

Haydn.

Proprium missæ.

Johann Michael

Haydn

Ne timeas, Maria

MH 409

Gradual (Rorate)

S, A, T, B (coro), 2 clno (B $\flat$), 2 vl, b, org

edited by Wolfgang Esser-Skala

Clarino I, II in B $\flat$

Esser
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Edition



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409 Ne timeas, Maria

Allegro moderato

1
clno (Bb)

The first system of the musical score for 'Ne timeas, Maria' is for a Clarinet in B-flat (clno (Bb)). It consists of two staves, numbered 1 and 2. The time signature is common time (C). The key signature has one flat (B-flat). The tempo is marked 'Allegro moderato'. The first measure of both staves begins with a forte (f) dynamic. The notation includes eighth and sixteenth notes, rests, and a fermata in the final measure of the system.

The second system of the musical score continues the piece. It consists of two staves. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The melody in the upper staff is more active, while the lower staff provides harmonic support.

The third system of the musical score continues the piece. It consists of two staves. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The melody in the upper staff is more active, while the lower staff provides harmonic support.

The fourth system of the musical score continues the piece. It consists of two staves. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The melody in the upper staff is more active, while the lower staff provides harmonic support.

The fifth system of the musical score continues the piece. It consists of two staves. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The melody in the upper staff is more active, while the lower staff provides harmonic support.

The sixth system of the musical score continues the piece. It consists of two staves. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The melody in the upper staff is more active, while the lower staff provides harmonic support.

26

2

2

31

35

39

43

47