

Haydn.

Proprium missæ.

Johann Michael

Haydn

Alleluia, ascendit Deus

MH 365

Gradual (Ascensio Domini)

S, A, T, B (coro), 2 ob, 2 cor (A), 3 trb, 2 vl, b, org

edited by Wolfgang Esser-Skala

Full score

W Esser
Skala
Edition



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Critical Report

Abbreviations

| | |
|------------|----------|
| A | alto |
| B | bass |
| b | basses |
| cor | horn |
| ob | oboe |
| org | organ |
| S | soprano |
| T | tenor |
| trb | trombone |
| vl | violin |

Sources

| | | |
|-----------|------------------|---|
| B1 | <i>Library</i> | D-Mbs |
| | <i>Shelfmark</i> | Mus.ms. 4150/8 |
| | <i>Category</i> | manuscript copy (principal source) |
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| | <i>RISM ID</i> | 455022581 |
| | <i>License</i> | CC BY-NC-SA 4.0 |
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| | <i>Notes</i> | composed on 1784-05-09 according to the copyist |

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|-----------|------------------|---|
| B2 | <i>Library</i> | A-Ed |
| | <i>Shelfmark</i> | B 172 |
| | <i>Category</i> | manuscript copy |
| | <i>Date</i> | unknown |
| | <i>RISM ID</i> | 600038125 |
| | <i>License</i> | public domain |
| | <i>URL</i> | https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/179.html |

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> |
|------------|--------------|---|
| - | - | Neither B1 nor B2 contains parts for trb 1-3. However, the Thematic Catalogue states that the autograph manuscript (H-Bn Ms.mus. II.15; RISM 530001702) includes these parts. Hence, in this edition, trb 1, 2, and 3 play unison with A, T, and B, respectively. |

Lyrics

Ascendit Deus in iubilatione,
et Dominus in voce tubae.
Dominus in Sina in sancto,
ascendens in altum,
captivam duxit captivitatem.
(Psalms 47(46):6, Psalms 68(67):18-19)

365 Alleluia ascendit Deus

Andante con moto

f

f

f

f Tutti

f Tutti

f Tutti

f Tutti

f Tutti

Al - le - lu - ia, al - le - lu - ia, a - scendit De - us

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

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

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

f Tutti $\frac{9}{4} - \frac{[8]}{3}$ $\frac{9}{4} - \frac{[8]}{3}$ 2 6

The musical score is for the piece "Alleluia ascendit Deus" (numbered 365). It is in the key of A major (three sharps) and common time (C). The tempo is "Andante con moto". The score includes parts for Oboe I and II, Horns I and II in A, Violin I and II, Soprano, Alto, Tenor, Bass, and Organ/Bass. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics "Al - le - lu - ia, al - le - lu - ia, a - scendit De - us". The organ/bass part features a complex rhythmic pattern with triplets and a 9/4 time signature.

The musical score is written in G major (one sharp) and 4/4 time. It features a piano accompaniment and a vocal line. The piano part consists of two systems of grand staff notation. The vocal line is in a single system with lyrics. The lyrics are: "in iu-bi-la-ti-o-ne, al-le-lu-ia, al-le-lu-ia, al-
a-scendit De-us in iu-bi-la-ti-o-ne, al-le-".

Below the piano part, there are two empty staves for a basso continuo, with figured bass notation: - 5 6 6 2 6 - 6 5 6 6 6.

8

le-lu-ia, al-le-lu-ia,
 lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-
 a-scendit De-us in iu-bi-la-ti-o-ne, al-le-lu-ia, al-le-
 a-scendit De-us in iu-bi-

6 $\left[\begin{smallmatrix} 6 \\ 5 \end{smallmatrix} \right]$ 2 6 6 $\frac{6}{5}$ 6 6 8 ——— $\frac{4}{2}$ 6 ———

12

a - scen-dit De - us in iu - bi - la - ti - o -
 - le - lu - ia, a - scen-dit De - us in iu - bi - la - ti -
 lu - ia, al - le - lu - ia, a - scen - dit De - us in iu - bi - la - ti -
 la - ti - o - ne, al - le - lu - ia, a - scen - dit, a - scen-dit De -

6 6/5 6 6 6 2 [6] 5 6/5

15

ne, in iu - bi - la - ti - o - ne, et Do - mi-nus, Do - mi-nus in vo - ce tu -

o - ne, in iu - bi - la - ti - o - ne, et Do - mi-nus, Do - mi-nus in vo - ce tu -

o - ne, in iu - bi - la - ti - o - ne, et Do - mi-nus, Do - mi-nus in vo - ce tu -

us in iu - bi - la - ti - o - ne, et Do - mi-nus, Do - mi-nus in vo - ce tu -

6 7 6 7 6 6 6 9 [8]
5 5 4 3

18

The musical score consists of several staves. At the top, there are two staves for piano accompaniment in treble clef, with a key signature of three sharps (F#, C#, G#). The first staff has a measure rest in the first measure, followed by eighth-note patterns. The second staff has a similar pattern. Below these are two more piano accompaniment staves, with the upper one in treble clef and the lower one in bass clef, both containing complex sixteenth-note patterns. The vocal section follows, with four staves. The first three are vocal staves in treble clef, and the fourth is a basso continuo line in bass clef. All vocal staves have the lyrics: "bae, al - le - lu - ia, al - le - lu - ia, a - scen - dit". The basso continuo line includes figured bass notation: 5, 6, 6/5, 5, 6, 6, 6/4, [5]#, 6.

bae, al - le - lu - ia, al - le - lu - ia, a - scen - dit

bae, al - le - lu - ia, al - le - lu - ia, a - scen - dit

bae, al - le - lu - ia, al - le - lu - ia, a - scen - dit

bae, al - le - lu - ia, al - le - lu - ia, a - scen - dit

5 6 6/5 5 6 6 6/4 [5]# 6

21

Piano introduction for measures 21-23. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment with quarter notes and rests.

Piano accompaniment for measure 21, showing a simple harmonic structure with quarter notes in both hands.

Piano accompaniment for measures 22-23, featuring more complex rhythmic patterns with sixteenth and thirty-second notes in the right hand.

Do - mi-nus in vo - ce tu - bae, al - le - lu - ia, al - le - lu -

Vocal line for measure 21, starting with a dotted quarter note followed by eighth notes.

Do - mi-nus in vo - ce tu - bae, al - le - lu - ia, al - le - lu -

Vocal line for measure 22, continuing the melodic phrase with quarter and eighth notes.

Do - mi-nus in vo - ce tu - bae, al - le - lu - ia, al - le - lu -

Vocal line for measure 23, concluding the phrase with quarter notes and rests.

Do - mi-nus in vo - ce tu - bae, al - le - lu - ia, al - le - lu -

Vocal line for measure 24, starting a new phrase with quarter notes.

Piano accompaniment for measures 21-24, showing a steady bass line with quarter notes and rests, and some chordal textures.

6 # 7 6 - 6 [45] -

7 -

7 -

24

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

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

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

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

9 6 7 6 [5] 6 6 6

4 # 4 # 2 6

27

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.

6 - 7 # 8 7 9 [8] 6 4 6 6 - 7 # 6 6 [5] 6 #

- 5 -

31

Al - le - lu - ia, al - le - lu - ia, Do - mi - nus in Si -

Al - le - lu - ia, al - le - lu - ia, Do - mi - nus in Si -

Al - le - lu - ia, al - le - lu - ia, Do - mi - nus in Si -

Al - le - lu - ia, al - le - lu - ia, Do - mi - nus in Si -

$\frac{9}{4} = \frac{[8]}{3}$ $\frac{9}{4} = \frac{[8]}{3}$ $\frac{6}{4} \frac{6}{5}$

34

na in san - - cto, in Si - - na in san -
na in san - - cto, in Si - - na in san -
na in san - - cto, in Si - - na in san -
na in san - - cto, in Si - - na in san -

6 7 6 6 7 6

37

cto,
cto,
cto, a - scen - dens in al - - - tum,
cto, a - scen - dens in al - - - tum, in al - -

6 6 6 7 # - 6 6 b7 # 5 # - 6 [b] 6 b7 # 5

40

a - scen - dens in al - - tum, ca - pti - - vam
 al - - - - tum, ca - pti - - vam
 in al - - - - tum, ca - pti - - vam
 tum, in al - - - - tum, ca - pti - - vam

- 6 6 6 6 7 b7 6
 5

46

al - le - lu - ia, al - le - lu - ia, a - scen - dens,
 al - le - lu - ia, al - le - lu - ia, a - scen -
 al - le - lu - ia, al - le - lu - ia, a - scen -
 al - le - lu - ia, al - le - lu - ia, a - scen - dens, a -

$\frac{9}{4} = \frac{[8]}{3}$ $\frac{9}{4} = \frac{[8]}{3}$ 2 6

49

ca - pti-vam du - xit ca - pti - vi - ta - tem, ca - pti - vam
 dens, ca - pti - vam du - xit ca - pti - vi - ta - tem, ca - pti - vam
 - dens, ca - pti - vam du - xit ca - pti - vi - ta - tem, ca - pti - vam
 scen - dens, ca - pti - vam du - xit ca - pti - vi - ta - tem, ca - pti - vam

6 5 6 5 7 6

52

du - xit ca - pti - vi - ta - tem, al - le - lu - ia, al - le - lu - ia,
 du - xit ca - pti - vi - ta - tem, al - le - lu - ia, al - le - lu - ia,
 du - xit ca - pti - vi - ta - tem, al - le - lu - ia, al - le - lu - ia,
 du - xit ca - pti - vi - ta - tem, al - le - lu - ia, al - le - lu - ia

7 6 6 6 9 [8] 5 6 6 5 6 7
 5 4 3

58

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

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

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

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

9 [5] 6 $\frac{6}{4}$ - [5] 3 $\frac{6}{45}$ $\frac{6}{45}$

64

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

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

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

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

6 5 6 6 4 [5] 3 6 2 6 6 - 7 8 7 9 [8] 6 2 6
6 5 4 3

68

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,

6 - 7 6 6 [7]
4 3 6
5 9 - [8]
4 3 9 - [8]
4 3

72

The musical score consists of a piano accompaniment and four vocal parts. The piano part is written in treble and bass clefs, with a key signature of three sharps (F#, C#, G#) and a 6/4 time signature. The vocal parts are written in treble and bass clefs, with the same key signature and time signature. The lyrics are 'al - le - lu - ia, al - le - lu - ia.' The score is divided into two systems. The first system contains the piano accompaniment and the vocal parts. The second system contains the vocal parts and the piano accompaniment. The lyrics are repeated in each system.

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.

6/4 7 47 6/4 7