

Minden napon áldom

Horn in F 1

Benedicam Dominum

Áldom az Urat minden időben, dicsérete mindig ajkamon van!
Dicsekedik lelkem az Úrban; s hallják ezt a szegények és örülnek.

Zsolt 34.2-3

Ford.: F. I.

Michael Haydn
(1737-1806)

Andante

6

12

17

22

28

33

39

44

49

53

58

63

Minden napon áldom

Horn in F 2

Benedicam Dominum

Áldom az Urat minden időben, dicsérete mindig ajkamon van!
Dicsekedik lelkem az Úrban; s hallják ezt a szegények és örülnek.

Zsolt 34.2-3

Ford.: F. I.

Michael Haydn
(1737-1806)

Andante

6
12
17
22
28
33
39
44
49
53
58
63

Minden napon áldom

1. hegedű

Benedicam Dominum

Áldom az Urat minden időben, dicsérete mindig ajkamon van!
Dicsekedik lelke az Úrban; s hallják ezt a szegények és örülnek.

Zsolt 34.2-3

Ford.: F. I.

Michael Haydn
(1737-1806)

Andante

The image shows a musical score for the first violin part of 'Minden napon áldom' by Michael Haydn. The score is written in treble clef, 3/4 time, and B-flat major. It consists of 31 measures, divided into 11 staves. The tempo is marked 'Andante'. The score begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first staff contains measures 1-3. The second staff starts at measure 4. The third staff starts at measure 7. The fourth staff starts at measure 10. The fifth staff starts at measure 13. The sixth staff starts at measure 16. The seventh staff starts at measure 19. The eighth staff starts at measure 22. The ninth staff starts at measure 25. The tenth staff starts at measure 28. The eleventh staff starts at measure 31. The score ends with a double bar line at the end of the 31st measure.

34

37

40

43

46

49

52

55

58

61

64

Minden napon áldom

2. hegedű

Benedicam Dominum

Áldom az Urat minden időben, dicsérete mindig ajkamon van!
Dicsékedik lelkem az Úrban; s hallják ezt a szegények és örülnek.

Zsolt 34.2-3

Ford.: F. I.

Michael Haydn
(1737-1806)

Andante

4

7

10

13

16

19

22

25

28

31

This musical score is for the second violin part of Michael Haydn's 'Minden napon áldom'. It consists of ten staves of music, each beginning with a measure number. The key signature is one flat (B-flat), and the time signature is 3/4. The music is written in treble clef. The first staff starts at measure 34 and ends at measure 36. The second staff starts at measure 37 and ends at measure 39. The third staff starts at measure 40 and ends at measure 42. The fourth staff starts at measure 43 and ends at measure 45. The fifth staff starts at measure 46 and ends at measure 48. The sixth staff starts at measure 49 and ends at measure 51. The seventh staff starts at measure 52 and ends at measure 54. The eighth staff starts at measure 55 and ends at measure 57. The ninth staff starts at measure 58 and ends at measure 60. The tenth staff starts at measure 61 and ends at measure 63. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line at the end of the tenth staff.

Minden napon áldom

Kóruspartitúra

Benedicam Dominum

Áldom az Urat minden időben, dicsérete mindig ajkamon van!
Dicselkedik lelkem az Úrban; s hallják ezt a szegények és örülnek.


Zsolt 34.2-3

Ford.: F. I.

Michael Haydn
(1737-1806)


Andante

S



Min-den na-pon ál-dom Is-tent, min-dig ál-dom őt. di-csé-re - te szá- mon, aj-ka-mon van, én
Be - ne - di - cam Do - mi - num in om - ni tem - po - re: sem - per laus E - jus in o - re me - o. In

A



Min-den na-pon ál-dom Is-tent, min-dig ál-dom őt. di-csé-re - te szá- mon, aj-ka-mon van, én
Be - ne - di - cam Do - mi - num in om - ni tem - po - re: sem - per laus E - jus in o - re me - o. In

T



Min-den na-pon ál-dom Is-tent, min-dig ál-dom őt. di-csé-re - te szá- mon, aj-ka-mon van, én
Be - ne - di - cam Do - mi - num in om - ni tem - po - re: sem - per laus E - jus in o - re me - o. In

B



Min-den na-pon ál-dom Is-tent, min-dig ál-dom őt. di-csé-re - te szá- mon, aj-ka-mon van, én
Be - ne - di - cam Do - mi - num in om - ni tem - po - re: sem - per laus E - jus in o - re me - o. In

5



Is - te - nem - mel, Is - te - nem - mel di - cse - ke - dik, di - cse - ke - dik lel - kem, és di - cse - ke - dik, di - cse - ke - dik lel - kem,
Do - mi - no, in Do - mi - no lau - da - bi - tur a - ni - ma me - a, lau - da - bi - tur a - ni - ma me - a:



Is - te - nem - mel, Is - te - nem - mel di - cse - ke - dik, di - cse - ke - dik lel - kem, és di - cse - ke - dik, di - cse - ke - dik lel - kem,
Do - mi - no, in Do - mi - no lau - da - bi - tur a - ni - ma me - a, lau - da - bi - tur a - ni - ma me - a:



Is - te - nem - mel, Is - te - nem - mel di - cse - ke - dik, di - cse - ke - dik lel - kem, és di - cse - ke - dik, di - cse - ke - dik lel - kem,
Do - mi - no, in Do - mi - no lau - da - bi - tur a - ni - ma me - a, lau - da - bi - tur a - ni - ma me - a:



Is - te - nem - mel, Is - te - nem - mel di - cse - ke - dik, di - cse - ke - dik lel - kem, és di - cse - ke - dik, di - cse - ke - dik lel - kem,
Do - mi - no, in Do - mi - no lau - da - bi - tur a - ni - ma me - a, lau - da - bi - tur a - ni - ma me - a:

Michael Haydn: Minden napon áldom

8

hall-ja-min-den a - lá - za - tos lé - lek, ö - rül - je - nek ök! Az Úr - ban így ök bíz - za -
 au - di - ant man - sue - ti, man - sue - ti et lae - ten - tur in Do - mi - no, lau - da - bi -

8

hall-ja-min-den a - lá - za - tos lé - lek, ö - rül - je - nek ök! Az Úr - ban így ök bíz - za -
 au - di - ant man - sue - ti, man - sue - ti et lae - ten - tur in Do - mi - no, lau - da - bi -

hall-ja-min-den a - lá - za - tos lé - lek, hogy ö - rül - je - nek ök! Az Úr - ban így ök bíz - za -
 au - di - ant man - sue - ti, man - sue - ti et lae - ten - tur in Do - mi - no, lau - da - bi -

hall-ja-min-den a - lá - za - tos lé - lek, hogy ö - rül - je - nek ök! Az Úr - ban így ök bíz - za -
 au - di - ant man - sue - ti, man - sue - ti et lae - ten - tur in Do - mi - no, lau - da - bi -

12

nak; én őt d - csé - rem szün - te - len, áld - ja a lel - kem. Hall - ja min - den a - lá - za - tos lé - lek,
 tur in Do - mi - no, lau - da - bi - tur a - ni - ma me - a, au - di - ant man - sue - ti, man - sue - ti

nak; én őt d - csé - rem szün - te - len, áld - ja a lel - kem. Hall - ja min - den a - lá - za - tos lé - lek,
 tur in Do - mi - no, lau - da - bi - tur a - ni - ma me - a, au - di - ant man - sue - ti, man - sue - ti

8

nak; én őt d - csé - rem szün - te - len, áld - ja a lel - kem. Hall - ja min - den a - lá - za - tos lé - lek, hogy
 tur in Do - mi - no, lau - da - bi - tur a - ni - ma me - a, au - di - ant man - sue - ti, man - sue - ti et

nak; én őt d - csé - rem szün - te - len, áld - ja a lel - kem. Hall - ja min - den a - lá - za - tos lé - lek, hogy
 tur in Do - mi - no, lau - da - bi - tur a - ni - ma me - a, au - di - ant man - sue - ti, man - sue - ti et

Michael Haydn: Minden napon áldom

16

ö - rül - je - nek ők az Úr-ban! al - le - lu - ja, őt di - csér - jék!
 et lae - ten - tur, lae - ten - tur, al - le - lu - ja, et lae - ten - tur.

ö - rül - je - nek ők az Úr-ban! al - le - lu - ja, őt di - csér - jék!
 et lae - ten - tur, lae - ten - tur, al - le - lu - ja, et lae - ten - tur.

8
 ö - rül - je - nek ők az Úr-ban! al - le - lu - ja, őt di - csér - jék!
 lae - ten - tur, lae - ten - tur, al - le - lu - ja, et lae - ten - tur.

ö - rül - je - nek ők az Úr-ban! al - le - lu - ja, őt di - csér - jék!
 lae - ten - tur, lae - ten - tur, al - le - lu - ja, et lae - ten - tur.

20

Min - den na - pon ál - dom Is - tent, min - dig őt ál - dom, én ál - dom szün - te - len,
 Be - ne - di - cam Do - mi - num in om - ni, in om - ni, in om - ni tem - po - re,

Min - den na - pon ál - dom őt, őt ál - dom, őt ál - dom, ál - dom szün - te - len,
 Be - ne - di - cam Do - mi - num in om - ni, in om - ni, om - ni tem - po - re,

8
 Min - den na - pon ál - dom őt, őt ál - dom, őt ál - dom, ál - dom szün - te - len,
 Be - ne - di - cam Do - mi - num in om - ni, in om - ni, om - ni tem - po - re,

Min - den na - pon ál - dom őt, őt ál - dom, őt ál - dom, ál - dom szün - te - len,
 Be - ne - di - cam Do - mi - num in om - ni, in om - ni, om - ni tem - po - re,

Michael Haydn: Minden napon áldom

23

min - dig, és min - dig ál - dom. min - dig, di - csé - re - te aj - ka - mon van, az
sem - per, sem - per laus E - jus, sem - per, sem - per in o - re me - o, in

min - dig, és min - dig ál - dom. min - dig, di - csé - re - te aj - ka - mon van, az
sem - per, sem - per laus E - jus, sem - per, sem - per in o - re me - o, in

8 min - dig, és min - dig ál - dom. min - dig, di - csé - re - te aj - ka - mon van, az
sem - per, sem - per laus E - jus, sem - per, sem - per in o - re me - o, in

min - dig, és min - dig ál - dom. min - dig, di - csé - re - te aj - ka - mon van, az
sem - per, sem - per laus E - jus, sem - per, sem - per in o - re me - o, in

27

aj - ka - mon van. Min - den na - pon ál - dom Is - tent, min - dig ál - dom őt. di - csé - re - te szá - mon,
o - re me - o. Be - ne - di - cam Do - mi - num in om - ni tem - po - re: sem - per laus E - jus in

aj - ka - mon van. Min - den na - pon ál - dom Is - tent, min - dig ál - dom őt. di - csé - re - te szá - mon,
o - re me - o. Be - ne - di - cam Do - mi - num in om - ni tem - po - re: sem - per laus E - jus in

8 aj - ka - mon van. Min - den na - pon ál - dom Is - tent, min - dig ál - dom őt. di - csé - re - te szá - mon,
o - re me - o. Be - ne - di - cam Do - mi - num in om - ni tem - po - re: sem - per laus E - jus in

aj - ka - mon van. Min - den na - pon ál - dom Is - tent, min - dig ál - dom őt. di - csé - re - te szá - mon,
o - re me - o. Be - ne - di - cam Do - mi - num in om - ni tem - po - re: sem - per laus E - jus in

Michael Haydn: Minden napon áldom

31

aj - ka-mon van, én Is - te-nem-mel, Is - te-nem-mel di-cse - ke-dik, di-cse-ke-dik lel-kem, és
o - re me - o, in Do - mi-no, in Do - mi-no lau - da - bi-tur a - ni-ma me - a, lau -

aj - ka-mon van, én Is - te-nem-mel, Is - te-nem-mel di-cse-ke-dik, di-cse-ke-dik lel-kem, és
o - re me - o, in Do - mi-no, in Do - mi-no lau - da - bi-tur a - ni-ma me - a, lau -

8
aj - ka-mon van, én Is - te-nem-mel, Is - te-nem-mel di-cse-ke-dik, di-cse-ke-dik lel-kem, és
o - re me - o, in Do - mi-no, in Do - mi-no lau - da - bi-tur a - ni-ma me - a, lau -

aj - ka-mon van, én Is - te-nem-mel, Is - te-nem-mel di-cse-ke-dik, di-cse-ke-dik lel-kem, és
o - re me - o, in Do - mi-no, in Do - mi-no lau - da - bi-tur a - ni-ma me - a, lau -

34

di-cse - ke-dik, di-cse - ke-dik lel-kem, hall - ja-min-den a - lá - za-tos lé - lek, ö - rül - je-nek
da - bi-tur a - ni-ma me - a, au - di-ant man-sue - ti, man - sue - ti et lae-ten -

di-cse-ke-dik, di-cse-ke-dik lel-kem, hall - ja-min-den a - lá - za-tos lé - lek, ö - rül - je-nek
da - bi-tur a - ni-ma me - a, au - di-ant man-sue - ti, man - sue - ti et lae-ten -

8
di-cse-ke-dik, di-cse-ke-dik lel-kem, hall - ja-min-den a - lá - za-tos lé - lek, ö - rül - je-nek
da - bi-tur a - ni-ma me - a, au - di-ant man-sue - ti, man - sue - ti et lae-ten -

di-cse-ke-dik, di-cse-ke-dik lel-kem, hall - ja-min-den a - lá - za-tos lé - lek, ö - rül - je-nek
da - bi-tur a - ni-ma me - a, au - di-ant man-sue - ti, man - sue - ti et lae-ten -

Michael Haydn: Minden napon áldom

37

ők! Az Úr - ban így ők bíz - za - nak; én őt di-csé-rem szün-te-len, áld-ja a lel -
tur in Do - mi - no, lau-da - bi - tur, in Do-mi-no lau - da - bi-tur a - ni-ma me -

8

ők! Az Úr - ban így ők bíz - za - nak; én őt di-csé-rem szün-te-len, áld-ja a lel -
tur in Do - mi - no, lau-da - bi - tur, in Do-mi-no lau - da - bi-tur a - ni-ma me -

ők! Az Úr - ban így ők bíz - za - nak; én őt di-csé-rem szün-te-len, áld-ja a lel -
tur in Do - mi - no, lau-da - bi - tur, in Do-mi-no lau - da - bi-tur a - ni-ma me -

41

kem. Hall-ja min-den a - lá-za-tos lé - lek, ö - rül - je-nek ők az Úr-ban! al-le-lu-ja, őt
a, au - di-ant man - sue - ti, man-sue - ti et lae-ten - tur, lae - ten-tur, al-le-lu-ja, et

kem. Hall-ja min-den a - lá-za-tos lé - lek, ö - rül - je-nek ők az Úr-ban! al-le-lu-ja, őt
a, au - di-ant man - sue - ti, man-sue - ti et lae-ten - tur, lae - ten-tur, al-le-lu-ja, et

8

kem. Hall-ja min-den a - lá-za-tos lé - lek, ö - rül - je-nek ők az Úr-ban! al-le-lu-ja,
a, au - di-ant man - sue - ti, man-sue - ti et lae-ten - tur, lae - ten-tur, al-le-lu-ja,

kem. Hall-ja min-den a - lá-za-tos lé - lek, ö - rül - je-nek ők az Úr-ban! al-le-lu-ja,
a, au - di-ant man - sue - ti, man-sue - ti et lae-ten - tur, lae - ten-tur, al-le-lu-ja,

Michael Haydn: Minden napon áldom

45

di-csér-jék! Hall-ja min-den a-lá-za-tos lé-lek, ö-rül-je-nek ók az Úr-ban! al-le-
 lae-ten-tur, au-di-ant man-sue-ti, man-sue-ti et lae-ten-tur, lae-ten-tur, al-le-

di-csér-jék! Hall-ja min-den a-lá-za-tos lé-lek, ö-rül-je-nek ók az Úr-ban! al-le-
 lae-ten-tur, au-di-ant man-sue-ti, man-sue-ti et lae-ten-tur, lae-ten-tur, al-le-

8 öt di-csér-jék! Hall-ja min-den a-lá-za-tos lé-lek, ö-rül-je-nek ók az Úr-ban! al-le-
 et lae-ten-tur, au-di-ant man-sue-ti, man-sue-ti et lae-ten-tur, lae-ten-tur, al-le-

öt di-csér-jék! Hall-ja min-den a-lá-za-tos lé-lek, ö-rül-je-nek ók az Úr-ban! al-le-
 et lae-ten-tur, au-di-ant man-sue-ti, man-sue-ti et lae-ten-tur, lae-ten-tur, al-le-

49

lu-ja, áld-ják ne-vét! Al-le-lu-ja, al-le-lu-ja,
 lu-ja, et lae-ten-tur. Al-le-lu-ja, al-le-lu-ja,

lu-ja, áld-ják ne-vét! Al-le-lu-ja, al-le-lu-ja,
 lu-ja, et lae-ten-tur. Al-le-lu-ja, al-le-lu-ja,

8 lu-ja, áld-ják ne-vét! Al-le-lu-ja, al-le-lu-ja,
 lu-ja, et lae-ten-tur. Al-le-lu-ja, al-le-lu-ja,

lu-ja, áld-ják ne-vét! Al-le-lu-ja, al-le-lu-ja,
 lu-ja, et lae-ten-tur. Al-le-lu-ja, al-le-lu-ja,

Michael Haydn: Minden napon áldom

54

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,

8

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, al - le - lu - ja,

58

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,

8

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

Michael Haydn: Minden napon áldom

62

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

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

8
 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, al-le-lu - ja, al - le - lu - ja, al - le-lu-ja.

Minden napon áldom

Benedicam Dominum

Áldom az Urat minden időben, dicsérete mindig ajkamon van!
 Dicselkedik lelkem az Úrban; s hallják ezt a szegények és örülnek.

Zsolt 34.2-3

Ford.: F. I.

Michael Haydn
 (1737-1806)

Andante

The first system of the organ score consists of two staves. The right hand (treble clef) begins with a series of chords in the left hand (bass clef) that provide a steady accompaniment. The melody in the right hand is composed of eighth and quarter notes, starting with a half rest followed by a quarter note, then a series of eighth notes.

The second system continues the piece. The right hand features a more active melody with eighth notes and some chords. The left hand maintains a consistent rhythmic pattern with eighth notes and quarter notes.

The third system shows the continuation of the organ piece. The right hand has a melodic line with some grace notes and rests. The left hand provides a steady accompaniment with eighth notes.

The fourth system continues the organ piece. The right hand has a melodic line with some grace notes and rests. The left hand provides a steady accompaniment with eighth notes.

The fifth system concludes the organ piece. The right hand has a melodic line with some grace notes and rests. The left hand provides a steady accompaniment with eighth notes.

16

Musical notation for measures 16-18. The system consists of two staves, treble and bass clef. Measure 16 features a treble staff with a series of chords and a bass staff with a rhythmic pattern of eighth notes. Measure 17 continues with similar textures. Measure 18 shows a change in the treble staff with a more complex chordal structure.

19

Musical notation for measures 19-21. Measure 19 has a treble staff with block chords and a bass staff with eighth notes. Measure 20 features a treble staff with a melodic line and a bass staff with eighth notes. Measure 21 shows a treble staff with a melodic line and a bass staff with eighth notes.

22

Musical notation for measures 22-24. Measure 22 has a treble staff with block chords and a bass staff with eighth notes. Measure 23 features a treble staff with block chords and a bass staff with eighth notes. Measure 24 shows a treble staff with a melodic line and a bass staff with eighth notes.

25

Musical notation for measures 25-27. Measure 25 has a treble staff with block chords and a bass staff with eighth notes. Measure 26 features a treble staff with a melodic line and a bass staff with eighth notes. Measure 27 shows a treble staff with a melodic line and a bass staff with eighth notes.

28

Musical notation for measures 28-30. Measure 28 has a treble staff with block chords and a bass staff with eighth notes. Measure 29 features a treble staff with a melodic line and a bass staff with eighth notes. Measure 30 shows a treble staff with a melodic line and a bass staff with eighth notes.

31

Musical notation for measures 31-33. Measure 31 has a treble staff with block chords and a bass staff with eighth notes. Measure 32 features a treble staff with a melodic line and a bass staff with eighth notes. Measure 33 shows a treble staff with a melodic line and a bass staff with eighth notes.

34

Musical notation for measures 34-36. The system consists of two staves, treble and bass clef. Measure 34 features a treble staff with a series of chords and a bass staff with a steady eighth-note accompaniment. Measure 35 continues the accompaniment with some rests. Measure 36 shows a change in the treble staff's texture.

37

Musical notation for measures 37-39. Measure 37 has a treble staff with chords and a bass staff with eighth notes. Measure 38 shows a more complex treble staff with some sixteenth-note figures. Measure 39 continues the accompaniment.

40

Musical notation for measures 40-42. Measure 40 features a treble staff with chords and a bass staff with eighth notes. Measure 41 has a treble staff with a melodic line and a bass staff with eighth notes. Measure 42 continues the accompaniment.

43

Musical notation for measures 43-45. Measure 43 has a treble staff with chords and a bass staff with eighth notes. Measure 44 shows a treble staff with a melodic line and a bass staff with eighth notes. Measure 45 continues the accompaniment.

46

Musical notation for measures 46-48. Measure 46 features a treble staff with chords and a bass staff with eighth notes. Measure 47 has a treble staff with a melodic line and a bass staff with eighth notes. Measure 48 continues the accompaniment.

49

Musical notation for measures 49-51. Measure 49 has a treble staff with chords and a bass staff with eighth notes. Measure 50 shows a treble staff with a melodic line and a bass staff with eighth notes. Measure 51 continues the accompaniment.

52

Musical notation for measures 52-54. The system consists of two staves. The right staff (treble clef) features a series of chords in the first measure, followed by a melodic line with eighth and sixteenth notes in the second and third measures. The left staff (bass clef) has a steady eighth-note accompaniment throughout.

55

Musical notation for measures 55-57. The right staff continues with chords and melodic fragments, including a half note in the second measure. The left staff maintains the eighth-note accompaniment.

58

Musical notation for measures 58-60. The right staff shows a mix of chords and melodic lines. The left staff continues with the eighth-note accompaniment.

61

Musical notation for measures 61-63. The right staff features chords and melodic lines, with some rests. The left staff continues with the eighth-note accompaniment.

64

Musical notation for measures 64-66. The right staff has chords and melodic lines. The left staff continues with the eighth-note accompaniment. The system ends with a double bar line.

Andante

This musical score is for the piece "Minden napon áldom" by Michael Haydn, arranged for Cello and Bassoon. The tempo is marked "Andante". The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The piece consists of 62 measures, with measure numbers 5, 9, 13, 17, 22, 27, 32, 36, 40, 45, 49, 53, 58, and 62 indicated at the beginning of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The final measure (62) ends with a double bar line and a repeat sign.