

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*

Violino II



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 [edition-esser-skala/haydn-m-applicatio-mh-279](https://github.com/edition-esser-skala/haydn-m-applicatio-mh-279)
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1 *Recitativo* An somnio?

Filia Petri
Levita
Sacerdos 1: mus

Presto

Filia Petri

An som - ni-o?

Violino II

f

4

An - ne

7

Andante

vi - gi - lo?

p

10

12

Quis dul - cis me - as con - cen - tus au - res oc - cu - pat?

14

8

So - ly-mae de - cus in - si - gne

f

16

8

templum, in Spi - ri - tu quondam pi - o vi - sum Prophe-tae, hac no-cte quo-que vi - sum est

19

8

mi - hi. Levita Di - le - cta ma - ter! Som - ni-um o

p

22

8

gra-tum ni - mis ha-bu-il! Vi - gin - ti quin-que, re-pe - ti - ta in lib - ro E-ze-chi-e-lis

f **p**

25

8

sae-pi-us, vi-di au-re-is expressa numeris, u - bi de tem-plo Is - ra-el et ci-vi-ta - te

28

san - cta fit men ti - o. Au - guror, fe - li - ci - ta - tis plu - rimum nu - me - ro sa - cro hoc con - ti -

31 **Presto**

ne - ri. Sed sa - cer - do - tes du - o, quibus

34

an - te som - ni - um i - stud ex - po - su - i, ad - volant,

37

et ti - bi, mi - hi - que nun - ti - a - tu - ri bo - na.

40 **Sacerdos 1: mus**

Fe - cun - da sal - ve Spon - sa vir - gi - ne - i op - ti - mi Spon - si, vi - gin - ti quin - que qui jam - jam

43 *Andante*

in-te-gros ex-ple-vit an-nos, ge-re-ret ut cu-ram tu-i.

con sordino *f*

46 *Filia Petri*

Jam ca-pi-o dul-ce somni-um, do-num

49

De-i. Pro-phe-ta quod de

52

se-de So-ly-ma-rum sa-cra et ci-vi-ta-te di-xit in Spi-ri-tu, id in his in ve-ri-ta-te o-pe-

55

ra-tus est, per Prae-sulem mu-ris De-us. Cor gau-di-i ple-num ex-si-lit.

2 Aria Quae planctus in ruinis

Allegretto

vl 2

f con sordino

10

tr

p *fz* *p* *fz*

18

p

25

33

41

49

fz *fz* *p*

57

tr *f* *p* *tr*

65



142

142-149

Trills (tr) and dynamics (f, p) are present.

150

150-156

Trills (tr) and slurs are present.

157

157-165

Slurs and accidentals are present.

165

165-172

Trills (tr) and dynamics (f, p) are present.

173

173-179

Slurs and dynamics (fz) are present.

180

180-186

Dynamics (p, fz, f) and slurs are present.

187

187-194

Slurs and the instruction "senza sordino" are present.

195

195-202

Trills (tr), slurs, and dynamics (p, fz) are present.

203

203-209

Triplets (3) and slurs are present.

3 *Recitativo* Gaude Rebecca sterilis

Allegro

Sacerdos 2:dus
Levita

Gau - de Rebec - ca ste-ri-lis, et tristis

vl 2

f

3

di - u! ri - de - re jam cum fer - ti - li hac spon - sa

6

va - les; gra - vi in se-me-cta fi - li - um nam

p

8

Moderato

ti - bi De - us tri-bu-it parentis pro - pri-ae ut fi - e-ret Pa - ter.

f *p*

11

Spe ci - o - sa fa - cta es a - mi - ca

f *p*

14

8 sub tan - to Pa - tre qui bis decem at - que quin-que con - nu - bi - i su - i

17

8 an - nis ve - tus-tam trans-tu-lit fa-ci-em et ni-grum ter - sit co - lo - rem, fi - li-os - que

20

8 ti - bi no - vos pe-pe-rit, a - mo - ris ger - mi-na et te - stes su - i.

23

8 Levita Hos in - ter et e - go

26

8 gra-ti - a in-di - gnus fru - or, et me be - a - tum re - pu-to sub tan - to du - ce, qui

29

pri-mus in Vir-tu-te commissum gre-gem se-cum per ar-ctam promovet coe-li vi-am.

f

32

Quis hu-ic Pa-ren-ti

p **fp**

35

gra-ti-as di-gnas sa-tis umquam re-pen-dat? Aut quis e-nu-meret bo-na col-la-ta ma-tri, cu-i

fp

38

Allegro

no-vam vi-tam de-dit?

f

41

43

Lo - quan - tur a - rae, tem - pla, pi - ctu - rae,

46

48

fo - ris in - tusque mu-ri be - ne - fi-cum in Be - da Pa - trem al - ta loquan-tur

p

51

vo - ce

f

53

et ae-ter - nas pi - o hoc pro Pa - ren - te gra - ti-as re - ferant DE - o.

pp

f

4 Chorus Te laudamus o Supremum

Allegro con spirito

vi 2

f

4

7

10

13

16

p *f*

19

p *f*

22

25

This musical score is for Violin 2, marked 'vi 2'. It is in common time (C) and begins with a forte (*f*) dynamic. The tempo is 'Allegro con spirito'. The score consists of nine staves of music, with measure numbers 4, 7, 10, 13, 16, 19, 22, and 25 indicated at the start of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics change throughout, with *f* appearing at the beginning and measure 16, and *p* appearing at measures 16 and 19. The key signature has one sharp (F#).









5 Recitativo Adeste!

Filia Petri **Adagio**

vl 2

8

5

Ad-e-ste! quotquot e-stis in templo De-i, popu-

8

lumque con-vo-ca-te, ut hodi-ernam diem, no-bis be - a-tam, ci-vibusque bo nae in - dolis op - tatam, amoenis

13

8

musices ce - lebrete modis. Haec est

17

Allegro

8

di - es, quam Do minus ad nostrum bonum, ad nostra fe-cit vo - ta: lae-te-mur, laete-mur in e-a.

f

6 Chorus O dies amoena beata

Allegro scherzante

vl 2

6

11

17

24

30

35

41

48

f *p* *fz*





7 Marcia

Andante

vl 2

f *ten.* *p*

4 *f*

8 *p*

10 *f*

p *f*

17 *p*

21 *f*

25 *p* *fz* *p* *fz* *p*

28 *f* *p* *f*