

M. Haydn.

Litaniæ de V. S.

Johann Michael

Haydn

Litaniæ de Venerabili Sacramento

MH 532

S, A, T, B (solo), S, A, T, B (coro),

2 ob, 2 cor (E $\flat$), 2 clno (B $\flat$), timp (B $\flat$ –F), 2 vl, vla, b, org

Organo



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2 Panis vivus

Allegro

org

f Solo

6 4 - 5 7 3

8

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

15

6 6 4 5 9 6 5 6 7 8 f

21

6 5 6 4 5 6 6 5 p 6 4

28

- 5 7 - 6 5 6 5

35

6 4 5 6 f Tutti 7 6 6 9 8 3

41

6 4 6 9 8 4 6 6 7 6 5 Solo p

47

6 4 - 5 7 6 5 9 8 3

53

4 2 6 6 5 6 4 5 f Tutti 7 4 8 3

[illegible]

119

7/4 [3] b7 b6 6 6/b 7/b 6/4 [5]b Solo

125

The image shows the bass line of the song 'The Sound of Silence' by Simon & Garfunkel. The music is written on a single staff in bass clef with a key signature of one flat (B-flat). The tempo is marked 'Andante' and the time signature is 4/4. The score begins with a piano (p) dynamic. The first two measures contain quarter notes G2 and A2, each followed by a quarter rest. The third measure is a beamed eighth-note pair (G2, F2), followed by a beamed eighth-note pair (E2, D2) in the fourth measure. The fifth measure contains a beamed eighth-note pair (C2, B1), followed by a quarter note G1 and a quarter rest in the sixth measure. The seventh measure contains a quarter note F1 and a quarter rest. The eighth measure is a whole note G1. The final measure is a whole note F1. Below the staff, there are several annotations: 'p' under the first measure, 'b6' and '4' under the third measure, 'b7' and '8' over the fifth measure, '[3]' over the sixth measure, '7' over the seventh measure, and '6' and '5' under the eighth and ninth measures respectively.

p

b6 4

b7 8 [3] 7

6 5

[illegible][illegible]

146

Measures 146-151 of the piece. Measure 146: Bass clef, key signature of one flat (B-flat), starting on G2. Notes: G2 (quarter), A2 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (half). Dynamics: **f** (forte) under the first four notes, **p** (piano) under the last four notes. Measure 147: Bass clef, key signature of one flat. Notes: G2 (quarter), A2 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (half). Measure 148: Bass clef, key signature of one flat. Notes: G2 (quarter), A2 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (half). Measure 149: Bass clef, key signature of one flat. Notes: G2 (quarter), A2 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (half). Measure 150: Bass clef, key signature of one flat. Notes: G2 (quarter), A2 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (half). Measure 151: Bass clef, key signature of one flat. Notes: G2 (quarter), A2 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (half).

153

6 5 **f** Tutti $\frac{7}{4}$ 8 $\frac{8}{3}$ $\frac{7}{4}$ — 8 — $\frac{8}{3}$

[illegible]

166

6 5 6 5 6 4 5 [3] f Tutti 6 7 6

This system contains the first seven measures of the piece. It begins with a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The first measure has a 6/5 time signature. The second measure has a 6/5 time signature. The third measure has a 6/4 time signature. The fourth measure has a 5/[3] time signature. The fifth measure has a forte (f) dynamic and the word 'Tutti'. The sixth measure has a 6/7 time signature. The seventh measure has a 6/7 time signature.

173

6 9 4/3 [8] 6 b6 6 7 4/3 [b5] 6 4/3 [5] 3 Solo

179

p 7 7 6 4 3 7 6 4 3 4 3 7 6 5 9 [8] 3

187

6 5 6 5 6 5 7 6 5 6 4

194

5 [3] 6 4 5 [3] 6 4 5 3 6 6 4 [5] [3]

201

f **p** 6 6 4 6 6 5 6 **fz** 6 [b]4 5 [3] **ff** 6 **p** 2

208

6 6 5 9 4 [8] 3 **p** Tutti 2 6 6 7 6 5 [5] 4 3

214

9 4 [8] 3 2 6 6 5 7 6 5 3 9 4 [8] 3 **f** 6

220

7 4 9 7 6 [5] 6 6 4 [3]

225

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

231

6 [b]4 5 [3] 6 6 6 5

46

[6] 6/5 [6] 2 6 6 [6] 5 7 b7 6 5/4 [3]

51

[6] 6/5 b7 5 7 6

55

[5] 6/4 [5] 6 6 6 6 5 9/4 7 6/3 3 3 6

59

6 6/4 6 [7] 6/5 b6 [7] 6/5 b6 6 [7] 6/5 [6] 5 6

63

2 [6] 6/5 f [6 6 6] p 7 b6 b7

67

6/4 b7 8 b6 b7 6 b6 b7 6 b6 b7 6 7 6 2 6 6/5

71

6/5 6 6/4 [5] 3 6/4 7 7 6/5 [6] 5

76

b7 6 6/4 fz 5/4 ff 6/4 [6] 5/4 [6] 5/4 [6] 5/4

80

[6] 6/5 f 6 [b5] # p 6/4 7 [b5] # 6/4 7 [b5] #

4

Adagio

Adagio

org

f Solo

Tutti

p 3

Solo

f Tutti

unisono

p

Solo

f Tutti

unisono

p

Measures 1-21 of the bass line for the organ part. The score includes various musical notations such as triplets, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5. The key signature is one flat (B-flat).

5 Incruentum

Vivace

org *f* Tutti

1 1 1 1 - 1 1 1

10

18

27

35

42

50

58

66

p Solo

75

f Tutti

83

92

fag

Pedale

99

106

113

121

p Solo

131

140

148

Andante

f Tutti

157

[illegible]

173

181

4 6 4 6 6 5 6 5 9 b7 6 5

189

Musical notation for measure 189. The staff is in bass clef with one flat (B-flat). It begins with a whole rest followed by a half note G2. This is followed by two eighth notes: A2 (marked staccato) and B-flat2 (marked staccato). Then come four quarter notes: C3, D3, E3, and F3. Next are two more quarter notes: G3 and F3. This is followed by two eighth notes: E3 and D3. Then two quarter notes: C3 and B-flat2. Finally, there are two quarter notes: A2 and G2.

p Solo

staccato

6 b5 b6 b5 b6 b b 6

[illegible][illegible]

218

8 9 8 4 3 6 6 [10 8] [9 7] 6 7 6 7 b6 b7 6 5 6 4

227

7 6 5 4 6 5 7 7 6 5

Vlc.

235

6 4 5 [3] *tasto solo*

242

6 4

249

5 4 3 9 6 9 6 9 6

257

6 5 9 6 6 5 4 3 *p Solo*

273

6 5 4 5 6 6 5 5 *f Tutti*

282

5 6 5 6 5 6 5 6 5 7 4

291

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

299

6 5 6 5 6 4 5 3 6 4 6 4 5 3

6 Agnus Dei

Largo

org *p* Tutti *6* $\frac{6}{4}$ *6* - $\frac{5}{4}$ *7* $\frac{6}{4}$ $\frac{6}{5}$ *7* *4* *3* *6* $\frac{6}{5}$ *7*

5 *6* $\frac{6}{4}$ *6* $\frac{5}{4}$ *7* $\frac{6}{4}$ *6* $\flat 6$ *6* $\frac{7}{\flat 5}$ $\frac{6}{4}$ $\frac{[5]}{3}$ *6* $\frac{6}{5}$ $\frac{7}{\flat}$

9 *6* $\frac{6}{4}$ *6* $\frac{6}{4}$ *6* $\frac{6}{5}$ $\frac{6}{4}$ $\frac{[5]}{\flat}$ $\frac{6}{4}$

13 $\frac{[5]}{3}$ *2* $\flat 6$ $\frac{9}{4}$ $\frac{[8]}{3}$ $\frac{\flat 6}{4}$ $\frac{6}{5}$ *6* $\frac{6}{4}$ $\frac{[5]}{3}$ *f* *6* *6* *6* $\frac{4}{2}$ *p* *6* $\frac{8}{6}$ $\frac{7}{5}$ $\frac{\sharp}{-}$

17 $\frac{9}{4}$ $\frac{[8]}{3}$ *f* $\frac{6}{\flat}$ *6* *2* *6* *p* $\frac{8}{6}$ $\frac{\flat 7}{5}$ $\frac{9}{\flat 4}$ $\frac{[8]}{3}$ $\flat 6$ *f* $\flat 6$ *6* $\frac{\flat 4}{2}$

21 *6* $\flat 6$ *6* $\frac{\flat 4}{2}$ *6* *p* *2* $\frac{6}{5}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{9}{7}$ $\frac{8}{6}$ $\frac{6}{4}$ $\frac{5}{[3]}$ $\frac{\flat 7}{\flat 6}$ $\frac{8}{4}$ $\frac{\flat 7}{\flat 6}$ $\frac{8}{4}$ $\frac{\flat 7}{\flat 6}$ $\frac{8}{4}$

25 *p* $\frac{6}{\flat}$ $\frac{6}{4}$ *8* - $\frac{[6]}{\flat 5}$ $\frac{\flat 6}{4}$ - $\flat$ $\flat$ - $\frac{[6]}{\flat}$ $\frac{7}{\flat}$ $\flat 7$ $\frac{\flat 7}{\flat}$ *6* $\frac{7}{\flat}$

29 *6* - $\frac{6}{4}$ $\frac{[5]}{3}$ *p* *6* $\frac{6}{5}$ *7* $\frac{6}{4}$ - *8* $\frac{6}{4}$ $\frac{5}{[3]}$ $\frac{7}{4}$

33 *8* *7* *f* *p*