

# Haydn.

# Proprium missæ.

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**Haydn**

**Alleluia ascendit Deus**

Gradual (Ascensio Domini)

MH 365

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

edited by Wolfgang Esser-Skala

*Full score*

**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

<b>B1</b>	<i>Library</i>	D-Mbs
	<i>Shelfmark</i>	Mus.ms. 4150/8
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	unknown
	<i>RISM ID</i>	455022581
	<i>License</i>	CC BY-NC-SA 4.0
	<i>URL</i>	<a href="https://mdz-nbn-resolving.de/details:bsb00046854">https://mdz-nbn-resolving.de/details:bsb00046854</a>
	<i>Notes</i>	composed on 1784-05-09 according to the copyist

<b>B2</b>	<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>	<a href="https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/179.html">https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/179.html</a>

## 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:

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<i>Bar</i>	<i>Staff</i>	<i>Description</i>
-	-	Neither <b>B1</b> nor <b>B2</b> 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.

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## 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*

*I*  
Oboe  
*f*

*II*  
*f*

Corno I, II  
in A  
*f*

*I*  
Violino  
*f*

*II*  
*f*

Soprano  
*f Tutti*  
Al - le - lu - ia, al - le - lu - ia, a - scendit De - us

Alto  
Trombone I  
*f Tutti*  
Al - le - lu - ia, al - le - lu - ia,

Tenore  
Trombone II  
*f Tutti*  
Al - le - lu - ia, al - le - lu - ia,

Basso  
Trombone III  
*f Tutti*  
Al - le - lu - ia, al - le - lu - ia,

Organo  
e Bassi  
*f Tutti*  
9 9 2  
4 4 6  
- [8] - [8]  
3 3

The image shows a musical score for a hymn, consisting of vocal parts and piano accompaniment. The score is written in G major (one sharp) and 4/4 time. It features a soprano and alto vocal line, a piano accompaniment with a grand staff (treble and bass clefs), and a separate bass line at the bottom. The lyrics are in Latin: "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 -". The piano accompaniment includes a right-hand part with chords and a left-hand part with a bass line. The bottom-most staff contains figured bass notation: - 5 6 6 2 6 - 6 5 6 6 6.

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 -

- 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





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 continues the piano accompaniment. Below this is a vocal line in treble clef with the lyrics: "bae, al-le-lu-ia, al-le-lu-ia, a-scen-dit". The vocal line is followed by a basso continuo line in bass clef with figured bass notation: "5 ————— 6 6 5 ————— 6 6 6 4 [5] 6".

21

Two staves of piano introduction in A major. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with quarter notes and eighth notes.

A single staff of piano accompaniment in A major, consisting of a steady eighth-note pattern in the right hand and quarter notes in the left hand.

Two staves of piano accompaniment in A major. The right hand has a more complex melodic line with eighth and sixteenth notes, while the left hand continues with a steady eighth-note accompaniment.

First vocal line in A major. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half).  
 Do - mi-nus in vo - ce tu - bae, al - le - lu - ia, al - le - lu -

Second vocal line in A major. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half).  
 Do - mi-nus in vo - ce tu - bae, al - le - lu - ia, al - le - lu -

Third vocal line in A major. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half).  
 Do - mi-nus in vo - ce tu - bae, al - le - lu - ia, al - le - lu -

Fourth vocal line in A major. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half).  
 Do - mi-nus in vo - ce tu - bae, al - le - lu - ia, al - le - lu -

Bass line in A major. The notes are: G3 (quarter), A3 (quarter), B3 (quarter), A3-G3 (beamed eighth notes), F#3 (quarter), E3 (quarter), D3 (half).  
 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 7/4 # [6] 6/4 [5] # 6 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  $\flat$ 7 6 5

43

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

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

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

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

6 5                    6 5                    6 5                    6 4 [5] 6 6 [5] 6 4 3 5                    6 4 3



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

55

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

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

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

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

6 6 6 6 # 6 7 9 7

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                    4                    3

72

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