

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE

**Johann Michael Haydn (1737-1806)**  
**Universi, qui te exspectant**

Graduale pro Dominica 1<sup>ma</sup> Adventus à 4 Voci

Partition vocale

Universi, qui te exspectant, non confundentur, Domine.  
Vias tuas, Domine, nota fac mihi, Domine,  
et semitas tuas edoce me. Alleluia.

Soprano

Alto

Tenore

Basso

8

U - ni - ver - si, qui te ex - spec - tant, qui te ex - spec - tant, non con-fun - den - tur,

U - ni - ver - si, qui te ex - spec - tant, qui te ex - spec - tant, non con-fun - den - tur,

U - ni - ver - si, qui te ex - spec - tant, qui te ex - spec - tant, non con-fun - den - tur,

U - ni - ver - si, qui te ex - spec - tant, non con-fun - den - tur,

9

Do - mi - ne. Vi - as tu - as, Do - mi - ne, no - tas fac mi - hi, Do - mi - ne, et

Do - mi - ne. Vi - as tu - as, Do - mi - ne, no - tas fac mi - hi, Do - mi - ne, et

8

Do - mi - ne. Vi - as tu - as, Do - mi - ne, no - tas fac mi - hi, Do - mi - ne, et

Do - mi - ne. Vi - as tu - as, Do - mi - ne, no - tas fac mi - hi, Do - mi - ne, et

19

se - mi-tas tu - as e - do-ce me, — e - do-ce me, se - mi-tas tu - as — e - - do-ce  
 se - mi-tas tu - as e - do-ce me, e - - do-ce me, se - mi-tas tu - as e - - do-ce  
 se - mi-tas tu - as e - do-ce me, e - - do-ce me, se - mi-tas tu - as — e - - do-ce  
 se - mi-tas tu - as — e - do-ce me, e - do-ce me, se - mi-tas tu - as e - - do-ce

29

me, — e - - do-ce me. U - ni - ver - si,  
 me, — e - - do-ce me. U - ni - ver - si,  
 me, — e - - do-ce me. U - ni - ver - si,  
 me, — e - - do-ce me. U - ni - ver - si,

38

qui te ex - spec - - - tant, u - ni - ver - - si, qui te ex - spec - - - tant,  
 qui te ex - spec - - - tant, u - ni - ver - - si, qui te ex - spec - - - tant,  
 qui te ex - spec - - - tant, u - ni - ver - - si, qui te ex - spec - - - tant,  
 qui te ex - spec - - - tant, u - ni - ver - - si, qui te ex - spec - - - tant,

qui te ex - spec - - - tant, u - ni - ver - - si, qui te ex - spec - - - tant,

49

non, non, non con-fun - den - tur, Do - mi-ne, Do - mi-ne. U - ni - ver - si, qui te ex - spec - tant, ex -  
 non, non, non con-fun - den - tur, Do - mi-ne, Do - mi-ne. U - ni - ver - si, qui te ex - spec - -  
 non, non, non con-fun - den - tur, Do - mi-ne, Do - mi-ne. U - ni - ver - si, qui te ex - spec - -  
 non, non, non con-fun - den - tur, Do - mi-ne, Do - mi-ne. U - ni - ver - si,

59

spec - - - tant, non con-fun - den - tur, Do - mi - ne. Vi - as tu - as,  
 tant, qui te ex - spec - tant, non con-fun - den - tur, Do - mi - ne. Vi - as tu - as,  
 tant, qui te ex - spec - tant, non con-fun - den - tur, Do - mi - ne. Vi - as tu - as,  
 qui te ex - spec - tant, non con-fun - den - tur, Do - mi - ne. Vi - as tu - as,

69

vi - as tu - as, Do - mi - ne, no - tas fac mi - hi, Do - mi - ne, et se - mi-tas tu - as,  
 vi - as tu - as, Do - mi - ne, no - tas fac mi - hi, Do - mi - ne, et se - mi-tas tu - as,  
 vi - as tu - as, Do - mi - ne, no - tas fac mi - hi, Do - mi - ne, et se - mi-tas tu - as,  
 vi - as tu - as, Do - mi - ne, no - tas fac mi - hi, Do - mi - ne, et se - mi-tas tu - as,

79

e - do - ce me, e - do - ce me, se - mi-tas tu - as e - - - do - ce me,  
e - do - ce me, e - do - ce me, se - mi-tas tu - as e - - - do - ce me,  
e - do - ce me, e - do - ce me, se - mi-tas tu - as e - - - do - ce me,  
e - do - ce me, e - do - ce me, se - mi-tas tu - as e - - - do - ce me, e - do - ce

89

e - - - do - ce me. Vi - as tu - as, Do - mi - ne, no - tas fac  
e - - - do - ce me. Vi - as tu - as, Do - mi - ne, no - tas fac  
e - - - do - ce me. Vi - as tu - as, Do - mi - ne, no - tas fac  
e - do - ce me. Vi - as tu - as, Do - mi - ne, no - tas fac

98

mi - hi, Do - mi - ne, Do - mi - ne, et se - mi-tas tu - as e - do-ce me, e - do-ce  
 mi - hi, Do - mi - ne, Do - mi - ne, et se - mi-tas tu - as e - do-ce me, e - do-ce  
 mi - hi, Do - mi - ne, Do - mi - ne, et se - mi-tas tu - as e - do-ce me, e - do-ce  
 mi - hi, Do - mi - ne, Do - mi - ne, et se - mi-tas tu - as e - do-ce me, e - do-ce

108

me, se - mi-tas tu - as e - - - do-ce me, e - - - do-ce me.  
 me, se - mi-tas tu - as e - - - do-ce me, e - - - do-ce me.  
 me, se - mi-tas tu - as e - - - do-ce me, e - - - do-ce me.  
 me, se - mi-tas tu - as e - - - do-ce me, e - do-ce e - do-ce me.

118

Al - le - lu - ia, al - - - - - le -  
Al - le - lu - ia, al - - - - - le - lu - ia,  
Al - le -  
Al - le - lu - ia, al - -

127

lu - - - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,  
al - le - lu - ia, al - - - - le - lu - - - ia, al - le - lu - ia,  
lu - ia, al - - - - le - lu - ia, al - - - - lu - ia,  
- - le - lu - - - ia, al - - le - lu - ia, al - le - lu - ia,

136

A musical score for four voices (SATB) in common time, key signature of one sharp (F#). The vocal parts are:

- Soprano: G clef, mostly quarter notes.
- Alto: C clef, mostly quarter notes.
- Tenor: F clef, mostly quarter notes.
- Bass: C clef, mostly quarter notes.

The lyrics "al - le - lu - ia," are repeated eight times in a 2x4 grid. The music consists of eighth-note patterns on the first three staves, followed by quarter notes on the bass staff. Measure numbers 136 and 8 are present above the staves.

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.  
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.  
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.  
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

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**Universi, qui te exspectant**

Graduale pro Dominica 1<sup>ma</sup> Adventus à 4 Voci

Partition instrumentale

Universi, qui te exspectant, non confundentur, Domine.  
Vias tuas, Domine, nota fac mihi, Domine,  
et semitas tuas edoce me. Alleluia.

2 Corni in F |

Violino I |

Violino II |

Bassi  
ed Organo |

This section contains four staves of musical notation. The top staff is for '2 Corni in F' and consists of two treble clef staves. The second staff is for 'Violino I' in treble clef. The third staff is for 'Violino II' in treble clef. The bottom staff is for 'Bassi ed Organo' in bass clef. The music includes various note values, rests, and dynamic markings like a sharp sign (#) and a fermata. Measure 2 starts with sustained notes followed by eighth-note patterns. Measures 3-4 show more complex patterns with sixteenth-note figures. Measure 5 begins with a bassoon-like line (Bassi) featuring eighth-note chords.

8

This section contains three staves of musical notation. The top staff is for 'Violino I' in treble clef. The middle staff is for 'Violino II' in treble clef. The bottom staff is for 'Bassi ed Organo' in bass clef. Measures 8-9 feature sustained notes and eighth-note patterns. Measure 10 begins with a bassoon-like line (Bassi) featuring eighth-note chords. Measures 11-12 show more complex patterns with sixteenth-note figures. Measure 13 concludes with a bassoon-like line (Bassi) featuring eighth-note chords.

17

This section contains four staves of musical notation. The top staff uses a treble clef, the second staff a bass clef, the third staff an alto clef, and the bottom staff a bass clef. Measures 17 through 25 are shown, with measure 17 starting with a rest followed by eighth-note chords. Measures 18 and 19 feature eighth-note patterns with grace notes and slurs. Measures 20 and 21 continue the eighth-note patterns. Measure 22 begins with a half note, followed by eighth-note chords. Measures 23 and 24 show eighth-note patterns with grace notes and slurs. Measure 25 concludes with a half note.

26

This section contains four staves of musical notation. The top staff uses a treble clef, the second staff a bass clef, the third staff an alto clef, and the bottom staff a bass clef. Measures 26 through 34 are shown, with measure 26 starting with a half note followed by eighth-note chords. Measures 27 and 28 feature eighth-note patterns with grace notes and slurs. Measures 29 and 30 continue the eighth-note patterns. Measure 31 begins with a half note, followed by eighth-note chords. Measures 32 and 33 show eighth-note patterns with grace notes and slurs. Measure 34 concludes with a half note.

34

Musical score for page 5, measure 34. The score consists of four staves:

- Treble staff: Rest, then a bass note.
- Alto staff: Eighth-note pairs.
- Bass staff: Eighth-note pairs.
- Bass staff (continuation): Eighth-note pairs.

43

Musical score for page 5, measure 43. The score consists of four staves:

- Treble staff: Rests.
- Alto staff: Eighth notes with a sharp sign.
- Bass staff: Eighth notes with a sharp sign.
- Bass staff (continuation): Eighth-note pairs.

51

Musical score page 6, measures 51-52. The score consists of four staves. The top staff has a treble clef and mostly rests. The second staff has a treble clef and includes a sharp sign. The third staff has a treble clef and includes a sharp sign. The bottom staff has a bass clef and includes a sharp sign.

59

Musical score page 6, measures 59-60. The score consists of four staves. The top staff has a treble clef and mostly rests. The second staff has a treble clef and includes a sharp sign. The third staff has a treble clef and includes a sharp sign. The bottom staff has a bass clef and includes a sharp sign.

68

This section of the musical score consists of four staves. The top staff uses a treble clef, the second and third staves use a soprano clef, and the bottom staff uses a bass clef. Measure 68 begins with a rest followed by a dotted half note. Measures 69-70 show a continuation of the melody. Measure 71 features a melodic line with a grace note and a sixteenth-note cluster. Measures 72-73 show further melodic development. Measure 74 concludes with a melodic line and a sixteenth-note cluster. Measure 75 begins with a rest followed by a dotted half note.

76

This section of the musical score consists of four staves. The top staff uses a treble clef, the second and third staves use a soprano clef, and the bottom staff uses a bass clef. Measure 76 begins with a dotted half note followed by a rest. Measures 77-78 show a continuation of the melody. Measure 79 features a melodic line with a grace note and a sixteenth-note cluster. Measures 80-81 show further melodic development. Measure 82 concludes with a melodic line and a sixteenth-note cluster. Measure 83 begins with a rest followed by a dotted half note.

85

Musical score page 8, measures 85-92. The score consists of four staves. The top staff has a treble clef, the second staff has a bass clef, and the third staff has a bass clef. Measures 85-88 show a repeating pattern of eighth-note chords and rests. Measures 89-92 show a continuation of this pattern with some variations in rhythm and pitch.

93

Musical score page 8, measures 93-99. The score consists of four staves. The top staff has a treble clef, the second staff has a bass clef, and the third staff has a bass clef. Measures 93-96 show a repeating pattern of eighth-note chords and rests. Measures 97-99 show a continuation of this pattern with some variations in rhythm and pitch.

101

A musical score page featuring four staves of music. The top staff uses a treble clef, the second staff a bass clef, and the third staff a tenor clef. The bottom staff is a bass clef. The key signature changes from C major to G major at the beginning of the measure. Measures 1 through 4 show a variety of chords and rests. Measures 5 through 8 show a more continuous flow of eighth and sixteenth notes. Measure 9 begins with a single note followed by a series of eighth and sixteenth notes.

109

A musical score page featuring four staves of music. The top staff uses a treble clef, the second staff a bass clef, and the third staff a tenor clef. The bottom staff is a bass clef. Measures 1 through 4 show a series of eighth and sixteenth notes. Measures 5 through 8 show a continuation of this pattern with some rests. Measures 9 through 12 show a more complex rhythmic pattern with eighth and sixteenth notes, and measure 12 concludes with a long sustained note.

116

A musical score for four voices (SATB). The top voice (Soprano) has a dotted half note followed by a rest. The second and third voices (Alto and Tenor) have eighth-note patterns. The basso continuo (Bass) has eighth-note patterns. Measures 117-122 show similar patterns with some variations in pitch and rhythm.

123

A musical score for four voices (SATB). The top voice (Soprano) has rests. The second and third voices (Alto and Tenor) have eighth-note patterns. The basso continuo (Bass) has eighth-note patterns. Measures 124-129 show similar patterns with some variations in pitch and rhythm.

130

A musical score for four voices (Soprano, Alto, Tenor, Bass) in common time. The key signature changes from C major (no sharps or flats) to G major (one sharp) at measure 130. Measure 130 starts with a rest in each voice. Measures 131-132 show soprano and alto entries with eighth-note patterns. Measures 133-134 feature tenor and bass entries. Measures 135-136 conclude the section with sustained notes and some rests.

137

A continuation of the musical score. The key signature changes again, this time to D major (two sharps). Measures 137-143 show soprano, alto, and bass entries. The bass line is particularly active, featuring eighth-note patterns throughout the section.

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2 Corni in F

12      2

22      2

32

42      6

57      4

70

83      2

93

103      4      2

116      6      2      3

133

**Johann Michael Haydn (1737-1806)**  
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*Violino I*

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*Violino II*

9

19

29

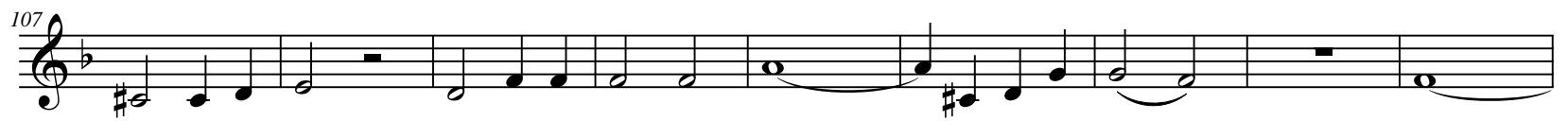
38

48

58

68

78



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Bassi  
ed Organo

8

16

24

40

48

56

65

73

81

89

97

104

112

120

128

135

This page contains eight staves of musical notation for bassoon. The key signature starts at one flat and changes to one sharp by the end of the page. The music is composed of eighth-note patterns, with occasional sixteenth-note figures and grace notes. The bassoon part is the only one shown.