

# Jacta cogitatum in Domino

Ps 55: 22,17-18

Graduale pro Dominica 3tia post Pentecosten MH488

J Michael Haydn

[♩ = 80] Allegretto

Corn in Eb

Violini

Ja-cta Co-gi-ta-tum in Do-mi-no: et i-pse i-pse te e-nu-tri-et.

6 7 6 6 6 9 4 5 6 6 6 7 5

6

Dum cla-ma-rem ad Do-mi-num

Dum cla-ma-rem ad Do-mi-num ex-au-di-vit vo-cem-me-am ab

6 3 3 4 6 6 3 3 4 6 6

his qui ap-pro-pin-quant mi - hi ex-au - di - vit vo - cem me - am ab his qui ap-pro-pin-quant mi -

7 7 6 6 4 6 4/2 6 4/6 6 5 7 4/6 6 6 6 4

hi. Ja - cta ja - cta co - gi - ta - tum tu - um in Do - mi - no et

solo tutti

6 6 3 6 6 6 4 6 4 7 6 4/6 6 6 4 5

i - pse te e - nu - tri - et ja - cta co - gi - ta - tum tu - um in Do - mi - no et i - pse

2 4 6 4 b 6 7 6 6 6 9 6 5 6 5

i - pse te e - nu - tri-et dum cla - ma - rem ad Do - mi-num ex-au-di - vit

i - pse te e - nu - tri-et dum cla - ma - rem ad Do - mi - num ex-au-di - vit

6 6 6 5 7 5 6 6 6 6 6 6 6

dum clama - rem ad Do - mi-num

vo - cem me - am ab his qui ap - pro - pin - quant mi - hi dum cla - ma - rem ad Do - mi -

- 6 6 5 7 7 5 6 6 4 5 6 6 6 6

ad Do - mi-num

num ad Do - mi - num ex-au-di - vit vo - cem me - am ab his qui ap - pro - pin - quant mi - hi ex-au -

ab his

6 7 6 6 2 7 5 6 3 3 3 3 3 6 6 7 6 6 4 5 7

di - vit vo - cem me - am ab his qui ap - pro - pin - quant mi - hi

6 6 - 6 6 5 6 6 5 6 5 6

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

3 - 6 6 6 5 6 6 7 6 5 7 6 6 5 b7

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 -

7 7 7 7 7 6 5

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

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 -

6 7 3 6 6 5 4

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

6  
5

Vocal score

# Jacta cogitatum in Domino

Ps 55: 22,17-18

Graduale pro Dominica 3tia post Pentecosten MH488

J Michael Haydn

[♩ = 80] Allegretto

Ja-cta co-gi-ta-tum tu-um in Do - mi - no: et i - pse i - pse te e - nu tri-et.

6 7 6 6 6 9 6 5 6 6 7 5

6 Dum cla-ma rem ad Do-mi-num  
Dum cla-ma rem ad Do-mi-num ex-au-di-vit vo-cem-me-am ab

6 3 3 4 6 6 3 3 4 6 4 6

10 his qui ap-prop-in-quant mi-hi ex-au-di-vit vo-cem me-am ab his qui

7 7 6 6 4 6 4 2 6 4 6 6 5 7

14 ap-prop-in-quant mi-hi. Ja-cta ja-cta co-gi-ta-tum tu-um in

solo tutti

4 6 6 6 4 6 6 3 6 6 6 4 6 4 7 6 4 6 6

19

Do - mi - no et i - pse te e - nu - tri - et ja - cta co - gi - ta - tum

6 5 6 5 6 5 6 5

23

um in Do - mi - no et i - pse i - pse te e - nu - tri - et

6 6 6 9 4 5 6 5 6 6 6 5 7 5

27

dum cla - ma - rem ad Do - mi - num ex - au - di - vit vo - cem me - am ab

6 6 6 b 6 6 b 6 6 b 6 b 5

31

his qui ap - pro - pin - quant mi - hi dum cla - ma - rem ad Do - mi - num

7 7 5 6 6 4 5 6 4 6 6



ad Do- mi-num

num ad Do- mi-num ex-au-di-vit vo-cem me-am ab his qui ap-pro-pin-quant

ab his

6 7 6 6 2 7 5 6 3 3 3 3 3 6 6 7 6

mi - hi ex-au - di-vit vo-cem me am ab his qui ap-pro-pin-quant mi - hi

solo

6 5 7 6 6 6 6 6 6 6 5 6 6

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

tutti

3 6 6 6 5 6 5 7 6 7 6 6 5 b7

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 -

7 7 7 7 6 5

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

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 -

6 7 3 6 6 5 4

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

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

6 5

58

S. 7 Maji 788

SATB+Organ

# Jacta cogitatum in Domino

Ps 55: 22,17-18

Graduale pro Dominica 3tia post Pentecosten MH488

J Michael Haydn

[♩ = 80] Allegretto

Ja - cta co - gi - ta - tum tu - um in Do - mi - no: et i - pse i - pse te e -

VI

6 7 6 6 6 9 6 5 6 6 6

4 5 6

5

nu - tri - et. Dum cla - ma - rem ad Do - mi - num

7 5 6 3 3 4 6 6 3 3 4

8

num ex - au - di - vit vo - cem - me - am ab his qui ap - propin - quant mi - hi ex - au -

6 46 7 7 6 6 4 6

4 [4] 4

di - vit vo - cem me - am ab his qui ap - pro - pin - quant mi - hi.

Figured bass notation:  $\flat 4$  6  $\flat 6$  6 5  $\flat 6$  6 6 6  $\flat 4$  6 6

Performance instruction: *solo*

Ja - cta ja - cta co - gi - ta - tum tu - um in Do - mi - no et

Figured bass notation: 3 - 6 6 6  $\flat 4$  6  $\flat 4$  7 6  $\flat 6$  6 6  $\flat 5$   $\flat 4$

Performance instruction: *tutti*

i - pse te e - nu - tri - et ja - cta co - gi - ta - tum tu - um in Do - mi -

Figured bass notation: 2  $\flat 4$  - 6  $\flat 4$   $\flat 6$  7 6 6 6  $\flat 9$   $\flat 6$

no et i - pse i - pse te e - nu - tri-et dum cla - ma - rem

i - pse te e - nu - tri-et dum - cla - ma -

5 — 5 6 6 6 6 5 7 5 — 6 6 6 b

ad Do - mi-num ex-au-di - vit vo-cem me-am ab his qui ap-pro-pin-quant

rem ad Do - mi - num ex-au-di - vit vo-cem me-am ab

6 6 6 b 6 — 6 — 6 6 5 — — — 7 7 5 6

dum cla - ma rem ad Do - mi - num

mi - hi dum cla - ma - rem ad Do - mi -

6 5 6 4 6 6 6

35 ad Do mi-num

num ad Do mi-num ex-au-di-vit vo-cem me-am ab his qui ap-pro-pin-quant

ab his

6 7 6 6 7 5 6 3 3 3 3 3 6 6 7 6

39

mi - hi ex-au - di - vit vo - cem me - am ab his qui ap-pro-pin-quant mi -

6 5 7 6 6 6 6 5 6 6 5

43

hi Al - le - lu - ja al - le - lu -

solo tutti

6 6 3 6 6 6 5 6 6 7 6 5 7 #

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

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

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

6 6 5 b7 7 7 7

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

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

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

7 7 6 5 6

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 -

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

[al - le - lu ja al - le - lu - ja] al - le - lu -

7 3 6 6 5  
4

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

58

6  
5

S. 7 Maji 788



# Jacta cogitatum in Domino

Ps 55: 22,17-18

Graduale pro Dominica 3tia post Pentecosten MH488

J Michael Haydn

[♩ = 80] Allegretto

Musical staff 1, measures 1-6. The music is in C major, 4/4 time, and begins with a treble clef. It features a rhythmic pattern of eighth and sixteenth notes, often beamed together, with rests. The melody is primarily in the upper register of the staff.

Musical staff 2, measures 7-16. This staff continues the rhythmic and melodic patterns from the first staff, with some measures containing rests in the upper voice.

Musical staff 3, measures 17-23. The music continues with similar rhythmic textures, showing some variation in the melodic lines.

Musical staff 4, measures 24-30. This section features more complex rhythmic patterns, including sixteenth-note runs.

Musical staff 5, measures 31-36. The music continues with a mix of eighth and sixteenth notes, maintaining the overall rhythmic character.

Musical staff 6, measures 37-44. This staff shows a continuation of the rhythmic motifs, with some measures featuring rests in the upper voice.

Musical staff 7, measures 45-54. The music continues with similar rhythmic textures, showing some variation in the melodic lines.

Musical staff 8, measures 55-60. The final staff of the page, concluding the piece with a final cadence.

Violino 1

Jacta cogitatum in Domino

Ps 55: 22,17-18

Graduale pro Dominica 3tia post Pentecosten MH488

J Michael Haydn

[♩ = 80] Allegretto

First musical staff of the score, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music begins with a quarter rest, followed by a series of eighth and sixteenth notes.

Second musical staff, starting at measure 5. It continues the melodic line with various rhythmic patterns.

Third musical staff, starting at measure 10. The melody features a mix of eighth and sixteenth notes.

Fourth musical staff, starting at measure 15. It contains a sequence of sixteenth-note runs.

Fifth musical staff, starting at measure 19. A flat (B-flat) is introduced in the key signature at the beginning of this staff.

Sixth musical staff, starting at measure 24. The music continues with eighth and sixteenth notes.

Seventh musical staff, starting at measure 28. The melodic line is composed of eighth and sixteenth notes.

Eighth musical staff, starting at measure 33. It features a series of sixteenth-note passages.

Ninth musical staff, starting at measure 38. The melody continues with eighth and sixteenth notes.

Tenth musical staff, starting at measure 43. It concludes the piece with a final melodic phrase.



Violino 2

Jacta cogitatum in Domino

Ps 55: 22,17-18

Graduale pro Dominica 3tia post Pentecosten MH488

J Michael Haydn

[♩ = 80] Allegretto

5

10

15

19

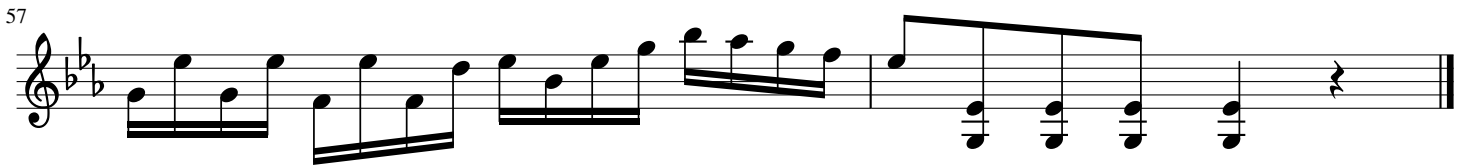
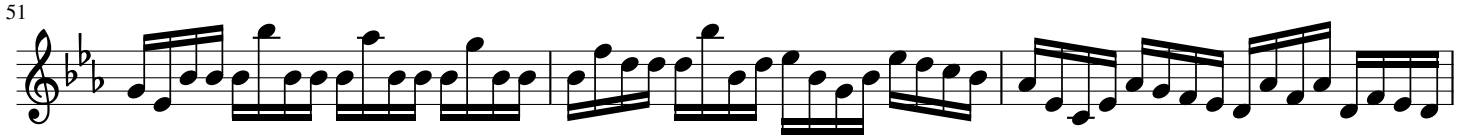
24

28

33

38

43



Continuo

# Jacta cogitatum in Domino

Ps 55: 22,17-18

Graduale pro Dominica 3tia post Pentecosten MH488

J Michael Haydn

[♩ = 80] Allegretto

The musical score is written for a single staff in bass clef with a common time signature. It consists of 58 measures, divided into systems of seven measures each. The notation includes a variety of rhythmic values (quarter, eighth, and sixteenth notes) and rests. Below the staff, figured bass notation is provided for each measure, using numbers 1-7 and flats to indicate fingerings and accidentals. Performance directions such as 'solo' and 'tutti' are placed above the staff at measures 13, 19, 43, and 49. The score concludes with a double bar line at measure 58.