

Haydn.

Proprium missæ.

Johann Michael

Haydn

Bußgefäng in der Fastenszeit

MH 592/811

Sacred song

2 S (solo), 2 S (coro), 2 cor (F/B \flat alto), 2 vl, vla, b, org solo

edited by Wolfgang Esser-Skala

Bassi

Wesser
Skala
Edition

592 Bußgefäng in der Faftenszeit

Adagio

f Tutti

5

9 *Solo* *fp* *fp* *fp*

13

18

23

27 *fp*

31 *fp* *fp* *fp* *fp* *f* Tutti

35

Detailed description: This is a musical score for a piece titled '592 Bußgefäng in der Faftenszeit'. The tempo is marked 'Adagio'. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of ten staves of music. The first staff begins with a dynamic marking of *f* and the instruction 'Tutti'. The second staff is marked with the number '5'. The third staff starts with a 'Solo' marking and features four instances of *fp* (fortissimo piano) dynamics. The fourth staff is marked with the number '13'. The fifth staff is marked with the number '18'. The sixth staff is marked with the number '23'. The seventh staff is marked with the number '27' and includes a *fp* dynamic marking. The eighth staff is marked with the number '31' and includes four *fp* dynamic markings, followed by an *f* dynamic and the instruction 'Tutti'. The ninth staff is marked with the number '35'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

40  *Solo* **p**

45 

50  **fp** **fp** **fp**

54 

58 

62 

66  **f** *Tutti*

71 

75 

Zum Leben Herr! und nicht zum Tödten

Larghetto

p Solo

Musical notation for measures 76-83. The piece is in bass clef, 3/4 time, and B-flat major. It begins with a piano solo. The first measure contains a whole note chord of B-flat, D-flat, and F. The following measures feature a melodic line with eighth and quarter notes, often accompanied by chords. Measure 83 ends with a half note chord of B-flat and D-flat.

84

Musical notation for measures 84-88. Measure 84 starts with a half note chord of B-flat and D-flat, followed by a melodic line. Measure 88 concludes with a sixteenth note triplet.

89

Musical notation for measures 89-93. Measure 89 begins with a sixteenth note triplet, followed by a melodic line. Measure 93 ends with a half note chord of B-flat and D-flat.

94

Musical notation for measures 94-98. Measure 94 starts with a half note chord of B-flat and D-flat, followed by a melodic line. Measure 98 ends with a sixteenth note triplet.

99

Musical notation for measures 99-103. Measures 99-103 feature a rhythmic pattern of eighth notes with accents, interspersed with chords. Measure 103 ends with a half note chord of B-flat and D-flat.

104

Musical notation for measures 104-108. Measures 104-108 feature a rhythmic pattern of eighth notes with accents, interspersed with chords. Measure 108 ends with a half note chord of B-flat and D-flat.

109

Musical notation for measures 109-113. Measure 109 starts with a half note chord of B-flat and D-flat, followed by a melodic line. Measure 113 ends with a half note chord of B-flat and D-flat.

114

Musical notation for measures 114-118. Measures 114-118 feature a rhythmic pattern of eighth notes with accents, interspersed with chords. Measure 118 ends with a half note chord of B-flat and D-flat.

119

Musical notation for measures 119-123. Measure 119 starts with a half note chord of B-flat and D-flat, followed by a melodic line. Measure 123 ends with a half note chord of B-flat and D-flat.

124

129

134

139

144

149

154

159

164

Herr! meine offene Lippen preifen dein Recht

Tempo primo

169 *f Tutti*

172

175 *Solo*

178 *fp* *fp* *fp*

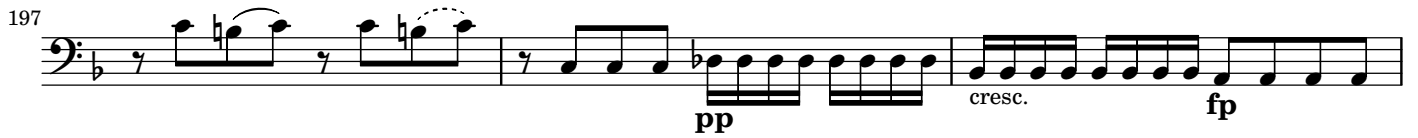
181

185 *p*

188

191

194

197  Musical notation for measures 197-200. Measure 197 starts with a bass clef, a key signature of one flat, and a 7/8 time signature. It features a melodic line with slurs and a dynamic marking of *pp*. Measure 198 continues the melodic line. Measure 199 has a dynamic marking of *cresc.* and a *fp* marking. Measure 200 continues the melodic line.

200  Musical notation for measures 200-203. Measure 200 continues the melodic line with a dynamic marking of *f*. Measure 201 continues the melodic line. Measure 202 has a dynamic marking of *Tutti*. Measure 203 continues the melodic line.

203  Musical notation for measures 203-206. Measure 203 continues the melodic line. Measure 204 continues the melodic line. Measure 205 continues the melodic line. Measure 206 continues the melodic line.

206  Musical notation for measures 206-209. Measure 206 continues the melodic line. Measure 207 continues the melodic line. Measure 208 continues the melodic line. Measure 209 continues the melodic line.

209  Musical notation for measures 209-212. Measure 209 continues the melodic line. Measure 210 continues the melodic line. Measure 211 has a dynamic marking of *Tutti tutti*. Measure 212 continues the melodic line.

212  Musical notation for measures 212-214. Measure 212 continues the melodic line. Measure 213 continues the melodic line. Measure 214 continues the melodic line.

214  Musical notation for measures 214-216. Measure 214 continues the melodic line. Measure 215 continues the melodic line. Measure 216 continues the melodic line.

216  Musical notation for measures 216-218. Measure 216 continues the melodic line. Measure 217 continues the melodic line. Measure 218 continues the melodic line.

218  Musical notation for measures 218-221. Measure 218 continues the melodic line. Measure 219 continues the melodic line. Measure 220 continues the melodic line. Measure 221 ends with a double bar line.