



# Litaniae Lauretanae

MH 88

Johann Michael Haydn

Kyrie

**Allegro molto**

Clarini / B

Timpani / B

Canto

Alto

Tenore

Basso

Tutti

Ky - ri -

Tutti

Ky - ri -

Tutti

Ky - ri -

Tutti

Ky - ri -

**Allegro molto**

Violino 1

Violino 2

Violone

*f*

*p*

*f*

*f*

*p*

*f*

3

4

7b

8

7

Piano introduction for the first system, measures 7-12. The music is in a 4/4 time signature with a key signature of two flats. It features a treble and bass staff. The treble staff begins with a half note G4, followed by a whole note chord of G4-Bb4-D5. The bass staff begins with a half note G2, followed by a whole note chord of G2-Bb2-D3. The piece concludes with a series of chords in the treble staff: G4-Bb4-D5, G4-Bb4-D5, G4-Bb4-D5, and G4-Bb4-D5.

Vocal staves for the first system, measures 7-12. The music is in a 4/4 time signature with a key signature of two flats. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment staff. The lyrics are: "e e - lei - son. Chri - ste, Chri - ste e - lei - son. Ky - ri - e e -".

Piano accompaniment for the second system, measures 13-18. The music is in a 4/4 time signature with a key signature of two flats. It features a treble and bass staff. The piece consists of a continuous eighth-note accompaniment in the bass staff and a treble staff with eighth-note chords and melodic lines.

Piano accompaniment for the third system, measures 19-24. The music is in a 4/4 time signature with a key signature of two flats. It features a treble and bass staff. The piece consists of a continuous eighth-note accompaniment in the bass staff and a treble staff with eighth-note chords and melodic lines. The system concludes with a series of chords in the bass staff: 6/4, 7b, 3, 4b/2 6, 6/5, 6/4 7, 9/4 6, 6, and 7.

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**Allegro molto**

The musical score is written for a single melodic line in G minor (one flat) and 3/4 time. It begins with a forte (*f*) dynamic and a tempo marking of **Allegro molto**. The first staff (measures 1-4) features a rhythmic pattern of eighth and sixteenth notes. The second staff (measures 5-8) continues this pattern with a forte (*f*) dynamic. The third staff (measures 9-12) shows a change in dynamics to piano (*p*). The fourth staff (measures 13-16) features a piano (*p*) dynamic followed by a forte (*f*) dynamic. The fifth staff (measures 17-20) returns to a piano (*p*) dynamic. The sixth staff (measures 21-24) continues with a piano (*p*) dynamic. The seventh staff (measures 25-28) features a piano (*p*) dynamic. The eighth staff (measures 29-32) is marked fortissimo (*ff*). The ninth staff (measures 33-36) returns to a piano (*p*) dynamic. The final staff (measures 37-40) concludes with a forte (*f*) dynamic.