

# Haydn.

# Applicatio.

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**Haydn**

**Applicatio**  
MH 279

*S, 2 T, B (solo), S, A, T, B (coro), 2 fl, 2 ob,  
posthorn (A), 2 cor (C/F/G/A), [2 clno (C)], 2 vl, vla, b, org*

*Corno I, II in C/F/G/A  
[Clarino I, II in C]*

Mösser  
Kala  
Edition



Edition Esser-Skala, 2023

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Front matter typeset with Source Sans and Fredericka the Great.

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⌚ [edition-esser-skala/haydn-m-applicatio-mh-279](https://github.com/edition-esser-skala/haydn-m-applicatio-mh-279)  
v1.0.0, 2023-08-21 (981bba2b8ef401d1e5ad930a2370d47749915c83)



## 2 Aria Quae planctus in ruinis

Allegretto

*I* *Corno in F* *II*

12

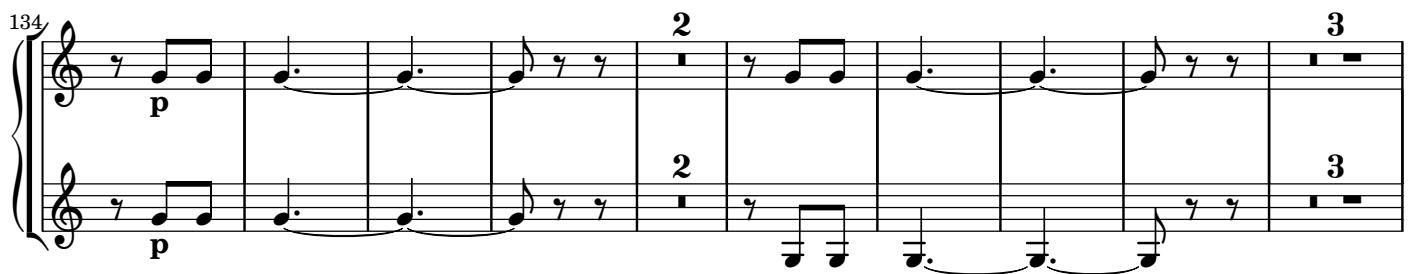
22

58

81

105

134



p

2

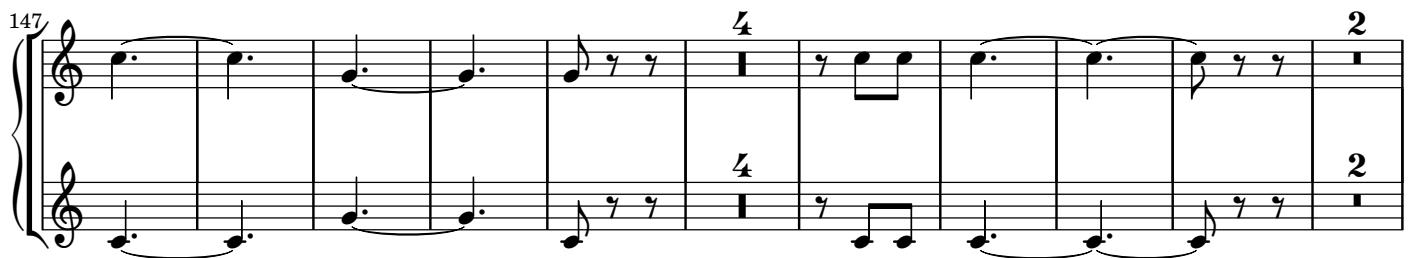
3

p

2

3

147



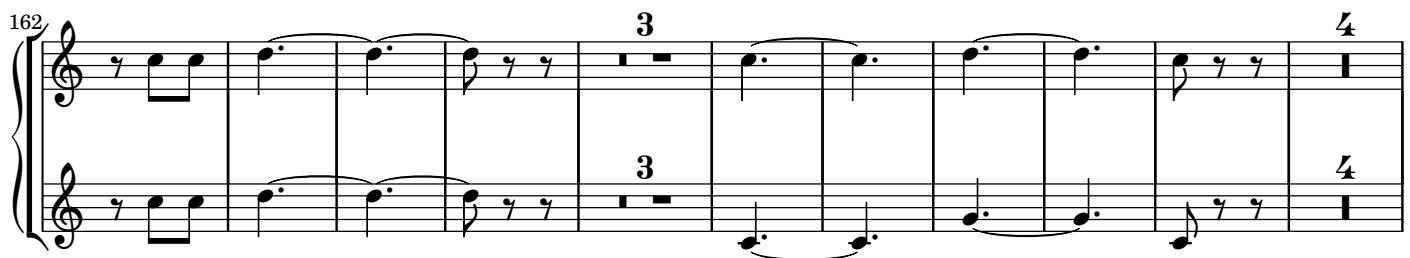
4

4

2

2

162



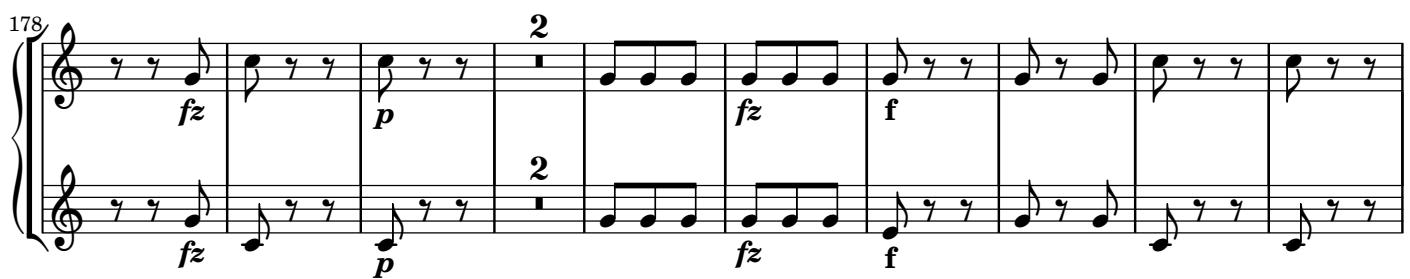
3

3

4

4

178



fz

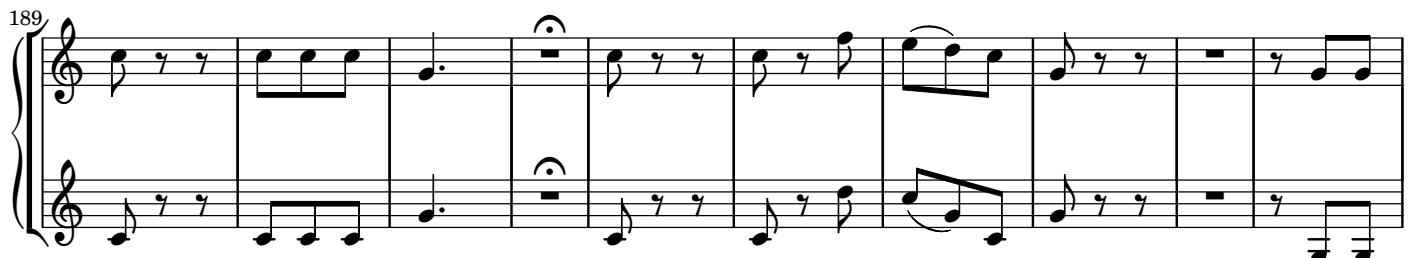
p

2

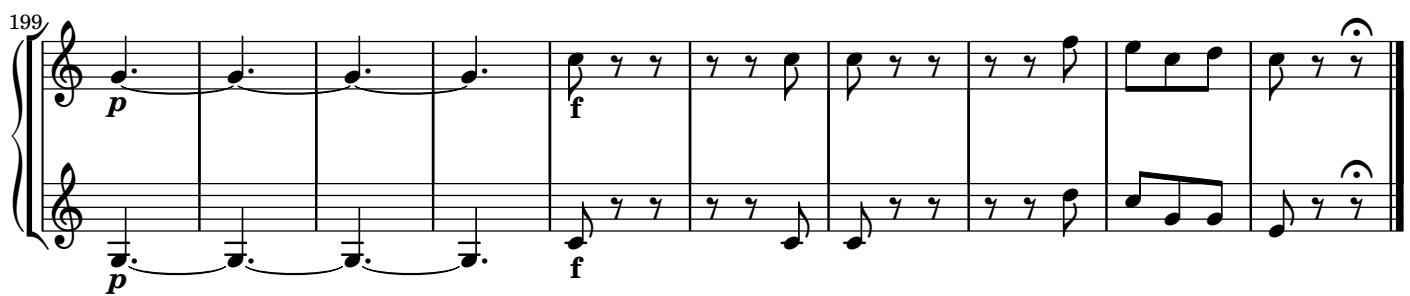
fz

f

189



199



p

f

p

f

3 *Recitativo* Gaude Rebecca sterilis

Allegro 38

1

clno / cor (C)

2

38

f

42

f

f

46

2

2

51

f

2

2

This musical score is for two voices, labeled 'clno / cor (C)'. The key signature is C major, and the time signature is 38th time. The tempo is Allegro. The score is divided into four systems, each consisting of two staves. The first system starts with a sustained note in the top staff, followed by eighth-note patterns. The second system shows eighth-note patterns. The third system shows eighth-note patterns. The fourth system shows eighth-note patterns. Measure numbers 38, 42, 46, and 51 are indicated. Dynamics f are marked in several measures. Measure 51 ends with a fermata.

#### 4 Chorus Te laudamus o Supremum

Allegro con spirito

1 *clno/cor (C)*

2

6

12 3 3

22 2 2

31 f f

38 3 p 3 p

This musical score is for a two-voice choir and piano. The vocal parts are labeled '1' and '2', and the piano part is labeled 'clno/cor (C)'. The score is in common time and consists of six staves. The vocal parts enter at measure 1, and the piano part begins at measure 6. The vocal parts sing eighth-note patterns, while the piano part provides harmonic support with sustained notes and eighth-note chords. Measure 12 features a three-measure rest for the vocal parts. Measures 22 and 31 both begin with a two-measure rest for the vocal parts. Measure 38 concludes the piece with a dynamic 'p' (pianissimo) and a three-measure rest. Performance markings '3' and '2' are placed above the vocal parts in measures 12 and 22, respectively, and '1' is placed above the vocal parts in measure 31. The piano part also includes these markings. The vocal parts sing in soprano range, and the piano part is in the bass range.

47

2

12

2

12

*f*

66

72

85

*f*

93

101

A musical score for piano, page 119. The score is divided into two staves by a vertical brace. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth-note patterns and rests. The top staff has a continuous eighth-note pattern on the first two measures, followed by a measure with a single eighth note, a measure with a single eighth note, and a measure with two eighth notes. The bottom staff has a continuous eighth-note pattern on the first two measures, followed by a measure with a single eighth note, a measure with a single eighth note, and a measure with two eighth notes.

A musical score for piano, page 132. The score consists of two staves. The top staff starts with a rest, followed by a dynamic 'f' and a sixteenth-note pattern. The bottom staff starts with a rest, followed by a dynamic 'f' and a similar sixteenth-note pattern. The music is in common time.

A musical score for piano, page 139. The score consists of two staves. The top staff begins with a quarter note, followed by a series of eighth and sixteenth note patterns. The bottom staff begins with a quarter note, followed by a series of eighth and sixteenth note patterns. The music is in common time, and the notes are primarily in the treble clef.

# Adeste!

## 6 Chorus O dies amoena beata

Allegro scherzante

1

cor (G)

2

7

p

f

13

f

20

26

31

37

11

7

11

7

f

f

59

f

p

23

23

f

p

88

p f

p f

7

7

f

f

102

f

f

103

104

105

106

f

108

-

-

109

110

111

112

114

115

116

117

118

119

2

p

p

126

f

f

131

136

5

f

5

f

145

151

7 Marcia

Andante

1      *cor (A)*

2

6      2

18

23

28