

Haydn.

Proprium missæ.

Johann Michael

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

Full score



Edition Esser-Skala, 2023

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 [edition-esser-skala/haydn-m-proprium-missae](https://github.com/edition-esser-skala/haydn-m-proprium-missae)
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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)
	<i>Date</i>	unknown
	<i>RISM ID</i>	455022581
	<i>License</i>	CC BY-NC-SA 4.0
	<i>URL</i>	https://mdz-nbn-resolving.de/details:bsb00046854
	<i>Notes</i>	composed on 1784-05-09 according to the copyist

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

Oboe I

Oboe II

Corno I, II
in A

f

Violino I

Violino II

f

Soprano

f Tutti

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

Alto

f Tutti

Trombone I

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

Tenore

f Tutti

Trombone II

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

Basso

f Tutti

Trombone III

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

Organo
e Bassi

f Tutti

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

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 (treble and bass clefs). The vocal line is in a single staff with lyrics underneath. The lyrics are: "in iu-bi-la-ti-o-ne, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, a-scendit De-us in iu-bi-la-ti-o-ne, al-le-lu-ia". The piano accompaniment includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The vocal line is primarily quarter and eighth notes. At the bottom of the page, there are figured bass notations: - 5 6 6 2 6 - 6 5 6 6 6.

8

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

Continuation of the piano introduction in the first system, showing the right hand's melodic development and the left hand's accompaniment.

Continuation of the piano introduction in the second system, with the right hand moving towards a more active melodic line.

Continuation of the piano introduction in the third system, leading into the vocal entry.

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

First system of the vocal line, starting with a half note followed by eighth notes.

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

Second system of the vocal line, continuing the melody with eighth and sixteenth notes.

a - scendit De - us in iu - bi -

Third system of the vocal line, concluding the phrase with a half note.

Fourth system of the piano accompaniment, featuring a continuous eighth-note pattern in the right hand and a bass line in the left hand.

6 $\frac{6}{5}$ 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 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

a 2

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 ————— 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 a final half note.

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 a dotted quarter note.

Piano accompaniment for measures 24-26, featuring a steady bass line with quarter notes and some chromatic movement.

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 [F#] # - 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

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

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 6/5 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 $\frac{6}{45}$ $\frac{6}{45}$

61

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

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

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

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#). The vocal parts are written in treble clefs. The lyrics are: "al - le - lu - ia, al - le - lu - ia." The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with dynamic markings and phrasing slurs. The piano part features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. The vocal parts enter in the second measure and continue through the fourth measure, with the lyrics "al - le - lu - ia, al - le - lu - ia." written below the notes. The score concludes with a double bar line and repeat dots.

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