



Trumpet II in C

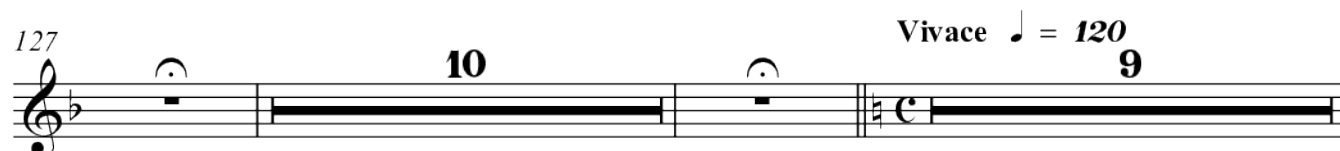
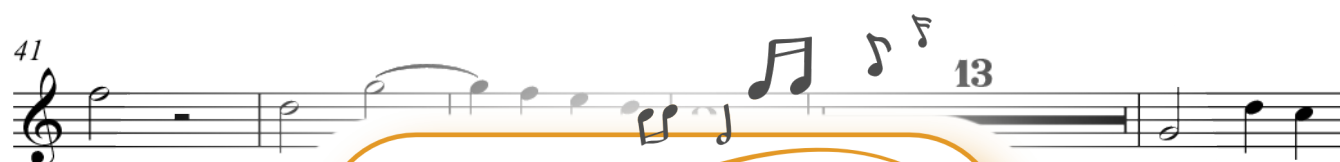
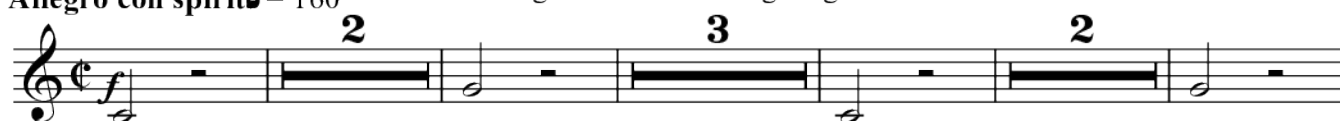
Missa in Angustiis (Nelsonmesse) Credo

J. Haydn (1732-1809) Bearbeitung: Brian Hamilton 2012

in Ton tiefer - von d-moll zu c-moll - mit die notwendig Änderungen im tief liegend phrasen und Doppelgriffe in der Streicher

Allegro con spirito = 160

In der Orgelstimme sind die grossgeschriebene Noten als "Solo" zu verstehen.





Trumpet III in C

Missa in Angustiis (Nelsonmesse) Credo

Allegro con spirito

♩ = 160

TACET



musicalion

click for more

Timpani in C - G

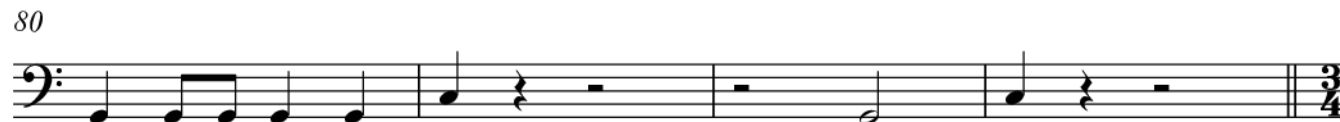
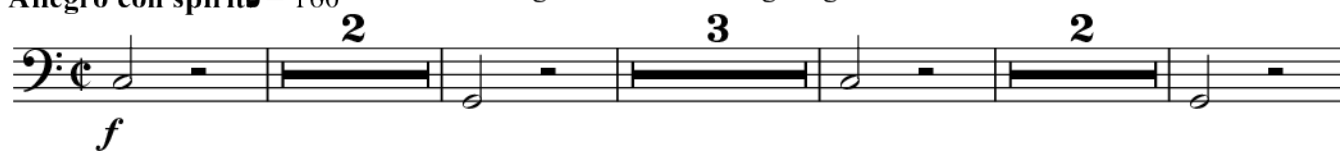
Missa in Angustiis (Nelsonmesse) Credo

J. Haydn (1732-1809) Bearbeitung: Brian Hamilton 2012

n Ton tiefer - von d-moll zu c-moll - mit die notwendig Änderungen im tief liegend phrasen und Doppelgriffe in der Streicher

Allegro con spirito = 160

In der Orgelstimme sind die grossgeschriebene Noten als "Solo" zu verstehen.



Largo

95



138 **Vivace** ♩ = 120
9
f

151 3
f *f*

159

164 7

175

198 11

214 2
f

221

227 4

236 4
f

243



musicalion

click for more

Solo Soprano

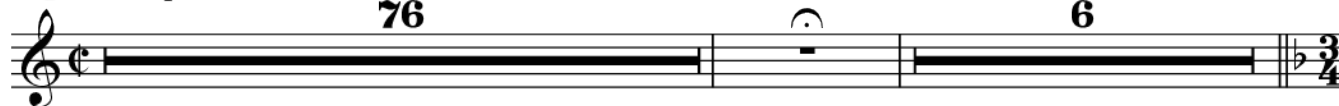
Missa in Angustiis (Nelsonmesse) Credo

Allegro con spirito

$\text{♩} = 160$

76

6



84

Largo

7

95



Et in - car - na-tus est de Spi - ri - tu San-to ex

98



Ma-ri - a V

fa - ctus est.

musicalion

click for more

104

21

10



et se - pul - tus est,

139

Vivace

$\text{♩} = 120$

64



et vi - tam ven-tu - ri sae - cu - li.

207



A

211



men.

32

Solo Alto

Missa in Angustiis (Nelsonmesse) Credo

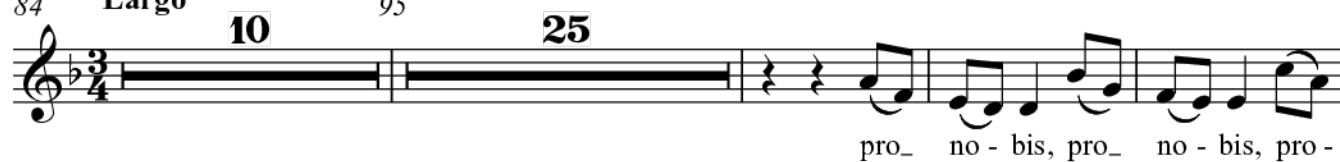
Allegro con spirito

$\text{♩} = 160$



84 **Largo**

95



123



139 **Vivace**

$\text{♩} = 120$



musicalion

click for more

Solo Tenor

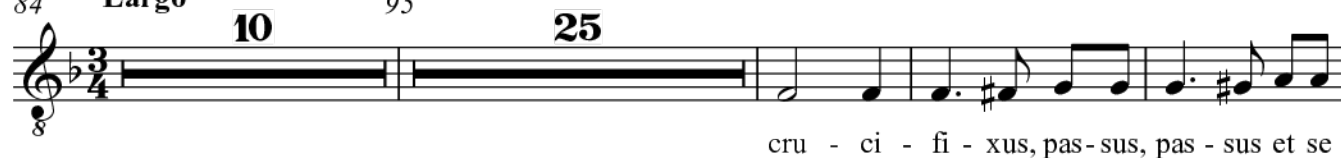
Missa in Angustiis (Nelsonmesse) Credo

Allegro con spirito

$\text{♩} = 160$



84 **Largo**



123



139 **Vivace**

$\text{♩} = 120$



musicalion

click for more

Solo Bass

Missa in Angustiis (Nelsonmesse) Credo

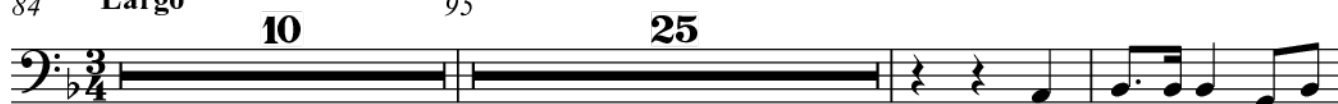
Allegro con spirito

$\text{♩} = 160$



84 **Largo**

95



sub Pon-ti-o, sub Pi-

122



la-to, sub Pi-la-to

139 **Vivace**

$\text{♩} = 120$



musicalion

click for more

Soprano

Missa in Angustiis (Nelsonmesse) Credo

Allegro con spirito

♩ = 160



13



20



27

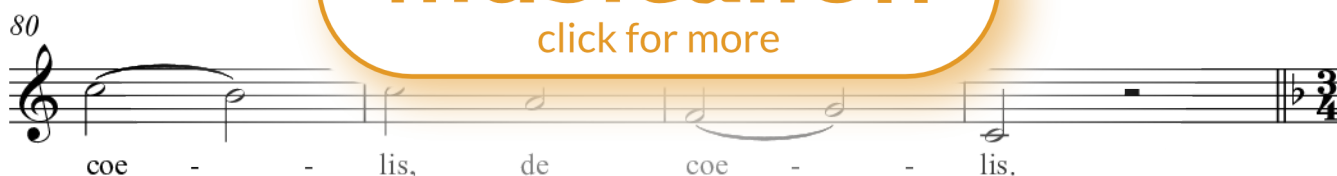


36



42





125 *pp*
 pas - sus, et se - pul - tus est, cru-ci

133
 fi - xus pro - no - bis: pas-sus, pas - sus, et se - pul - tus est.

139 **Vivace** ♩ = 120 *f*
 Et, et re-sur-re - xit ter - ti - a di - e, se - cun-dum scrip-tu - ras. Et, et a-

144
 scen-dit in coe-lum: es - det ad dex-te-ram Pa - tris. Et, i - te-rum ven-tu-rus est cum

148 *p*
 glo-ri - a, et mor - tu -

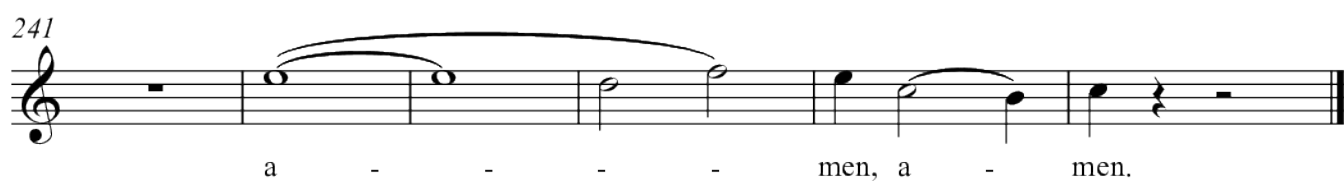
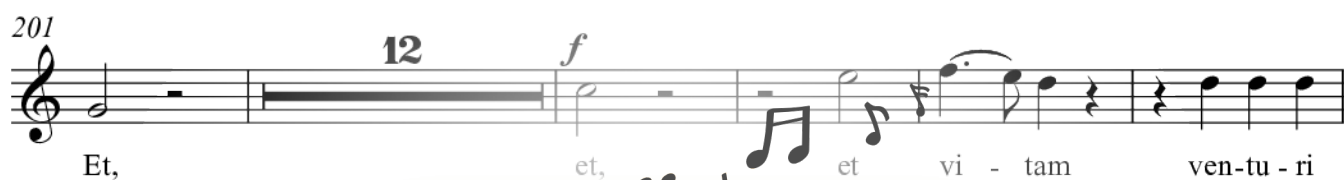
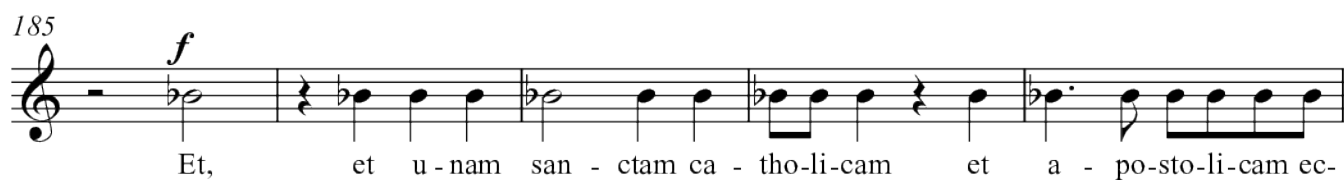
154 *f*
 os, et vi - vos, et mor - tu - os: cu-jas re - gni non e - rit, non e - rit

160
 fi - nis, non e - rit fi - nis, non e - rit, non e - rit, non, non, non, non, non e - rit fi -

165
 nis. Et, et in Spi - ri-tum San-ctum, Do-mi-num, et vi-vi-fi-

170
 can-tem. Qui cum Pa - tre et Fi-li-o si - mul - ad - o - ra-tur, et con-glo-ri-fi-

176 **5**
 ca - tur: qui lo - cu - tus est per Pro - phe - tas.



Alto

Missa in Angustiis (Nelsonmesse) Credo

Allegro con spirito

$\text{♩} = 160$

8

Cre - do in u - num De - um. Pa - trem om-

14

ni - po - ten - tem, fac - to - rem_ coe - li et ter - rae, vi - si -

21

bi - li - um om - ni - um, et in - vi - si - bi - li - um om - ni - um.

28

4

an - te_

37

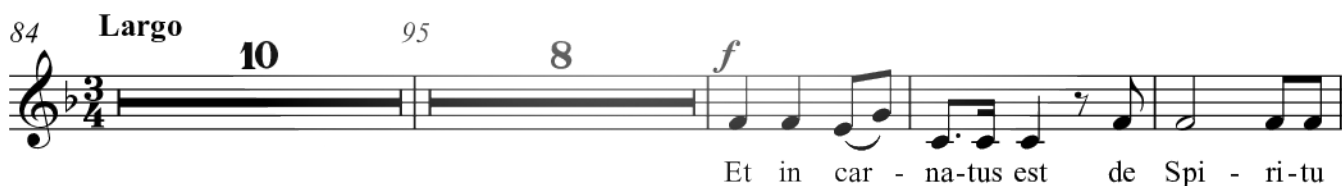
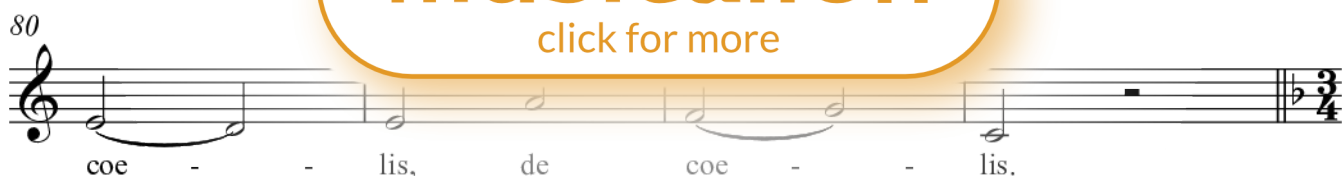
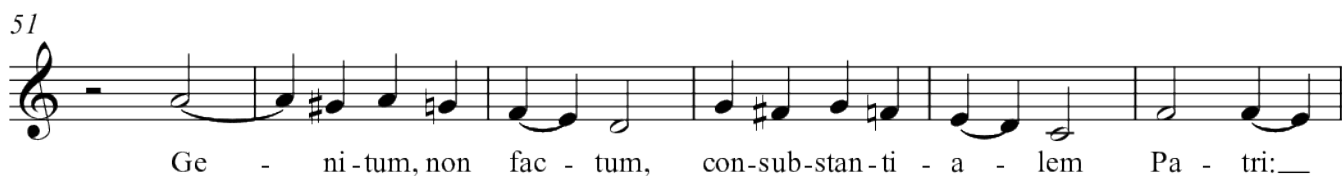
om - ni - a sac - cu - la, De - um de De - o, lu - men de

43

3

lu - mi - ne, De - um_ ve - rum de_ De - o ve - ro.

musicalion
click for more



127 *pp*

et se - pul - tus est, cru-ci - fi - xus

134

pro no - bis: pas- sus, pas - sus, et se - pul - tus est.

139 **Vivace** ♩ = 120 *f*

Et, et re-sur-re - xit ter - ti - a di - e, se - cun - dum scrip - tu - ras. Et, et a -

144

scen - di in coe - lum: se - det ad dex - te - ram Pa - tris. Et, i - te - rum ven - tu - rus est cum

148 *p*

glo - ri - a, et mor - tu -

154 *f*

os, et vi - vos, et mor - tu - os: non, cu - jus re - gni non

160

e - rit, non e - rit fi - nis, non e - rit, non e - rit, non, non, non, non, non e - rit fi -

165

nis. Et, et in Spi - ri - tum San - ctum, Do - mi - num, et vi - vi - fi -

170

can - tem. Qui cum Pa - tre et Fi - li - o si - mul - ad - o - ra - tur, et con - glo - ri - fi -

176 **5**

ca - tur: qui lo - cu - tus est per Pro - phe - tas.

Tenor

Missa in Angustiis (Nelsonmesse) Credo

Allegro con spirito

♩ = 160



musicalion
click for more

127 *pp*

- et - se - pul - tus est, - - - cru-ci -- fi - xus -

134

- pro- no - bis: pas-sus, pas - sus, et - se - pul - tus est. -

139 **Vivace** $\text{♩} = 120$ *f*

Et re - sur -- re-xit - ter - ti-a di - e, se - cun-dum scrip-tu-ras.- Et, - et a-

144

scen-dit in coe-lum: se - det ad dex - te-ram Pa - tris. Et, i - te-rum ven-tu-rus est cum

148 *p*

glo-ri-a, - et - mor - - tu -

154 *f*

os, - et - vi - vos, et - mor - tu - os: cu-jus re - gai non e - rit, non e - rit

159

fi - nis, non e - rit - fi -- nis, non e - rit - fi - -nis, non e - rit, non e - rit, non, non,

163

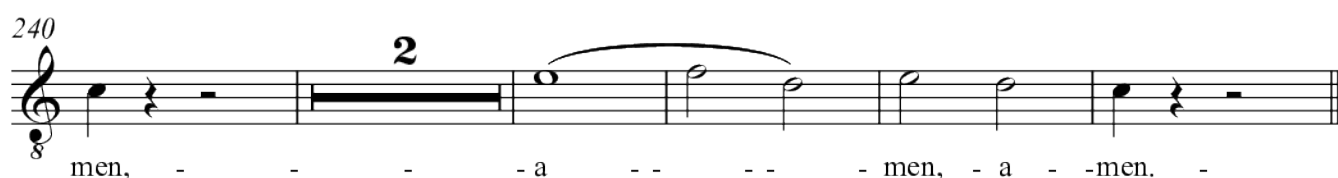
non,- non, non e - rit fi -- nis. - - - Et, - - et in- Spi-ri-tum San-ctum,

169

Do-mi-num, et vi-vi-fi - can-tem. Qui cum Pa - tre - et Fi - li-o - si - - mul -

174

-ad -- o - ra-tur, et con-glo-ri-fi - ca-tur: qui lo - cu-tus est per Pro - phe - - tas. -



Bass

Missa in Angustiis (Nelsonmesse) Credo

Allegro con spirito

$\text{♩} = 160$

8



14



21



28

4



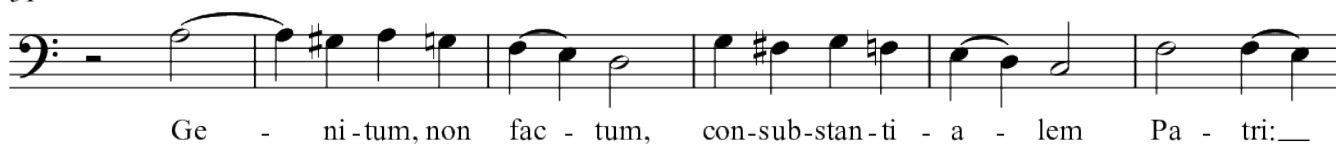
37



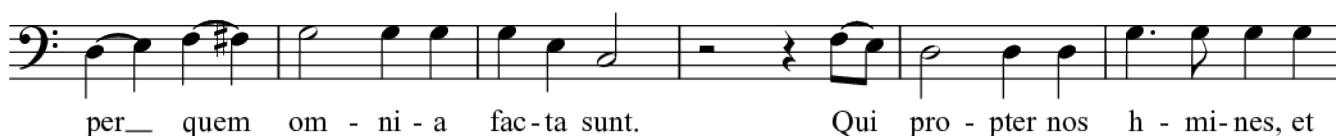
43



51



57



63



69



75



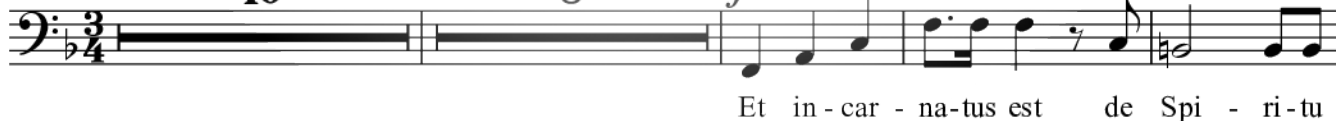
80



84

Largo**10**

95

8**f**

106



112



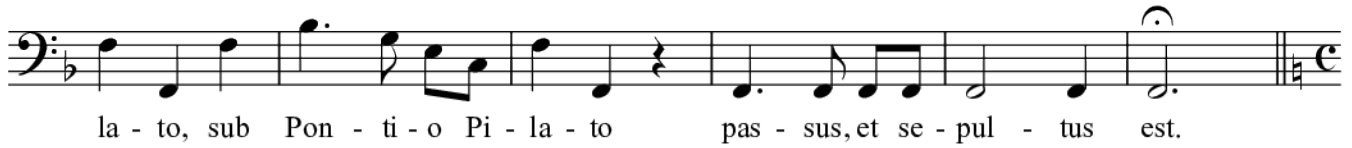
118



127



133

139 *f* **Vivace** ♩ = 120

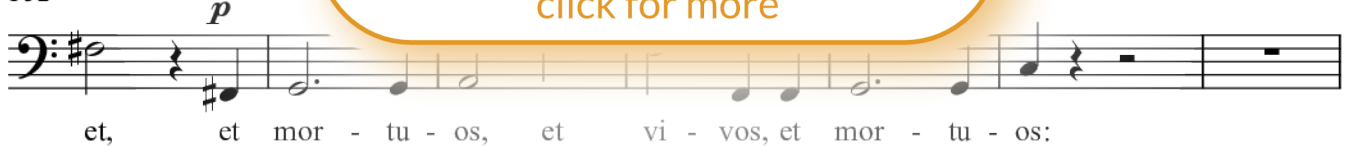
143



147



152



159



163



169



175



V.S.

180 **5** *f*

Et, et u - nam san - ctam ca - tho-li-cam et

189

a - po-sto-li-cam ec - cle-si - am. Con - fi - te-or u-num bap - tis-ma in er-mis-si

194

o-nem pec-ca - to - rum. Et ex - spec-to re-sur-re-cti - o-nem mor - tu -

200 **12** *f*

o-rum. Et, et, et vi - tam

217

ven - tu - ri Sa - men, a - men,

223

a - men, a - men, a - men, a - - - -

229

- men, a - men, a - men, a - men, a -

236

- - - - - men, a - men,

241 **2**

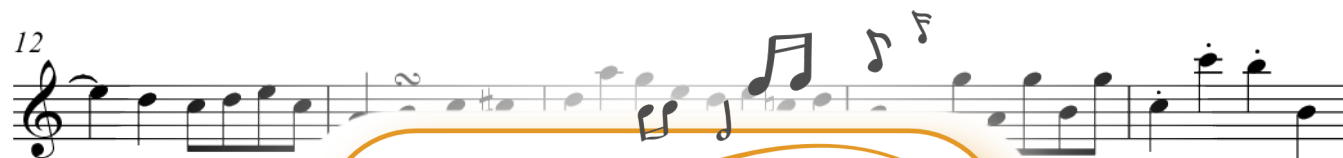
a - - - - men, a - men.

Missa in Angustiis (Nelsonmesse) Credo

J. Haydn (1732-1809) Bearbeitung: Brian Hamilton 2012

n Ton tiefer - von d-moll zu c-moll - mit die notwendig Änderungen im tief liegend phrasen und Doppelgriffe in der Streicher

Allegro con spirito ♩ = 160 In der Orgelstimme sind die grossgeschriebene Noten als "Solo" zu verstehen.





musicalion
click for more



Et incarnatus



V.S.



V.S.



musicalion

click for more

Do



(sim.)



p





238

fz

241

ff

244

A snippet of a Violin I musical score. It consists of three staves of music. The first staff starts at measure 238 with a forte (f) dynamic and a crescendo (z) marking. The second staff starts at measure 241 with a fortissimo (ff) dynamic. The third staff starts at measure 244. The music features various note values, including eighth and sixteenth notes, and rests.

Missa in Angustiis (Nelsonmesse) Credo

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n Ton tiefer - von d-moll zu c-moll - mit die notwendig Änderungen im tief liegend phrasen und Doppelgriffe in der Streicher

Allegro con spirito ♩ = 160 In der Orgelstimme sind die grossgeschriebene Noten als "Solo" zu verstehen.

6

11

17

22

28

34

40

musicalion
click for more



84 **Largo**

90 *f* 95 *f*

97 *f*

103 *f*

108

112 *fz*

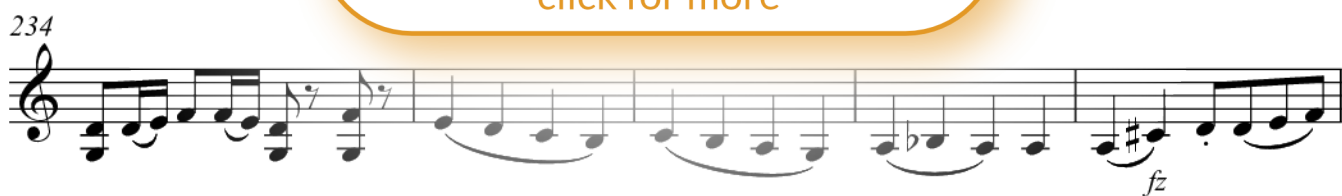
117 2

musicalion
click for more









Missa in Angustiis (Nelsonmesse) Credo

J. Haydn (1732-1809) Bearbeitung: Brian Hamilton 2012

n Ton tiefer - von d-moll zu c-moll - mit die notwendig Änderungen im tief liegend phrasen und Doppelgriffe in der Streicher

Allegro con spirito ♩ = 160 In der Orgelstimme sind die grossgeschriebene Noten als "Solo" zu verstehen.



49



55



62



69



75



80

84 **Largo**

90



95

97



simile

103



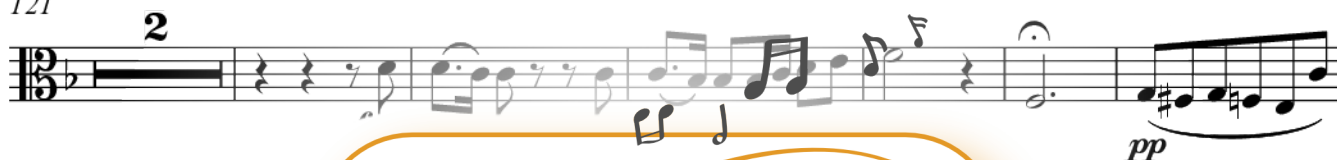
109



115



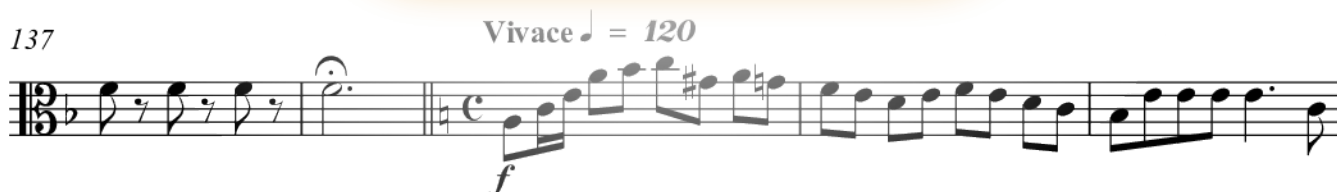
121



129



137



142



146



151



V.S.

156



161



165



169



173



177



181



185



189





240



243



musicalion

click for more

Missa in Angustiis (Nelsonmesse) Credo

J. Haydn (1732-1809) Bearbeitung: Brian Hamilton 2012

n Ton tiefer - von d-moll zu c-moll - mit die notwendig Änderungen im tief liegend phrasen und Doppelgriffe in der Streicher

Allegro con spirito ♩ = 160 In der Orgelstimme sind die grossgeschriebene Noten als "Solo" zu verstehen.



103



109



115



121



127



132



137



141



145





187



191



195



199



206

**musicalion**

click for more

212



218



223



227



Missa in Angustiis (Nelsonmesse) Credo

J. Haydn (1732-1809) Bearbeitung: Brian Hamilton 2012

n Ton tiefer - von d-moll zu c-moll - mit die notwendig Änderungen im tief liegend phrasen und Doppelgriffe in der Streicher

Allegro con spirito ♩ = 160 In der Orgelstimme sind die grossgeschriebene Noten als "Solo" zu verstehen.



29



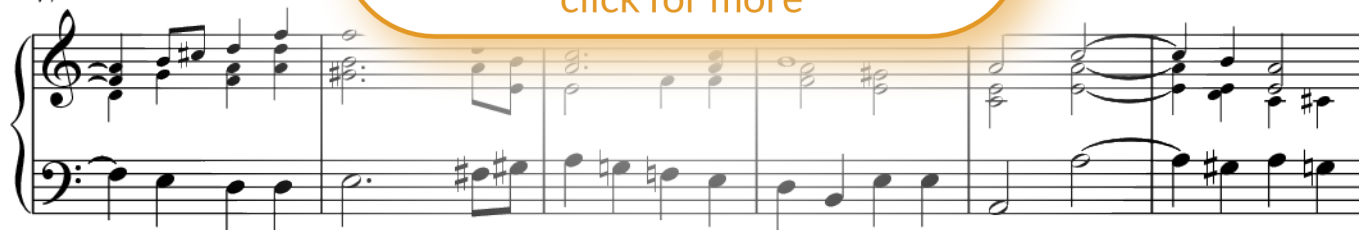
35



41



47



53



59



musicalion

click for more

65

Musical score for measures 65-70. The piece is in G major (one sharp) and 3/4 time. Measures 65-70 feature a series of chords in the right hand and single notes in the left hand. Dynamic markings include *fz* (forzando) at measures 68 and 69.

71

Musical score for measures 71-77. Measures 71-77 continue the chordal texture in the right hand and single notes in the left hand. Dynamic markings include *fz* at measures 71, 72, and 74.

78

Musical score for measures 78-83. Measures 78-83 show a transition in the right hand with more active eighth-note patterns. The key signature changes to F major (two flats) and the time signature changes to 3/4. Measure 83 ends with a double bar line.

84 **Largo**

Musical score for measures 84-89. The tempo is marked **Largo**. Measures 84-89 feature a more complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. Dynamic markings include *p* (piano) and *f* (forte).

90

Musical score for measures 90-96. Measures 90-96 continue the complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. Dynamic markings include *p* and *f*.

97

Musical score for measures 97-102. Measures 97-102 continue the complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. Dynamic markings include *f* and *p*.

103

Musical score for measures 103-108. The treble staff contains chords and single notes, while the bass staff features a continuous eighth-note pedal. Measure 103 starts with a forte (*f*) dynamic. Measure 106 includes a *(sim.)* (sustained) marking.

109

Musical score for measures 109-114. The treble staff has chords and rests, while the bass staff continues the eighth-note pedal. Measure 110 has a *fz* (forzando) marking. Measure 114 ends with a *p* (piano) dynamic.

115

Musical score for measures 115-120. The treble staff has chords and single notes, while the bass staff continues the eighth-note pedal. Measure 119 ends with a *p* (piano) dynamic.

121

Musical score for measures 121-126. The treble staff has chords and rests, while the bass staff continues the eighth-note pedal. Measure 121 starts with a forte (*f*) dynamic. Measure 124 has a *p* (piano) marking.

127

Musical score for measures 127-132. The treble staff has chords and rests, while the bass staff continues the eighth-note pedal. Measure 132 has a *(sim.)* (sustained) marking. The word "Pedal" is written below the bass staff.

133

Musical score for measures 133-138. The treble staff has chords and rests, while the bass staff continues the eighth-note pedal. Measure 133 starts with a forte (*f*) dynamic.

138

Vivace ♩ = 120



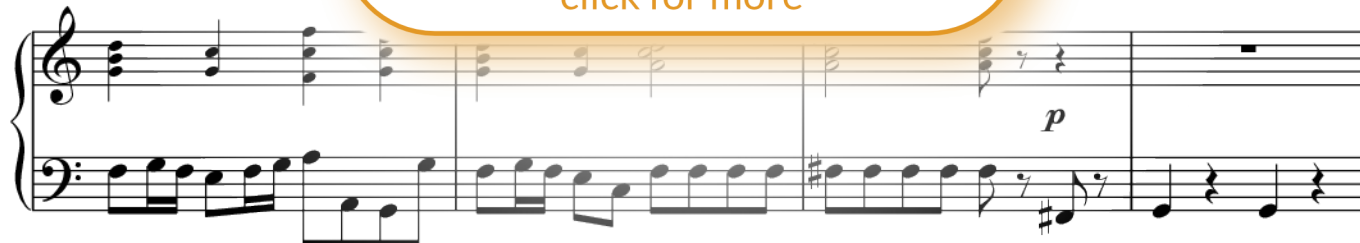
142



146



150



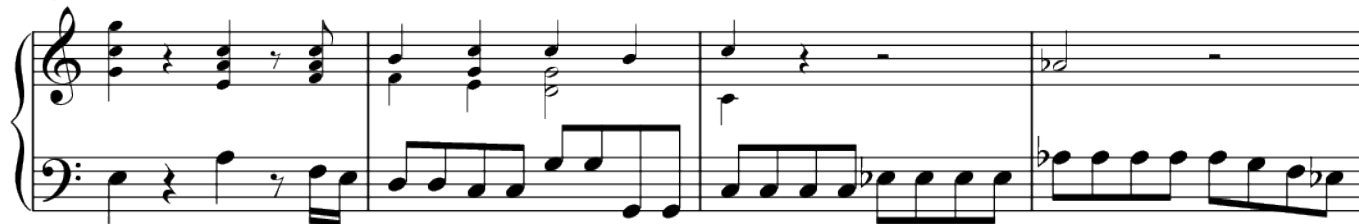
154



159



163



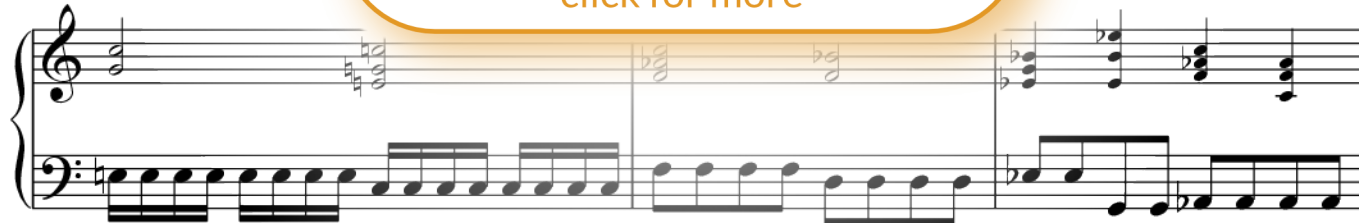
167



171



175



178



182



musicalion

click for more

186

Handwritten musical score for measures 186-188. The piece is in G minor (one flat). The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment.

189

Handwritten musical score for measures 189-192. The right hand has a more active melody with some rests, and the left hand continues with a consistent eighth-note pattern.

193

Handwritten musical score for measures 193-196. The right hand includes a melodic phrase with a slur. The left hand maintains the eighth-note accompaniment.

197

Handwritten musical score for measures 197-200. The right hand features a series of chords and rests. The left hand continues with the eighth-note accompaniment.

201

Handwritten musical score for measures 201-206. The right hand has a melodic line with a slur and a dynamic marking of *p* (piano). The left hand continues with the eighth-note accompaniment.

207

Handwritten musical score for measures 207-212. The right hand features a melodic line with a slur. The left hand continues with the eighth-note accompaniment.

212

Handwritten musical score for measures 212-217. The score is written for organ on a grand staff (treble and bass clefs). Measure 212 starts with a forte (f) dynamic. The music features block chords in the right hand and single notes in the left hand.

218

Handwritten musical score for measures 218-222. The score continues with block chords in the right hand and single notes in the left hand. Measure 222 ends with a repeat sign.

223

Handwritten musical score for measures 223-226. The score continues with block chords in the right hand and single notes in the left hand. Measure 226 ends with a repeat sign.

227

Handwritten musical score for measures 227-231. The score continues with block chords in the right hand and single notes in the left hand. Measure 231 ends with a repeat sign.

232

Handwritten musical score for measures 232-235. The score continues with block chords in the right hand and single notes in the left hand. Measure 235 ends with a repeat sign.

236

Handwritten musical score for measures 236-240. The score continues with block chords in the right hand and single notes in the left hand. Measure 240 ends with a repeat sign.

musicalion

[click for more](#)

241

ff

This musical system contains measures 241, 242, and 243. Measure 241 features a treble staff with eighth-note chords and a bass staff with eighth-note chords. Measure 242 has a treble staff with a whole rest and a bass staff with a whole rest. Measure 243 begins with a treble staff containing a whole rest and a bass staff with a series of eighth-note chords, marked with a forte (ff) dynamic.

244

This musical system contains measures 244, 245, and 246. Measure 244 has a treble staff with a whole rest and a bass staff with eighth-note chords. Measure 245 features a treble staff with a whole rest and a bass staff with eighth-note chords. Measure 246 has a treble staff with a whole rest and a bass staff with a whole rest.



Type: Sheet music

Title: [Mass for Troubled Times: Creed \(Arrang.\)](#)

Composer: [\(Franz\) Joseph Haydn](#)

Época: Clasicismo

Tema: .Misceláneas

Categoría: Misas

Dificultad: Mittel bis schwer

Arrangement group: Voz sola con coro y ensamble/orquesta

Arrangement:

Solo>sop/alto/Ten/bajo+Coro>SATB+Trp3+Tp+Org+[VI2+Vla+Vc+Cb]

Instrumentación: Canto coro>voces de bajo = B (1),Canto coro>voces de contralto = A(1),Canto coro>voces de soprano = S(1),Canto coro>voces de tenor = T(1),Canto solo>alto(1),Canto solo>bajo(1),Canto solo>soprano(1), Canto solo>tenor(1),Contrabajo = Cb(1),Órgano = Org(1),Tímpani = Tp(1), Trompeta = Trp(3),Viola = Vla(1),Violín = VI(2),Violoncello (Cello) = Vc(1)

transposed a note lower