

# Haydn.

# Proprium missæ.

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**Haydn**

**Alma Redemptoris mater**

MH 270

Antiphon

*B (solo), 2 vl, vla, b, org*

edited by Wolfgang Esser-Skala

*Full score*

**W**esser  
**S**kala  
**E**dition



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# Critical Report

## Abbreviations

<b>B</b>	bass
<b>b</b>	basses
<b>org</b>	organ
<b>vl</b>	violin
<b>vla</b>	viola

## Sources

<b>B1</b>	<i>Library</i>	A-RB
	<i>Shelfmark</i>	R 189 (Kasten IV, fasc. 118)
	<i>Category</i>	manuscript copy (principal source)
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## Commentary

In general, this edition closely follows the principal source. Any changes that were introduced by the editor are indicated by italic type (lyrics, dynamics and directives), parentheses (expressive marks and bass figures) or dashes (slurs and ties). Accidentals are used according to modern conventions. For further details, consult the Editorial Guidelines available on the Edition's webpage.

Asterisks denote the following emendations:

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
47	vla	2nd ♩. in B1: b♭4.
57	vla	2nd ♩. in B1: e♭4.
69	vl 2	2nd ♩. in B1: d4-γ-γ

## Lyrics

Alma Redemptoris mater,  
 quae pervia coeli porta manes  
 et stella maris:  
 Succurre cadenti,  
 surgere qui curat populo.  
 Tu quae genuisti, natura mirante,  
 tuum sanctum Genitorem,  
 Virgo prius ac posterius,  
 Gabrielis ab ore sumens illud ave,  
 peccatorum miserere.

1

$$I$$

*Violino*

## II

*Viola*

*Basso*

*Organo  
e Bassi*

***f*** Solo  
[6 6]

5

7	8
5	6

7 8  
5 6

$$\begin{bmatrix} 7 & 8 \\ 4 & 3 \end{bmatrix}$$

Al - ma Re-dem - pto - ris, Re - dem - pto - ris al - ma ma - ter,

9	8	7	—
7	6	[5	—]

1

[6 7 6 -]

9

**P**  
7 7 [8]  
4 3

[6 6]

5 -

7	8
5	6

21

Redempto - ris ma - ter, quae per vi - a coe - li por - ta ma - nes, por - ta manes et stel - la, stel - la

7 8 7 [8] 6 6 [6] 6] f 6 6 [6] p 6] 8 7 6 5

28

maris: Suc - cur - re ca - den - ti, suc - cur - re, suc - cur - re ca - den - ti,

4 3 p 6 4 6 6 5 4

33

sur - ge - re qui cu - rat po - pu - lo, sur - gere qui cu - rat po - pu - lo.

6 4 6 [6] 5 4 3 6 4 [5] 4 4 9 4 [8] 4 4 9 4 [8] 6

39

Handwritten musical score for 'The Rose Tree'. The score is written for three staves: Treble Clef (Right Hand), Bass Clef (Left Hand), and a separate Bass Clef (Bass). The key signature is B-flat major (two flats). The time signature is 3/4. The music is in common time (C). The score is marked with dynamics: *p* (piano) and *f* (forte). The melody is in the right hand, and the accompaniment is in the left hand. The bass line is a simple bass clef staff with a few notes. The score is numbered 39 in the top left corner.

46

Handwritten musical score for 'The Rose Tree'. The score is written for three parts: Treble (Right Hand), Treble (Left Hand), and Bass (Bass Hand). The key signature is B-flat major (two flats). The time signature is 3/4. The piece begins with a treble clef and a key signature of two flats. The first staff (Right Hand) starts with a treble clef and a key signature of two flats. The second staff (Left Hand) starts with a treble clef and a key signature of two flats. The third staff (Bass Hand) starts with a bass clef and a key signature of two flats. The piece is marked with a piano (p) dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. A red asterisk (\*) is placed below the first measure of the Bass Hand staff.

53

tu - um sanctum Ge - ni-to-rem, sanctum Ge - ni - to - rem, Vir - go, Vir-go pri - us, Virgo pri - us ac-po-

**7 6 5**  
**5 4 3**

**7 8**  
**5 6**





81

re - re, mi - se - re - re, mi - se - re - re,

6] ♭ ♭ 6 ♭6 [♭5] ♭7 1 1 1 ♭7

88

pec - ca - to - rum mi - se - re - re, pec - ca - to - rum mi - se - re -

♭ 6 2 7 6 5 5 4 3 ♭5 ♭6 6 ♭7 [♭5] ♭6 4 7 [5]

95

re, mi - se - re - re, mi - se - re - re.

6 4 [5] 3 6 4 [5] 3 f p pp