

Kjos String Orchestra
Grade 2
Full Conductor Score
SO324F
\$6.00

Jacobus Gallus
Robert Sieving, Arranger

Ascendit Deus

For String Orchestra



SO324F - Ascendit Deus



Kjos Neil A. Kjos Music Company • *Publisher*



The Arranger

Robert Sieving (b. 1942) is a Minneapolis-based composer, arranger, and retired high school choral music educator. He received his B.S. and M.S. in Vocal Music Education from St. Cloud State University.

In addition to his pieces for string orchestra, Mr. Sieving is active as a composer and arranger of choral works. His compositions and arrangements are in the active catalogs of a number of major publishers, including *I Lift Up My Eyes*, *Calloway County*, *A Swedish Melody*, *The Angel Gabriel*, *The Water is Wide*, and *A Baroque Fanfare*, all of which are published by the Neil A. Kjos Music Company. He has served as president of the American Choral Directors Association (ACDA) of Minnesota, and is a past recipient of the ACDA of Minnesota “Conductor of the Year Award” and the Plymouth Music Series (now VocalEssence) “Award for Creative Programming.”

The Arrangement

Jacobus Gallus (1550-1591), also known as Jacob Handl, was a prolific late Renaissance composer of either Slovenian or German ancestry. Born in Carniola, which at the time was one of the Habsburg lands in the Holy Roman Empire, he lived and worked in Moravia and Bohemia (now both the western and eastern regions of the Czech Republic respectively) during the last decade of his life. Gallus represented the Counter-Reformation’s musical direction in Central Europe, uniting the polyphonic style of the High Renaissance Franco-Flemish School with the style of the Venetian School. In the motet, *Ascendit Deus*, abundant use of word-painting is illustrated with the rising theme in the opening measures (“God is ascended”) and the fanfare motive introduced in m. 18 (“voice of a trumpet”). Originally scored for men’s voices, the piece is typical of Gallus’s polychoral style, which omitted the use of a *cantus firmus* in favor of the more current compositional style.

String technique common to Baroque performance practice should be employed in this piece with particular attention to rhythmic vitality and precision. The editorial accents are inserted as a response to the natural inflections found in the Latin text of the original motet, thereby increasing players’ awareness of the relevance of each part to the whole. The repetition and interplay of parts will contribute to students’ enjoyment and sense of accomplishment.

Instrumentation List (Set C)

- 16 – 1st Violin / 2nd Violin
- 16 – 3rd Violin / Viola
- 16 – 4th Violin / 5th Violin
- 10 – Cello / String Bass
- 1 – Full Conductor Score

Additional scores and parts are available.

To hear a recording of this piece or any other Kjos publication, please visit www.kjos.com.

Ascendit Deus

For String Orchestra

Full Conductor Score
Approx. time – 1:40

Jacobus Gallus
Transcribed and arranged by Robert Sieving

Allegro (♩ = 120)

Musical score for measures 1-5. The score is in 4/4 time with a key signature of one sharp (F#). It features five staves: Violins (1 and 2), Viola, Cello, and String Bass. Measure 1 starts with a *mf* dynamic and a crescendo. Measure 2 continues the crescendo. Measure 3 reaches a *f* dynamic. Measure 4 is a whole rest. Measure 5 begins with a *mf* dynamic and a *V* (vibrato) marking.

Musical score for measures 6-9. The score continues with the same five staves. Measure 6 starts with a *mf* dynamic and a *V* marking. Measure 7 continues with a *mf* dynamic. Measure 8 features a *f* dynamic. Measure 9 continues with a *mf* dynamic and a *V* marking.

© 2012 Neil A. Kjos Music Company, 4382 Jutland Drive, San Diego, California 92117.

International copyright secured. All rights reserved. Printed in U.S.A.

WARNING! The contents of this publication are protected by copyright law. To copy or reproduce them by any method is an infringement of the copyright law. Anyone who reproduces copyrighted matter is subject to substantial penalties and assessments for each infringement.

10 11 12 13

Vlns. 1 2

Vla.

Cello

Str. Bass

14 15 16 17

Vlns. 1 2

Vla.

Cello

Str. Bass

f

18 19 20 21

Vlns. 1 2

Vla.

Cello

Str. Bass

mp

poco a poco cresc.

22 23 24 25

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

26 27 28 29

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

f

f

f

(V)

30 31 32 33

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

mp

mp

mp

mp

f

mp

(V)

34 35 36 37

Vlns. 1 2

Vla.

Cello

Str. Bass

mf

38 39 40 41

Vlns. 1 2

Vla.

Cello

Str. Bass

mf

42 43 **Rall.** 44 45 46

Vlns. 1 2

Vla.

Cello

Str. Bass

cresc.

f

