



Kalmus Choral Library

FRANZ JOSEPH

HAYDN

MASS

in B-flat Major

MISSA SANCTI BERNARDI VON OFFIDA
("HEILIGMESSE")

Critical Edition by H. C. Robbins Landon

for Chorus and Orchestra

Hob. XXII: 10

FULL SCORE

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INSTRUMENTATION

2 Oboes
2 Clarinets in B-flat
2 Bassoons

2 Trumpets in B-flat

Timpani

Organ

Chorus*

Strings

*Vocal score available separately

Duration: approx. 40 minutes

PROGRAM NOTE

Missa Sancti Bernardi von Offida in B-flat Major (Missa Solemnis), Hob. XXII:10 — “**HEILIGMESSE**” — was composed in 1796 by **Franz Joseph Haydn** (1732–1809) during his final years of service to the Esterházy court, at a time when he was producing a celebrated series of large-scale late masses. Nicknamed the “Heiligmesse” after the striking setting of the Sanctus (“Heilig, heilig, heilig”), the work reflects Haydn’s mature sacred style. Today “**HEILIGMESSE**” stands among Haydn’s most frequently performed late masses and remains a cornerstone of the choral-orchestral repertoire. This Critical edition by H.C. Robbins Landon is constructed using Haydn’s original wind parts.

Missa Stⁱ Bernardi von Offida

1

„Heiligmesse“

Kyrie

Joseph Haydn
1796

Adagio

2 Oboi
(2 Clarineti) *)

2 Fagotti

2 Clarini in B

Timpani in B-F

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Organo
Violoncello
e Basso

[Tutti] Ky - ri - e, Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e -

[Tutti] Ky - ri - e, Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e - lei - son, e -

[Tutti] Ky - ri - e, Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e - lei - son, e -

Ky - ri - e, Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e e -

Adagio 6/4 8/4 b7 6/4 5/4 6/4 7/4 = 6 7 4/6 4/4 9/4 8/4 6/4 7/4 6/4 5/4 6/4

Allegro moderato

let - son. Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

let - son. Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

let - son. Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

let - son. Ky - ri - e, Ky - ri - e e - lei - son,

Allegro moderato 5/4 7/4 5/4 6/4 6/4 (5) 8/4

(Vcl.) (Tutti)

*) Siehe Anhang I, S. 72, und Vorwort, S. VI. — See Appendix I, p. 72, and Preface, p. VIII.

Gloria

Vivace

2 Oboi
(e 2 Clarinetti)

2 Fagotti

2 Clarini in B

Timpani in B-F

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Organo
Violoncello
e Basso

[Tutti]
Glo-ri-a in ex-cel-sis De - o, glo-ri-a in ex-cel-sis,
Glo-ri-a in ex-cel-sis De - o, glo-ri-a in ex-cel-sis,
Glo-ri-a in ex-cel-sis De - o, glo-ri-a in ex-cel-sis,
Glo-ri-a in ex-cel-sis De - o, glo-ri-a in ex-cel-sis,

Vivace

6

[Tutti]
Glo-ri-a in ex-cel-sis, in ex-cel-sis De - o, glo-ri-a, glo-ri-a in ex-cel-sis, in ex-cel-sis
Glo-ri-a in ex-cel-sis, in ex-cel-sis De - o, glo-ri-a, glo-ri-a in ex-cel-sis, in ex-cel-sis
Glo-ri-a in ex-cel-sis, in ex-cel-sis De - o, glo-ri-a, glo-ri-a in ex-cel-sis, in ex-cel-sis
Glo-ri-a in ex-cel-sis, in ex-cel-sis De - o, glo-ri-a, glo-ri-a in ex-cel-sis, in ex-cel-sis

1 1 1 1 1 1

Credo

Allegro

2 Oboi
Clarineti tacent

2 Fagotti

2 Clarini in B

Timpani in B-F

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Organo
Violoncello
e Basso

[Tutti] Cre-do, cre-do, cre-do in u-num De-um pa-trem o-mni-po-ten-tem, fa-

[Tutti] Cre-do, cre-do, cre-do in u-num De-um pa-trem o-mni-po-ten-tem, fa-

[Tutti] Cre-do, cre-do, cre-do in u-num De-um pa-trem o-mni-po-ten-tem, fa-

[Tutti] Cre-do, cre-do, cre-do in u-num De-um pa-trem o-mni-po-ten-tem, fa-

Allegro

1 1 8 8 5 8 6 8 6 10 5

(f)

7

cto-rem coe-li, fa-cto-rem coe-li et ter-rae, vi-si-bi-li-um, vi-si-bi-li-um

cto-rem coe-li, fa-cto-rem coe-li et ter-rae, vi-si-bi-li-um, vi-si-bi-li-um

cto-rem coe-li, fa-cto-rem coe-li et ter-rae, vi-si-bi-li-um

cto-rem coe-li, fa-cto-rem coe-li et ter-rae, vi-si-bi-li-um

5 5 6 2 6 6 6 5 5

Sanctus

Adagio

2 Oboi
(Clarineti tacent)

2 Fagotti

2 Clarini in B

Timpani in B-F

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Organo
Violoncello
e Basso

[Tutti] San - ctus, San - ctus, San - ctus, San - ctus Do - mi - nus De - us

[Tutti] San - ctus, San - ctus, San - ctus, San - ctus Do - mi - nus De - us

[Tutti] San - ctus, San - ctus, San - ctus, San - ctus Do - mi - nus De - us

[Tutti] San - ctus, San - ctus, San - ctus, San - ctus Do - mi - nus De - us

Adagio

7 4 3 4 2 7 5 4 3 5 4 3

f *p*

6

Sa - ba - oth, Do - mi - nus De - us Sa - ba - oth.

Sa - ba - oth, Do - mi - nus De - us Sa - ba - oth.

Sa - ba - oth, Do - mi - nus De - us Sa - ba - oth.

Sa - ba - oth, Do - mi - nus De - us Sa - ba - oth.

6 4 5 8 7 5 6 4 5 3 7

Tasto (Solo)

p

Benedictus

2 Oboi
(2 Clarinetti *)

2 Fagotti

2 Clarini in B

Timpani in B-F

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Organo
Violoncello
e Basso

Moderato

Tasto Solo

p Violoncello

[senza Vcl.-Cb.]

7

f

f

f

Org. 6 6 6 5 6 5

f (Tutti)

*) Siehe Anhang I, S. 73. — See Appendix I, p. 73.

Agnus Dei

Adagio

The image shows a page from a musical score, likely for a Mass, featuring the 'Agnus Dei' section. The score is written for a full orchestra and choir. The instruments and voices are listed on the left: Violino I, Violino II, Viola, Soprano, Alto, Tenore, Basso, and Organ/Violoncello/Bass. The tempo is marked 'Adagio' at the top and bottom. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into measures by vertical bar lines. Dynamics include *p* (piano), *f* (forte), *fz* (forzando), and *fz* (forzando). The lyrics 'A - gnus De - i, qui tol - lis pec -' are written below the vocal staves. The organ/violoncello/bass part includes fingerings (1, 5, 3, 6) and a *p* (piano) marking.

[illegible]

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

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

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

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

Org. $\frac{4}{4}$ 6

p arco *ff*

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pa - cem, pa - cem, pa - cem, pa - cem, pa - cem.

pa - cem, pa - cem, pa - cem, pa - cem, pa - cem.

pa - cem, pa - cem, pa - cem, pa - cem, pa - cem.

pa - cem, pa - cem, pa - cem, pa - cem, pa - cem.

(4) 2 6 (6 4 = 5 8)

Missa Stⁱ Bernardi von Offida

2 Clarinetti in B

Kyrie

Joseph Haydn (?)

Adagio **Allegro moderato**

12 7 10 32 53 71 87 110 123 135 146

f *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

(Gratias)

Gloria

Allegretto **Più Allegro**

67 23 41 141 157 196

f *f* *p* *f* *p* *f*

ANHANG II

Missa Stⁱ Bernardi von Offida

Skizzen

[Gloria]

[Clarini in B] [Continuo]

[Violini] [Sop.]

[Gloria in ex-cel-sis De-o, glo-ri-a in ex-cel-sis, glo-ri-a in ex-cel-sis, in ex-cel-sis De-o]

Violin[i] 1) Can. [Gloria] [glo-ri-a in ex-cel-sis, in ex-cel-sis De-o]

[et in ter-ra pax pax ho-mi-ni-bus bo-nae vo-lun-ta-tis]

[sic]

[lau-da-mus te be-ne-di-ci-mus te] [a-do-] [-ra-mus]

glo-ri-fi-[-] [ca-mus te, glo-ri-fi-ca-mus te, glo-ri-fi-]

2)

[ca-mus, glo-ri-fi-ca - - -]

1-2) Siehe den zum Band Messen Nr. 5—8 (Reihe XXIII, Band 2) im Rahmen der Gesamtausgabe von Joseph Haydns Werken im G. Henle-Verlag erschienenen Kritischen Bericht. — See the critical commentary to the volume "Masses No. 5—8" (Serie XXIII, Volume 2) of the complete works of Joseph Haydn, published by G. Henle-Verlag.

Violino I

4

Joseph Haydn

Missa St. Bernardi von Offida

Heiligmesse

Kyrie

Adagio

8 *ten.* *fz*

Allegro moderato

14 *fz* *fz* *p*

20

24

28

32 *Viol. II*

Oboe I

Joseph Haydn

Missa Stⁱ Bernardi von OffidaHeiligmesseKyrie

Adagio

6

12

Allegro moderato

24

30

35

1. Viol.

47

53

59