

Haydn.

Proprium missæ.

Johann Michael

Haydn

Vos estis

Gradual (De Apostolis)

MH 554

S, A, T, B (coro), 2 ob, 2 clno (C), timp (C-G), 2 vl, b, org

Oboe I



Edition Esser-Skala, 2023

© 2023 by Edition Esser-Skala. This edition is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License. To view a copy of this license, visit <https://creativecommons.org/licenses/by-sa/4.0/>.

Music engraving by LilyPond 2.24.0 (<https://www.lilypond.org>) and EES Tools v2022.12.0.
Front matter typeset with Source Sans and Fredericka the Great.

Please report any errors or mistakes to edition@esser-skala.at.

 [edition-esser-skala/haydn-m-proprium-missae](https://github.com/edition-esser-skala/haydn-m-proprium-missae)
v2023.07.0, 2023-07-22 (3fd79c4526dc1e440c70023f50b2c05f071c3c4c)



554 Vos estis

Allegro maestoso

ob 1 *f*

6

11

16 *p* *f*

21 *p* *f*

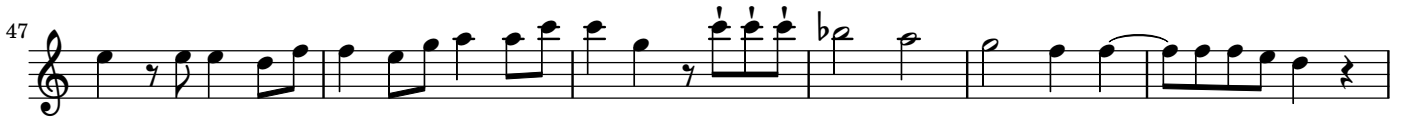
26

30

35

41

Detailed description: This is a musical score for Oboe 1, consisting of ten staves of music. The tempo is marked 'Allegro maestoso'. The key signature has one sharp (F#) and the time signature is common time (C). The score begins with a dynamic marking of *f* (forte). The first staff (measures 1-5) starts with a half note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, and continues with eighth and sixteenth notes. The second staff (measures 6-10) continues with eighth and sixteenth notes, including a triplet of eighth notes. The third staff (measures 11-15) features a mix of eighth and sixteenth notes. The fourth staff (measures 16-20) starts with a dynamic marking of *p* (piano) and includes a *f* marking at the end. The fifth staff (measures 21-25) also has *p* and *f* markings. The sixth staff (measures 26-29) contains a complex passage with many sixteenth notes and a trill marked with an asterisk. The seventh staff (measures 30-34) continues with sixteenth-note patterns. The eighth staff (measures 35-40) has a dynamic marking of *f* and includes a half note G4. The ninth staff (measures 41-45) concludes with a series of eighth and sixteenth notes.

47 

53 

58 

64 

69 

74 

79 

84 

89 