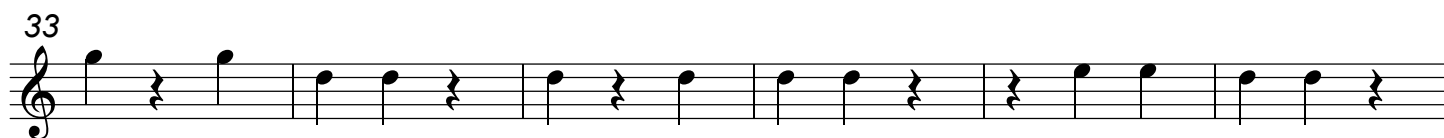
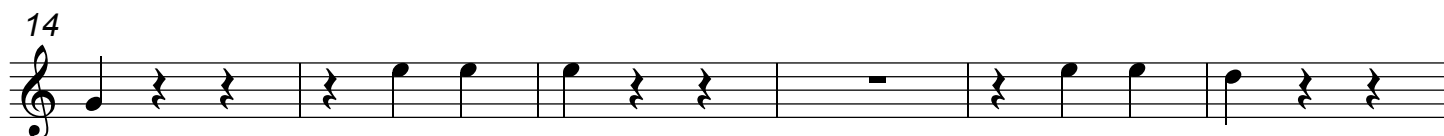


DOMINE REFUGIUM
ÉN URAM
Graduale
Zsolt 90:1-2
vegyeskarra, zenekarra és orgonára

Corno I. in A

Johann Michael Haydn
1737-1806

Allegretto



64

8

78

84

p

f

91

97

103

109

115

122

2

130

136

Detailed description: This image shows a page of a musical score for the first horn (Corno I.) in A major, from the Mass 'Én Uram - Domine refugium' by Franz Joseph Haydn. The score is written in treble clef and consists of ten staves of music, numbered 64 through 136. The music is in a 3/4 time signature. The first staff (64-77) features a melodic line with a fermata over a dotted half note at measure 70, marked with an '8' above it. The second staff (78-83) continues the melody. The third staff (84-90) includes a dynamic marking of *p* (piano) at measure 84 and a dynamic marking of *f* (forte) at measure 87, with a crescendo leading to a melodic flourish. The fourth staff (91-96) continues the melodic line. The fifth staff (97-102) features a melodic line with a fermata over a dotted half note at measure 102. The sixth staff (103-108) continues the melody. The seventh staff (109-114) continues the melodic line. The eighth staff (115-121) includes a dynamic marking of *p* at measure 115 and a dynamic marking of *f* at measure 122, with a crescendo leading to a melodic flourish. The ninth staff (122-129) continues the melody. The tenth staff (130-136) concludes the piece with a final cadence. The page number '2' is centered at the bottom.

DOMINE REFUGIUM

Corno II. in A

ÉN URAM

Graduale

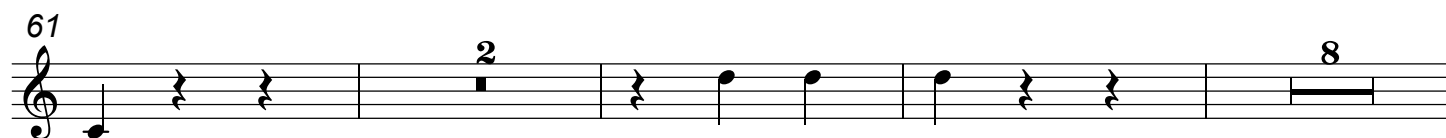
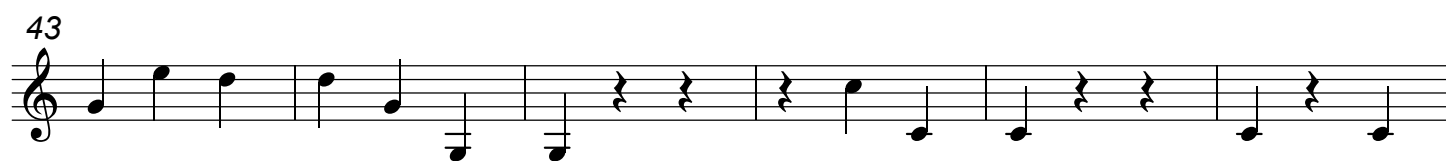
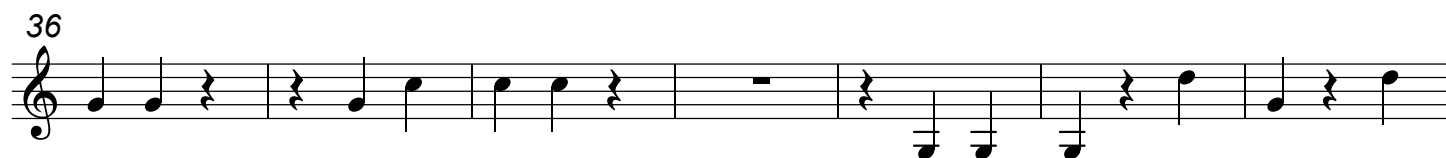
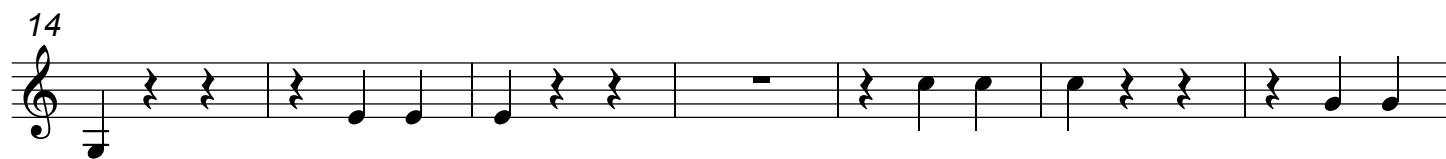
Zsolt 90:1-2

vegyeskarra, zenekarra és orgonára

Johann Michael Haydn

1737-1806

Allegretto



74

81

89

94

100

106

111

117

125

131

137

M. Haydn: Én Uram - Domine refugium - Violino I.

Allegretto

The image shows a musical score for Violino I, consisting of ten staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Allegretto'. The score includes various musical notations such as slurs, accents, and dynamic markings. The first staff starts with a treble clef and a key signature of three sharps. The music is written in a single system with ten staves. The first staff has a measure rest. The second staff has a measure rest. The third staff has a measure rest. The fourth staff has a measure rest. The fifth staff has a measure rest. The sixth staff has a measure rest. The seventh staff has a measure rest. The eighth staff has a measure rest. The ninth staff has a measure rest. The tenth staff has a measure rest. The score includes dynamic markings: *p* (piano) at measure 32 and *f* (forte) at measure 37. There is also a trill marking (*tr*) at measure 47. The score is numbered with measure numbers 6, 12, 17, 22, 27, 32, 37, 42, 47, 52, 57, 63, and 69.

74 M. Haydn: Én Uram - Domine refugium - Violino I.

This musical score is for the first violin part of M. Haydn's 'Én Uram - Domine refugium'. It consists of ten staves of music, numbered 74 to 138. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics include *p* (piano) at measure 89 and *f* (forte) at measure 94. Trills are marked with 'tr' at measures 109 and 131. The piece concludes with a double bar line at measure 138, with a '2' below the final note.

M. Haydn: Én Uram - Domine refugium * Violino II.

Allegretto

The image shows a musical score for Violino II, consisting of 12 staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Allegretto'. The score includes various musical notations such as slurs, ties, and dynamic markings. The first staff starts with a treble clef and a key signature of three sharps. The music is written in a single system with 12 staves. The first staff has a measure rest at the beginning. The second staff has a measure rest at the beginning. The third staff has a measure rest at the beginning. The fourth staff has a measure rest at the beginning. The fifth staff has a measure rest at the beginning. The sixth staff has a measure rest at the beginning. The seventh staff has a measure rest at the beginning. The eighth staff has a measure rest at the beginning. The ninth staff has a measure rest at the beginning. The tenth staff has a measure rest at the beginning. The eleventh staff has a measure rest at the beginning. The twelfth staff has a measure rest at the beginning. The score includes dynamic markings: *p* (piano) at measure 31, *f* (forte) at measure 36, and *tr* (trill) at measure 46. The score also includes various musical notations such as slurs, ties, and accents.

M. Haydn: Én Uram - Domine refugium * Violino II.

79

84

89

93

98

103

108

113

118

123

128

133

137

p

f

tr

tr

tr

DOMINE REFUGIUM - ÉN URAM

Graduale - Zsolt 90:1-2

vegyeskarra, zenekarra és orgonára

Bassi

Johann Michael Haydn

1737-1806

Allegretto



7



13



18



23



28



33



38



43



48



53



58



64



69



74



80



86



91



96



101



107 Solo

Tutti



113



119



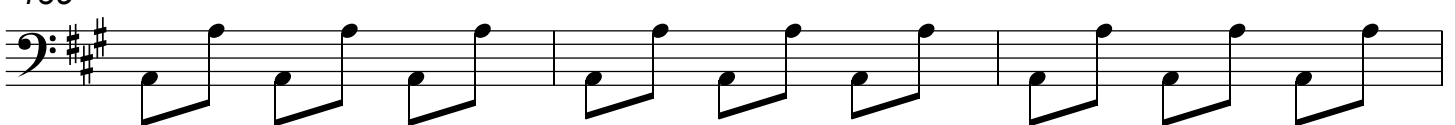
125



130



135



138



DOMINE REFUGIUM
ÉN URAM
Graduale
Zsolt 90:1-2. Ford. F. I.
vegyeskarra, zenekarra és orgonára

Johann Michael Haydn
1737-1806

Allegretto

Do-mi - ne, Do-mi - ne re - fu - gi - um fa - ctus es no - bis
ÉN U - ram, én U - ram! Csak te vol - tál haj - lé - kunk né - künk,

Do-mi - ne, Do-mi - ne re - fu - gi - um fa - ctus es no - bis
ÉN U - ram, én U - ram! Csak te vol - tál haj - lé - kunk né - künk,

Do-mi - ne, Do-mi - ne re - fu - gi - um fa - ctus es no - bis
ÉN U - ram, én U - ram! Csak te vol - tál haj - lé - kunk né - künk,

Do-mi - ne, Do-mi - ne re - fu - gi - um fa - ctus es no - bis
ÉN U - ram, én U - ram! Csak te vol - tál haj - lé - kunk né - künk,

8

a ge - ne - ra - ti - o - ne et pro - ge - ni - e. Pri - us - quam
te vol - tál nem - ze - dék - ről nem - ze - dék - re. Szent ke - zed

a ge - ne - ra - ti - o - ne et pro - ge - ni - e. Pri - us - quam
te vol - tál nem - ze - dék - ről nem - ze - dék - re. Szent ke - zed

a ge - ne - ra - ti - o - ne et pro - ge - ni - e. Pri - us - quam
te vol - tál nem - ze - dék - ről nem - ze - dék - re. Szent ke - zed

a ge - ne - ra - ti - o - ne et pro - ge - ni - e. Pri - us - quam
te vol - tál nem - ze - dék - ről nem - ze - dék - re. Szent ke - zed

M. Haydn: Én Uram - Domine refugium. Karpartitúra

14

mon - tes fi - e - rent, aut for - ma - re - tur ter - ra, ter - ra et
 for - mált völ-gye-ket, he-gye-ket for - mált ke-zed, e - get és

mon - tes fi - e - rent, aut for - ma - re - tur ter - ra, ter - ra et
 for - mált völ-gye-ket, he-gye-ket for - mált ke-zed, e - get és

8
 mon - tes fi - e - rent, aut for - ma - re - tur ter - ra, ter - ra et
 for - mált völ-gye-ket, he-gye-ket for - mált ke-zed, e - get és

mon - tes fi - e - rent, aut for - ma - re - tur ter - ra, ter - ra et
 for - mált völ-gye-ket, he-gye-ket for - mált ke-zed, e - get és

20

or - bis, a sae - cu - lo et us - que in sae - cu - lum tu,
 föl - det, mert ö - rök - től csak, csak te vagy, ö - rök - ké te,

or - bis, a sae - cu - lo et us - que in sae - cu - lum tu,
 föl - det, mert ö - rök - től csak, csak te vagy, ö - rök - ké te,

8
 or - bis, a sae - cu - lo et us - que in sae - cu - lum tu,
 föl - det, mert ö - rök - től csak, csak te vagy, ö - rök - ké te,

or - bis, a sae - cu - lo et us - que in sae - cu - lum tu,
 föl - det, mert ö - rök - től csak, csak te vagy, ö - rök - ké te,

M. Haydn: Én Uram - Domine refugium. Karpartitúra

26

tu es De - us, *p* Do - mi-ne, Do - mi - ne *f* a
 te vagy Is - ten. Én U-ram, én U - ram, mert

tu, tu es De - us, Do - mi-ne, Do - mi - ne a
 te, te vagy Is - ten. Én U-ram, én U - ram, mert

tu, tu es De - us, Do - mi-ne, Do - mi - ne a
 te, te vagy Is - ten. Én U-ram, én U - ram, mert

tu, tu es De - us, Do - mi-ne, Do - mi - ne a
 te, te vagy Is - ten. Én U-ram, én U - ram, mert

34

sae - cu - lo et us - que in sae - cu - lum tu, tu es De -
 ö - rök - töl csak, csak te vagy, ö - rök - ké te, te vagy Is -

sae - cu-lo et us - que in sae - cu - lum tu, tu, tu es De -
 ö - rök-töl csak, csak te vagy, ö - rök - ké te, te, te vagy Is -

sae - cu - lo et us - que in sae - cu-lum tu, tu, tu es De -
 ö - rök - töl csak, csak te vagy, ö - rök-ké te, te, te vagy Is -

sae - cu-lo et us - que in sae - cu-lum tu, tu, tu es De -
 ö - rök-töl csak, csak te vagy, ö - rök-ké te, te, te vagy Is -

M. Haydn: Én Uram - Domine refugium. Karpartitúra

40

us. ten. Do - mi - ne, Do - mi - ne re - fu - gi - um fac - tus es
 Én U - ram, én U - ram, te vol - tál a haj - lé - kunk

us. ten. Do - mi - ne, Do - mi - ne re - fu - gi - um fac - tus es
 Én U - ram, én U - ram, te vol - tál a haj - lé - kunk

us. ten. Do - mi - ne, Do - mi - ne re - fu - gi - um fac - tus es
 Én U - ram, én U - ram, te vol - tál a haj - lé - kunk

us. ten. Do - mi - ne, Do - mi - ne re - fu - gi - um fac - tus es
 Én U - ram, én U - ram, te vol - tál a haj - lé - kunk

48

no - bis, né - künk, no - bis, né - künk, a ge - ne - ra - ti - o - ne et pro - ge - ni - e,
 te vol - tál nem - ze - dék - ről nem - ze - dék - re.

no - bis, né - künk, no - bis, né - künk, a ge - ne - ra - ti - o - ne et pro - ge - ni - e,
 te vol - tál nem - ze - dék - ről nem - ze - dék - re.

no - bis, né - künk, no - bis, né - künk, a ge - ne - ra - ti - o - ne et pro - ge - ni - e,
 te vol - tál nem - ze - dék - ről nem - ze - dék - re.

no - bis, né - künk, no - bis, né - künk, a ge - ne - ra - ti - o - ne et pro - ge - ni - e,
 te vol - tál nem - ze - dék - ről nem - ze - dék - re.

M. Haydn: Én Uram - Domine refugium. Karpartitúra

54

Do-mi - ne, Do-mi - ne re - fu - gi - um fac - tus es no - bis
 Én U - ram, én U - ram, csak te vol - tál haj - lé - kunk né - künk.

Do-mi - ne, Do-mi - ne re - fu - gi - um fac - tus es no - bis
 Én U - ram, én U - ram, csak te vol - tál haj - lé - kunk né - künk.

Do-mi - ne, Do-mi - ne re - fu - gi - um fac - tus es no - bis
 Én U - ram, én U - ram, csak te vol - tál haj - lé - kunk né - künk.

Do-mi - ne, Do-mi - ne re - fu - gi - um fac - tus es no - bis
 Én U - ram, én U - ram, csak te vol - tál haj - lé - kunk né - künk.

61

re - fu - gi - um fac - tus es no - bis a ge - ne - ra ti -
 Csak te vol - tál haj - lé - kunk né - künk, te vol - tál nem - ze -

re - fu - gi - um fac - tus es no - bis a ge - ne - ra ti -
 Csak te vol - tál haj - lé - kunk né - künk, te vol - tál nem - ze -

re - fu - gi - um fac - tus es no - bis a ge - ne - ra - ti -
 Csak te vol - tál haj - lé - kunk né - künk, te vol - tál nem - ze -

re - fu - gi - um fac - tus es no - bis a ge - ne - ra ti -
 Csak te vol - tál haj - lé - kunk né - künk, te vol - tál nem - ze -

M. Haydn: Én Uram - Domine refugium. Karpartitúra

67

o - ne et pro - ge - ni - e. Pri - us-quam mon - tes fi - e - rent
 dék - ről nem-ze-dék - re. Szent ke - zed for - mált völ-gye-ket,

o - ne et pro - ge - ni - e. Pri - us-quam mon - tes
 dék - ről nem-ze-dék - re. Szent ke - zed for - mált

o - ne et pro - ge - ni - e. Pri - us-quam mon - tes
 dék - ről nem-ze-dék - re. Szent ke - zed for - mált

o - ne et pro - ge - ni - e. Pri - us-quam mon - tes
 dék - ről nem-ze-dék - re. Szent ke - zed for - mált

73

aut for - ma - re - tur ter - ra, ter - ra et or - bis a sae - cu - lo
 he - gye - ket for - mált ke - zed, e - get és föl - det, mert ö - rök - től

fi - e - rent aut for - ma - re - tur ter - ra et or - bis a sae - cu - lo
 völ - gye - ket, he - gye - ket for - mált, e - get és föl - det, mert ö - rök - től

fi - e - rent aut for - ma - re - tur ter - ra et or - bis a sae - cu - lo
 völ - gye - ket, he - gye - ket for - mált, e - get és föl - det, mert ö - rök - től

fi - e - rent aut for - ma - re - tur ter - ra et or - bis a sae - cu - lo
 völ - gye - ket, he - gye - ket for - mált, e - get és föl - det, mert ö - rök - től

M. Haydn: Én Uram - Domine refugium. Karpartitúra

80

et us - que in sae - cu - lum tu, tu es De - us.
csak, csak te vagy ö - rök - ké, te, te vagy Is - ten,

et us - que in sae - cu - lum tu, tu, tu es De - us.
csak, csak te vagy ö - rök - ké, te, te, te vagy Is - ten,

et us - que in sae - cu - lum tu, tu, tu es De - us.
csak, csak te vagy ö - rök - ké, te, te, te vagy Is - ten,

et us - que in sae - cu - lum tu, tu, tu es De - us.
csak, csak te vagy ö - rök - ké, te, te, te vagy Is - ten,

86

p Do - mi - ne, Do - mi - ne, *f* Do - mi - ne a sae - cu - lo
én U - ram, én U - ram Is - te - nem, mert ö - rök - től

Do - mi - ne, Do - mi - ne, Do - mi - ne a sae - cu - lo
én U - ram, én U - ram Is - te - nem, mert ö - rök - től

Do - mi - ne, Do - mi - ne, Do - mi - ne a sae - cu - lo
én U - ram, én U - ram Is - te - nem, mert ö - rök - től

Do - mi - ne, Do - mi - ne, Do - mi - ne, a sae - cu - lo
én U - ram, én U - ram Is - te - nem mert ö - rök - től

M. Haydn: Én Uram - Domine refugium. Karpartitúra

94

et us - que in sae - cu - lum tu, tu es De - us tu, tu
 csak, csak te vagy, ö - rök - ké te, te vagy Is - ten, te, te

et us - que in sae - cu - lum tu, tu, tu es De - us tu, tu, tu
 csak, csak te vagy, ö - rök - ké te, te, te vagy Is - ten, te, te, te

8 et us - que in sae - cu - lum tu, tu, tu es De - us tu, tu, tu
 csak, csak te vagy, ö - rök - ké te, te, te vagy Is - ten, te, te, te

et us - que in sae - cu - lum tu, tu, tu es De - us tu, tu, tu
 csak, csak te vagy, ö - rök - ké te, te, te vagy Is - ten, te, te, te

101

es De - us, De - us, De - us. 3
 vagy Is - ten, U - ram, U - ram. Al - le -

es De - us, De - us, De - us. 3
 vagy Is - ten, U - ram, U - ram.

8 es De - us, De - us, De - us. 3
 vagy Is - ten, U - ram, U - ram.

es De - us, De - us, De - us. 3
 vagy Is - ten, U - ram, U - ram.

M. Haydn: Ěn Uram - Domine refugium. Karpartitúra

111

lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,
Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,
Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,
Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,

118

al - le - lu - ja, al - le - lu - ja, al - le - lu -
al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,
al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,
al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,

125

ja, al - le - lu - ja, al - le - lu - ja, al -
al - le - lu - ja, al - le - lu - ja,
al - le - lu - ja, al - le - lu - ja,
al - le - lu - ja, al - le - lu - ja,

M. Haydn: Én Uram - Domine refugium. Karpartitúra

130

le - lu - ja, al - le - lu - ja, al - le - lu -
al - le - lu - ja, al - le - lu - ja, al - le - lu -
al - le - lu - ja, al - le - lu - ja, al - le - lu -
al - le - lu - ja, al - le - lu - ja, al - le - lu -

135

ja, al - le - lu - ja, al - le - lu - ja.
ja, al - le - lu - ja, al - le - lu - ja.
ja, al - le - lu - ja, al - le - lu - ja.
ja, al - le - lu - ja, al - le - lu - ja.

DOMINE REFUGIUM - ÉN URAM

Graduale - Zsolt 90:1-2
vegyeskarra, zenekarra és orgonára

Johann Michael Haydn
1737-1806

Allegretto

First system of musical notation, measures 1-6. The piece is in A major (three sharps) and 3/4 time. The right hand features chords and single notes, while the left hand plays a simple bass line.

Second system of musical notation, measures 7-12. The right hand continues with chords and moving lines, and the left hand maintains its bass line.

Third system of musical notation, measures 13-17. The right hand has more complex chordal textures, and the left hand has some eighth-note patterns.

Fourth system of musical notation, measures 18-22. The right hand features a piano (*p*) dynamic marking. The left hand continues with a steady bass line.

Fifth system of musical notation, measures 23-27. The right hand has some rests and chords, while the left hand plays a consistent bass line.

Sixth system of musical notation, measures 28-32. The right hand has a piano (*p*) dynamic marking in the first measure and a forte (*f*) dynamic marking in the last measure. The left hand continues with a bass line.

M. Haydn: Én Uram - Domine refugium. Orgona

33

Musical score for measures 33-37. The piece is in G major (one sharp) and 3/4 time. The right hand features a series of chords and a melodic line with a repeat sign. The left hand has a simple bass line with quarter notes and rests.

38

Musical score for measures 38-42. The right hand continues with chords and a melodic line. A *p* (piano) dynamic marking is present. The left hand has a simple bass line. A *Solo* marking is placed above the left hand in measure 40.

43

Musical score for measures 43-47. The right hand features a series of chords. A *Tutti* marking is placed above the left hand in measure 43. The left hand has a simple bass line.

48

Musical score for measures 48-52. The right hand features a series of chords and a melodic line. The left hand has a simple bass line.

53

Musical score for measures 53-57. The right hand features a series of chords and a melodic line. The left hand has a simple bass line.

58

Musical score for measures 58-63. The right hand features a series of chords. The left hand has a simple bass line.

64

Musical score for measures 64-68. The right hand features a series of chords and a melodic line. The left hand has a simple bass line.

M. Haydn: Én Uram - Domine refugium. Orgona

69

Musical score for measures 69-73. The piece is in G major (one sharp) and 3/4 time. The right hand features a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment.

74

Musical score for measures 74-79. The right hand continues with chords and single notes, and the left hand maintains the eighth-note accompaniment.

80

Musical score for measures 80-85. The right hand features a sequence of chords, with a *p* (piano) dynamic marking in measure 85. The left hand continues with the eighth-note accompaniment.

86

Musical score for measures 86-90. The right hand has a long melodic line in measure 86, followed by chords. A *f* (forte) dynamic marking appears in measure 89. The left hand continues with the eighth-note accompaniment.

91

Musical score for measures 91-95. The right hand features a sequence of chords, and the left hand continues with the eighth-note accompaniment.

96

Musical score for measures 96-100. The right hand continues with chords, and the left hand maintains the eighth-note accompaniment.

101

Musical score for measures 101-105. The right hand features a sequence of chords, and the left hand continues with the eighth-note accompaniment.

M. Haydn: Én Uram - Domine refugium. Orgona

107

Musical score for measures 107-112. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The treble staff contains chords and single notes, with a repeat sign at the end of the system. The bass staff contains a simple bass line. The word "Solo" is written above the first measure, and "Tutti" is written above the fifth measure.

113

Musical score for measures 113-118. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The treble staff contains chords and single notes, with a repeat sign at the end of the system. The bass staff contains a simple bass line.

119

Musical score for measures 119-124. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The treble staff contains chords and single notes, with a repeat sign at the end of the system. The bass staff contains a simple bass line.

125

Musical score for measures 125-130. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The treble staff contains chords and single notes, with a repeat sign at the end of the system. The bass staff contains a simple bass line.

131

Musical score for measures 131-136. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The treble staff contains chords and single notes, with a repeat sign at the end of the system. The bass staff contains a simple bass line.

137

Musical score for measures 137-142. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The treble staff contains chords and single notes, with a repeat sign at the end of the system. The bass staff contains a simple bass line.