vivace'. The score consists of ten staves of music, numbered 1 through 24. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first staff begins with a forte (*f*) dynamic. The second staff continues the melody. The third staff features a key signature change to E-flat major (indicated by a sharp sign on the F line). The fourth staff includes a piano (*p*) dynamic marking. The fifth staff returns to a forte (*f*) dynamic. The sixth staff continues the melodic line. The seventh staff features a key signature change to E-flat major (indicated by a sharp sign on the F line). The eighth staff continues the melodic line. The ninth staff features a key signature change to E-flat major (indicated by a sharp sign on the F line). The tenth staff continues the melodic line.

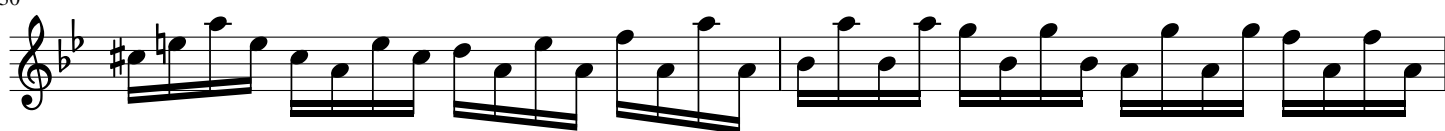
26



28



30



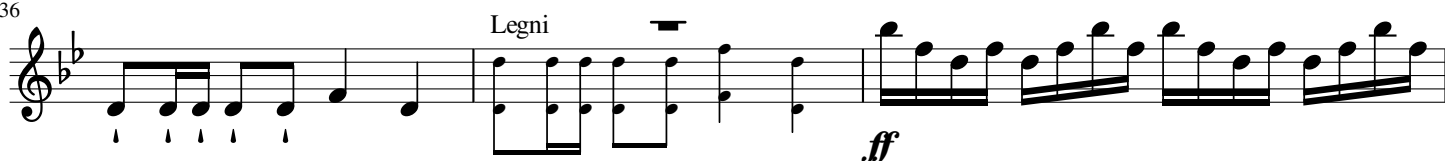
32



34



36



39



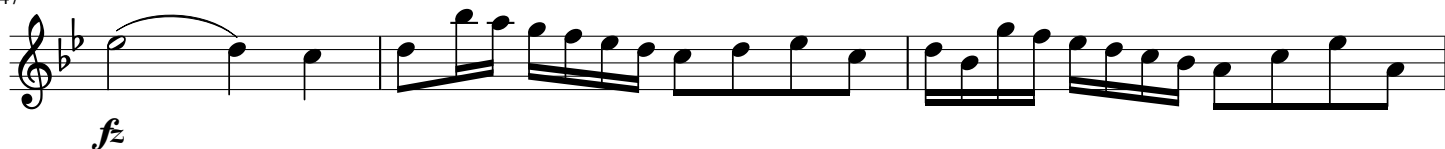
41



43



47



50

53

55

57

Et incarnatus

Adagio

60

65

70

75

81

85

90

f *p*

95

pp

Et resurrexit

Allegro

101

f

104

107

110

112

114

p

117

f

121

p

126



130



133



137



140



144



149



151



153



155

157

160

162

164

166

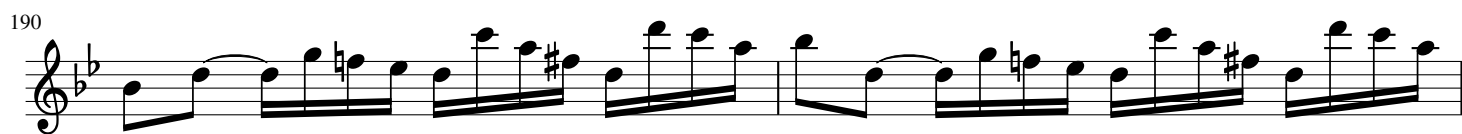
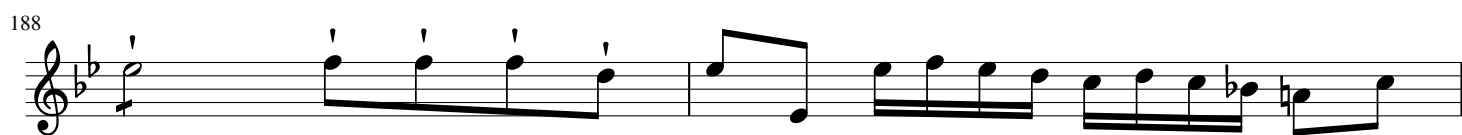
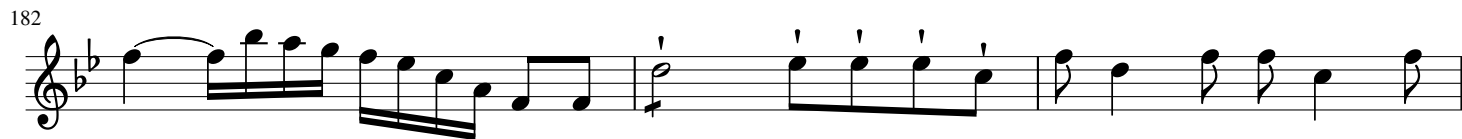
168

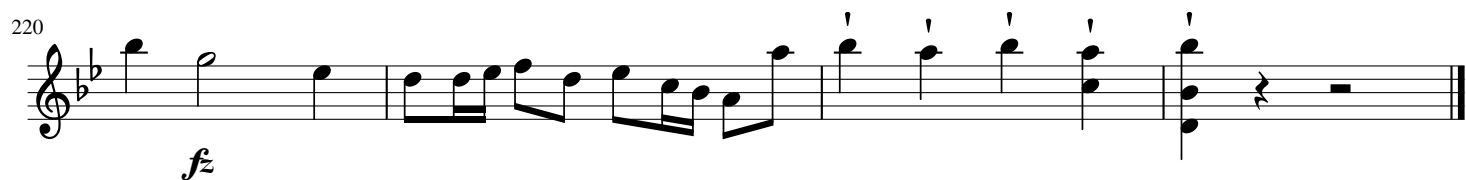
171

175

Et vitam venturi

179 **piu Allegro**





Um ein Umblättern im Sanctus zu vermeiden bleibt diese Seite notenfrei.

Sanctus

Sanctus

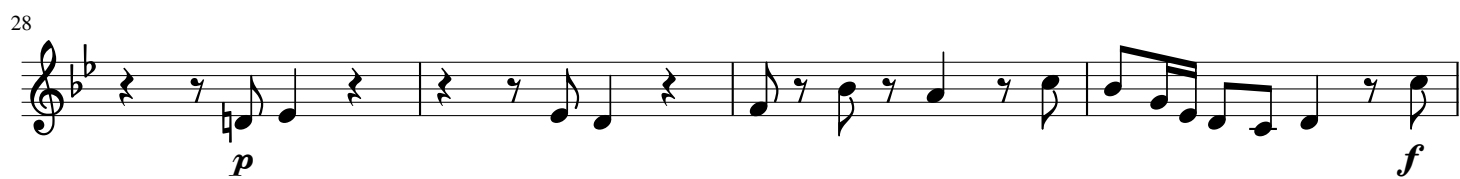
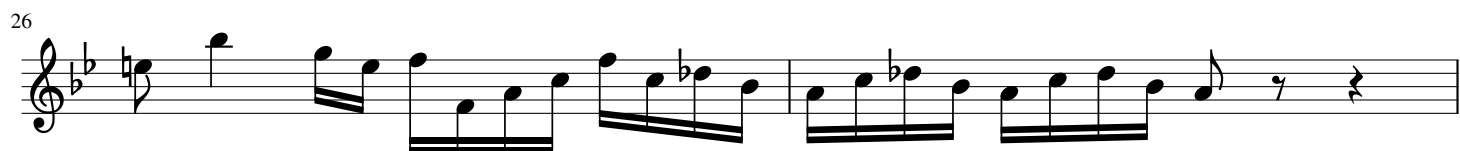
Adagio

Measures 1-18 of the Sanctus section. The music is in 3/4 time, key of B-flat major. It begins with a piano (*p*) dynamic. Measures 11-13 feature a forte (*f*) dynamic and include triplet markings. Measures 15-18 show a progression of sixteenth-note runs and triplet markings.

Pleni sunt caeli

Allegro

Measures 19-24 of the Pleni sunt caeli section. The music is in 3/4 time, key of B-flat major. It begins with a forte (*f*) dynamic. Measures 21-24 show a progression of sixteenth-note runs and triplet markings.



Benedictus

Allegretto

5

9

11

14

17

19

23

27

31

p

fz

ff

pp

f

p

35

39

42

46

50

53

55

59

62

64

fz

p

f

pp

f

66

68

70

72

74

76

78

mf

80

ff

83

85

87

89

91

95

99

103

107

112

117

121

The musical score consists of ten staves of music in G-flat major (two flats). The measures are numbered 87 through 121. The notation includes various rhythmic values, slurs, and dynamic markings. Key features include:

- Measure 87:** Starts with a triplet of eighth notes, followed by a half note and a quarter note. A triplet of eighth notes appears in the second measure.
- Measure 89:** Features a triplet of eighth notes, followed by a half note and a quarter note. A triplet of eighth notes appears in the second measure.
- Measure 91:** Starts with a half note, followed by a quarter note and an eighth note. A half note appears in the second measure.
- Measure 95:** Starts with a half note, followed by a quarter note and an eighth note. A half note appears in the second measure.
- Measure 99:** Starts with a half note, followed by a quarter note and an eighth note. A half note appears in the second measure.
- Measure 103:** Starts with a half note, followed by a quarter note and an eighth note. A half note appears in the second measure.
- Measure 107:** Starts with a half note, followed by a quarter note and an eighth note. A half note appears in the second measure.
- Measure 112:** Starts with a half note, followed by a quarter note and an eighth note. A half note appears in the second measure.
- Measure 117:** Starts with a half note, followed by a quarter note and an eighth note. A half note appears in the second measure.
- Measure 121:** Starts with a half note, followed by a quarter note and an eighth note. A half note appears in the second measure.

p

f

p

VII

Agnus Dei

Agnus Dei

Adagio

sotto voce

f *p*

7

f *simile p*

13

ff *p*

17

21

f *p* *p*

26

pp

30

f *p*

33

f

35

37 *fz*

39 *p*

41

43

45

Dona nobis pacem

48 **Allegro moderato**

53 *fz*

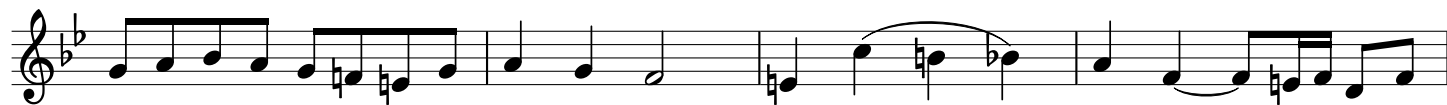
58 *fz* Vla

64 VII

68



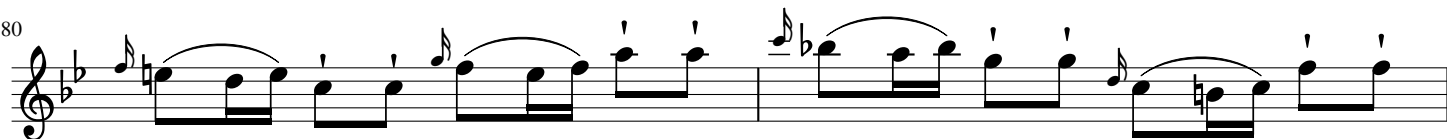
73



77



80



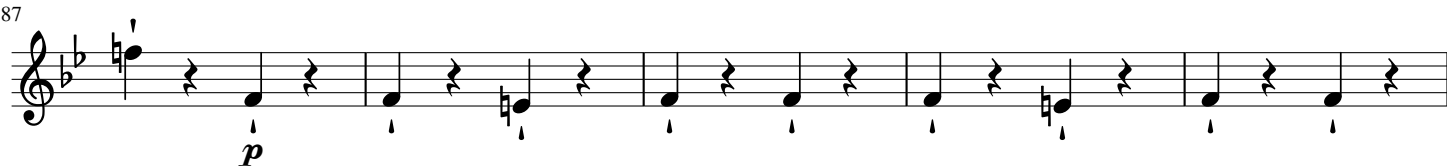
82



84



87

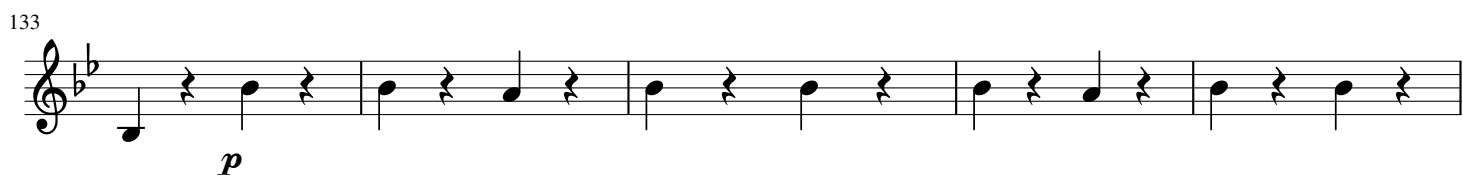
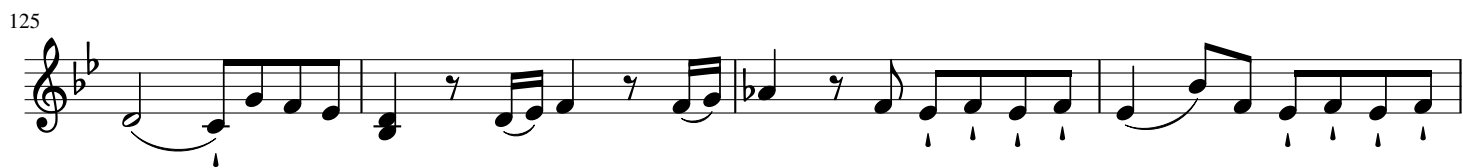
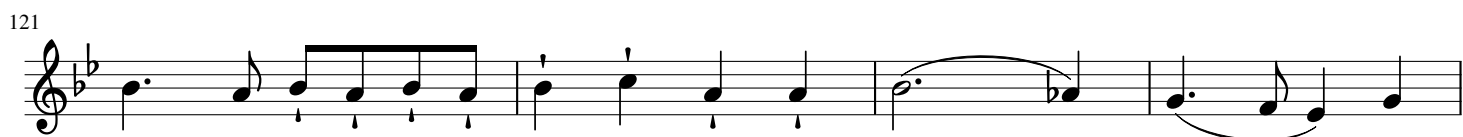


92



96

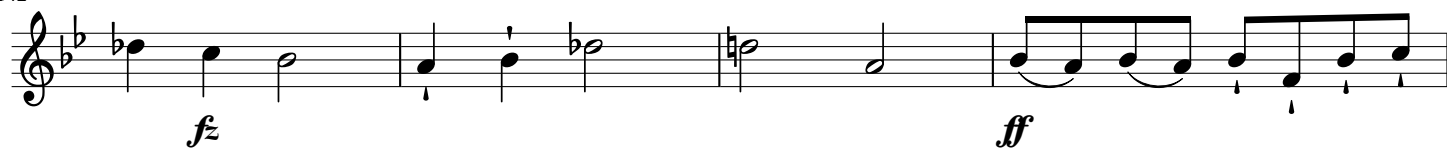




138



142



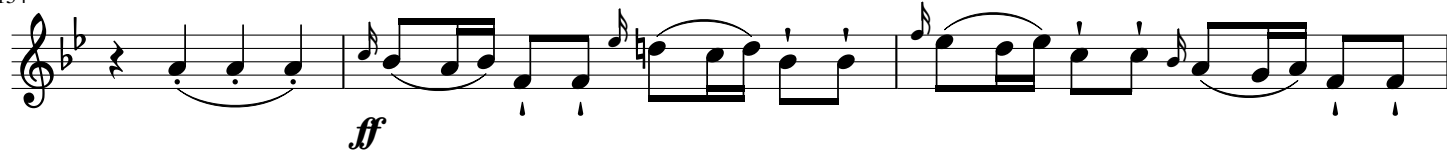
146



149



154



157



159



163



167



