

J. HAYDN

Missa Sancti Nicolai

»Nikolaimesse«

»Nicolai Mass«

Hob. XXII:6

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Partitur / Score



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Missa Sancti Nicolai

»Nikolaimesse« / »Nicolai Mass«

Kyrie

Allegretto

2 Clarini in C *)
Timpano in G-D *)

Oboe I
Oboe II

2 Corni in G

Violino I
Violino II

Soprano
Alto
Tenore
Basso

Organo **) | Solo

6

7 7 6 6 6 5 p f p 6 6 4 3

ff ff

2 6 p

[f]

Ky - ri - e e -
Solo
Ky - ri - e e -

*) Zur Mitwirkung von *Clarini* und *Timpano* vgl. das Vorwort. / Concerning a performance with *clarini* and *timpano* see Preface.

**) Zur Besetzung vgl. Vorwort. / Concerning the scoring see Preface.

10

forz.

forz.

lei - son. Ky - ri - e_ e - lei - son, e - lei - son. Chri -

[3]

lei - son. Ky - ri - e_ e - lei - son, e - lei - son. Chri -

[3]

Solo

Ky - ri - e_ e - lei - son. Chri -

Solo

Ky - ri - e_ e - lei - son. Chri -

Ky - ri - e_ e - lei - son. Chri -

7 5 6 6

16

Musical score for orchestra and choir, page 10, measures 6-11. The score consists of ten staves. The top four staves are blank. The fifth staff (treble clef) has a dynamic *p* and the instruction *forz.*. The sixth staff (treble clef) has a dynamic *[p]* and the instruction *forz.*. The seventh staff (treble clef) has a dynamic *p* and a star symbol (*). The eighth staff (bass clef) contains lyrics: "ste, Chri - ste e - lei - son. Chri - - - ste, Chri-ste e - lei -". The ninth staff (bass clef) contains lyrics: "ste, Chri - ste e - lei - son. Chri - - - ste e - lei - son, e - -". The tenth staff (bass clef) contains lyrics: "ste, Chri - ste e - lei - son. Chri - - - ste e - -". Measure numbers 6, 6, 6, and 5 are indicated at the bottom of the page.

Credo

[Credo in unum Deum]

Allegro

a²

2 Clarini in C
Timpano in G-D

Oboe I
Oboe II

2 Corni (in G)

Violino I
Violino II

Soprano
(Alto)
(Tenore)
(Basso)

[Tutti]

Cre - do in u - num De - um, Pa - trem o - mni-pot - en - tem, fa -
Cre - - do, cre - do. Ge - - ni - tum, non fa - ctum,
Cre - - do, cre - do. De - um de De - o,
Et in u - - - num Do - mi - num Je - sum Chri - stum,

Organo

5

cto - - - rem coe - li et ter - - - rae,
con - - sub - stan - ti - a - lem Pa - - - tri:
lu - men de lu - mi-ne, De - - - um ve - rum,
Fi - - - li - um De - - - i u - ni - ge - - ni - tum.

6 7 8

vi - - - si - bi - li - um et in - vi - si - bi - li - um,
 per quem o - - mni - a, per quem o - - mni - a
 De - - - um ve - - - rum de De - o ve - ro,
 Et ex Pa - - - tre, ex Pa - - tre na - tum

6

et in - vi - - si - bi - li - um. Qui pro - pter nos
 fa - - - cta, fa - - - cta sunt. Qui pro - pter nos
 De - - - um ve - rum de De - o ve - - - ro. Qui pro - pter nos
 an - - - te o - - mni - a sae - - cu - la. Qui pro - pter nos

6

(Dona *)

Allegretto

47 Cln.
Timp.

52

Solo
Do - na no - bis
Solo
(Do - na no - bis)

*) Der folgende Teil ist im Autograph und den maßgeblichen Abschriften nicht ausgeschrieben, sondern durch „Dona nobis ut Kyrie“ oder ähnlich angegeben. Unsere Textierung folgt Haydns Textunterlegung in der fragmentarischen Vokalpartitur von 1802 und der gleichzeitigen Florentiner Abschrift. Die Textierungsvarianten beruhen auf Nachträgen in den Eisenstädter Vokalstimmen aus der Zeit vor 1782, die bislang fälschlich für autograph gehalten wurden. / The following part is not written out in the autograph and the authoritative copies, but indicated with „Dona nobis ut Kyrie“ or the like. Our text placement follows Haydn's text underlay in the fragmentary vocal score of 1802 and the Florentine copy of the same time. The variations in placing the text are based on addenda in the Eisenstadt vocal parts from the period prior to 1782, which were wrongly thought to be autograph.

56

pa - cem.

Do - na no - bis
ossia: do - na

pa - cem.

Do - na no - bis
ossia: do - na

pa - cem.

Do - na no - bis
ossia: do - na

forz. *p* forz.

forz. [P] forz.

pa - cem, pa - cem.

Do - na, do - na

pa - cem, pa - cem.

Do - na, do - na

pa - cem, pa - cem.

Do - na, do - na

Solo

Do - na no - bis pa - cem. (Do - na, do - na
ossia: no -)

(Do - na no - bis pa - cem. Do - na,) do - na

7 5 6 6

5

63

p

*)

p

no - bis pa - cem. Do - - - na, do - na

no - bis pa - cem. Do - - - na) no-bis
ossia: pa - - -

no - bis pa - cem. Do - - - na) no-bis
ossia: pa - - -

no - bis pa - cem. Do - - - na) no-bis
ossia: pa - - -

(no - bis pa - cem. Do - - - na,) do - na
ossia: pa - - -

no - bis pa - - - cem, pa - - -

6 6

4 4

6 6

Musical score page 68, starting at measure 68. The score consists of eight staves. The vocal parts sing "cem, no - bis pa - cem. Do - na, do - na" in three different settings (ossia). The instrumental parts play eighth-note patterns. The vocal entries are marked with "Tutti". The score includes dynamic markings such as *f*, *p*, and *[f]*. Measure numbers 6, 6, 6, and 7 are indicated below the staff.

Musical score page 72, starting at measure 72. The score consists of eight staves. The vocal parts sing "no - bis pa - cem." in three different settings (ossia). The instrumental parts play eighth-note patterns. The vocal entries are marked with "tr" (trill) and "p". The score includes dynamic markings such as *f*, *p*, and *[f]*. Measure numbers 4, 6, 6, and 7 are indicated below the staff.