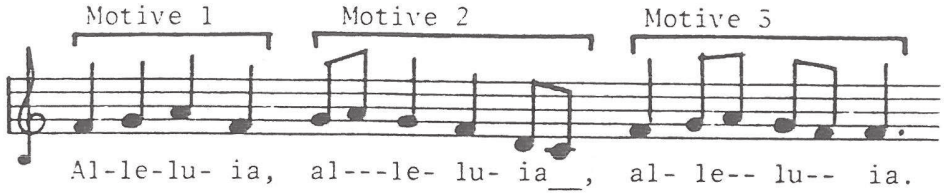
CHAPTER VII

ALLELUIA, OP. 44

The chant for the Alleluia, Op. 44, is taken from the Solemn Mass of the Paschal Vigil at Lauds and is found in the Liber Usualis (1953 edition) on page 647. As the chant is relatively short, Hummel employs the entire chant as the basis for the work (Example 175).



Example 175. The "Alleluia" chant and its division into motives.

Commissioned by Dieter Weiss, Hummel wrote the Alleluia on Easter Monday of 1972 in a monk's cell in Salzburg, from 10:30 p.m. until five the next morning. The world premiere, by Dieter Weiss, was performed for the dedication recital of the Führer organ at St. Lambertikirche at Oldenburg, West Germany, on May 2, 1972. (The specifications for this organ are found in Appendix B.)

Form. The variation and transformation of thematic ideas provide the basis for the formal structure of the work. Motivic ideas used as the foundation for the melodic and

harmonic vocabulary come from two sources: motives from the chant in its original form and the resultant melodies discussed in the preceding chapter. These compositional elements are combined to create a type of theme and variation form that is outlined in Figure 18 on the following page.

The style characteristics common to the chant-based organ works have been discussed in the beginning of Chapter VI. Included were discussions of the construction of resultant melodies and their influence on other musical parameters. The reader should refer to the preceding chapter, if necessary, to review the major compositional traits.

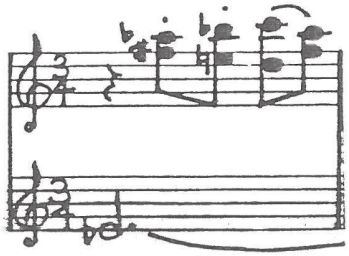
Melodic material. The treatment of melodic material follows the same procedures as in the Fresken. As has already been stated, the chant and resultant melodies derived from the chant are the sources of melodic material. Three melodic procedures, found in the Fresken, are employed in the Alleluia: 1) the use of the entire chant; 2) the extraction of motives from the chant; and 3) resultant melodies. To these three ideas is added a new one, resultant scales (to be discussed later).

Due to the relatively short length of the chant and the fact that the Alleluia is a variation form, the use of the entire chant, in one guise or another, occurs throughout the work. Some forms, of course, are more recognizable than others, depending upon the variational approach.

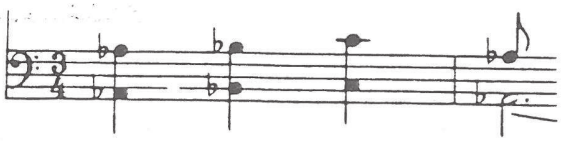
Motives of the chant serve primarily as small countermelodies, as in m. 5 (Example 176), or as in m. 33 (Example 177).

Section	Theme	Var.1	Var.2	Var.3	Var.4	Var.5	Var.6	Coda
Measures	1-16	17-32	33-56	57-78	78-99	100-123	124-141	142-148
Distribution of Measures	16	15	23	21	21	23	17	6

Figure 18. Hummel, Alleluia, Op. 44, Formal Structure.

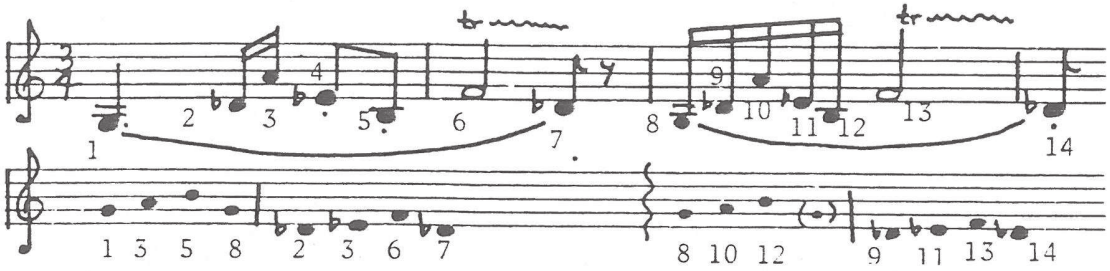


Example 176. Alleluia, m. 5
(Motive 1 in the right hand).



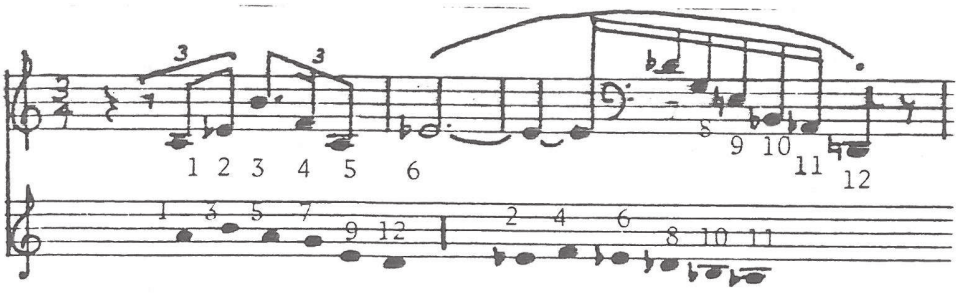
Example 177. Alleluia, m. 33
(Motive 1 in the pedal).

Seven resultant melodies are present in the Alleluia. Resultant melody I (shown in Example 178) is immediately echoed in a new rhythm.

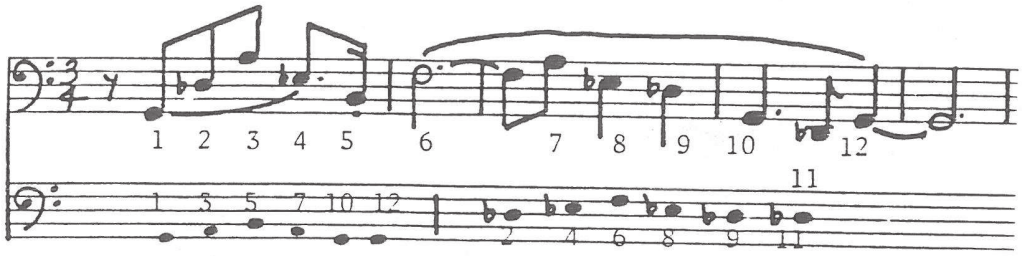


Example 178. Alleluia, mm. 1-4
(Resultant melody I and its derivation from Motive 1).

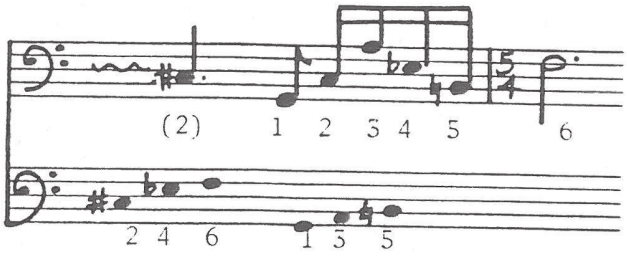
The other six resultant melodies are illustrated in Examples 179-184.



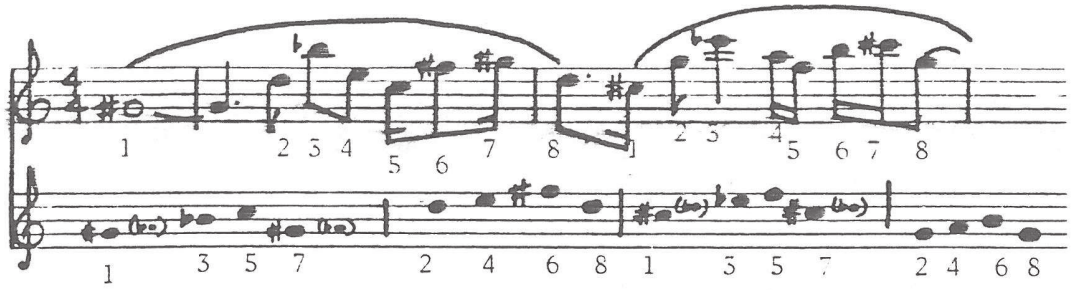
Example 179. Alleluia, mm. 4-6
(Resultant melody II and its
derivation from Motive 2).



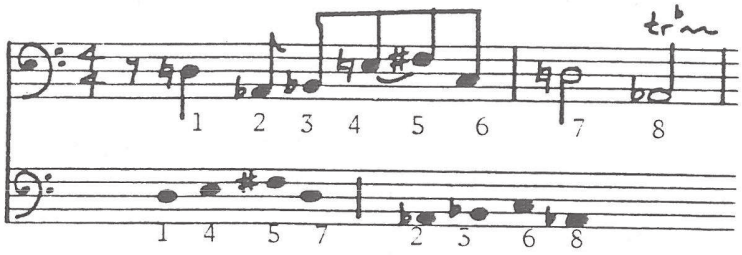
Example 180. Alleluia, mm. 7-11
(Resultant melody III and its
derivation from Motive 2).



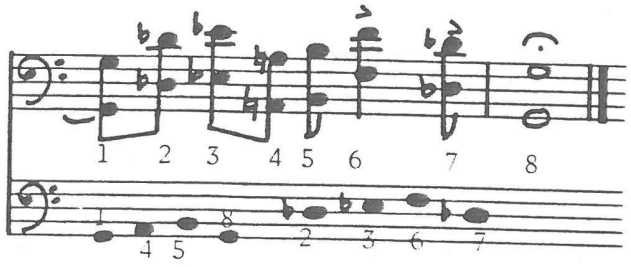
Example 181. Alleluia, mm. 65-66
(Resultant melody IV and its
derivation from Motive 1).



Example 182. Alleluia, mm. 111-113 (Resultant melody V presented twice at two pitch levels and in different rhythms and its derivation from Motive 1).

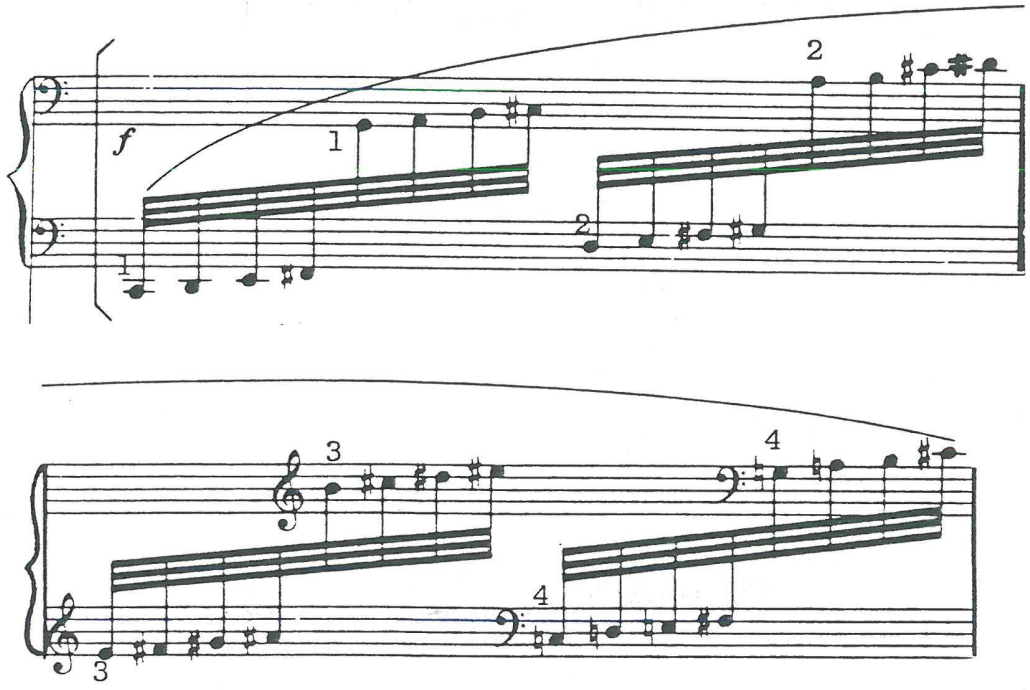


Example 183. Alleluia, mm. 143-144 (Resultant melody VI and its derivation from Motive 1).



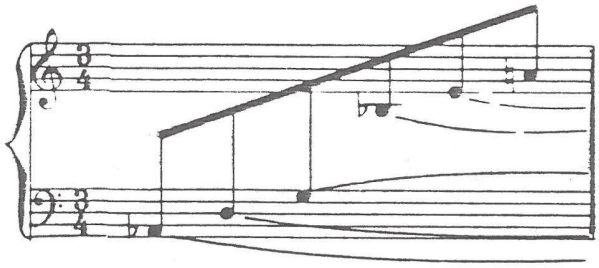
Example 184. Alleluia, mm. 147-148 (Resultant melody VII and its derivation from Motive 1).

The creation of resultant scales (Variation 3) is similar to that of resultant arpeggios seen in previous organ works. The entire "Alleluia" chant is presented in thirty-second-note figures. These thirty-second notes can be divided into four-note groupings, each taken from the first four notes of the whole-tone scale. The left and right hands play the chant at two different pitch levels, the left hand beginning on C, the right hand beginning on G. The result resembles the parallel fifths found in organum (Example 185).



Example 185. Alleluia, mm. 57-58
(Resultant scales derived from
Motive 1 at the C and G pitch levels).

One other melodic idea appears in the Alleluia that has no derivation from either the chant or resultant melodies, the arpeggio figure found in Variation 2 (Example 186).

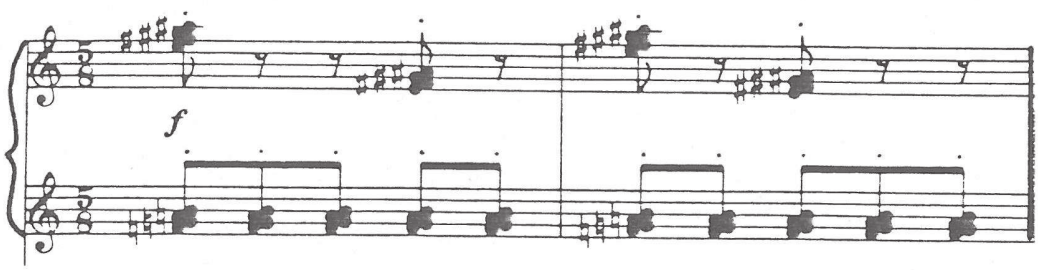


Example 186. Alleluia, m. 34 (Arpeggio figure).

The figure, however, is not new to the organ works. The same figure, consiting of the tritone and perfect fourth, was very common as both a flourish motive and an arpeggio figure in the Fresken.

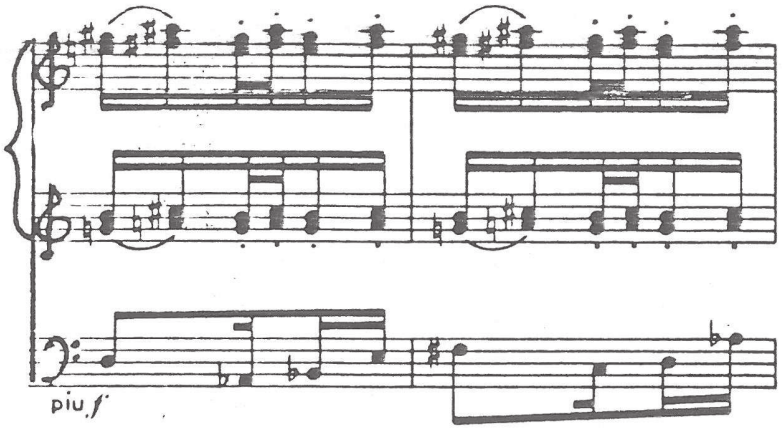
Rhythm, Meter, Tempo. The Alleluia is multimetric, reflecting the general changes between the different variations, as well as those required with specific ones. Meters remain unchanged within ostinato and resultant scale sections; meters change often within arpeggio sections.

Two ostinato ideas are present in the Alleluia. The first, found in Variation 1, is a grouping of five eighth notes which alternate between patterns of 2 + 3 and 3 + 2 in a $\frac{5}{8}$ meter. It resembles the ostinato seen in the third movement of the Fresken (Example 187). The other pattern



Example 187. Alleluia, mm. 17-18 (Ostinato pattern of Variation 2).

is the predominant rhythmic idea of Variation 4 and is illustrated in Example 188.



Example 188. Alleluia, mm. 82-83
(Ostinato pattern of Variation 4).

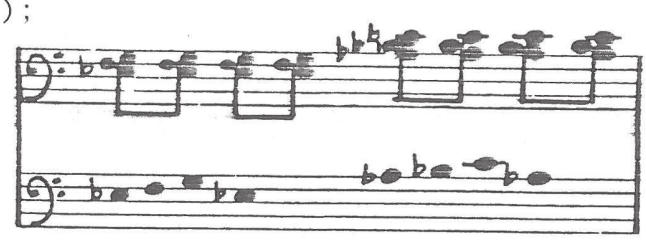
The tempo marking at the beginning of the Alleluia is quarter note = 48. Tempos change frequently, corresponding directly to the formal sections, as well as to changes within specific variations. These changes are indicated by specific metronomic markings and sometimes are accompanied by additional comments. To list all of them seems unnecessary, and the score should be consulted for the remaining markings. The normal indications of ritard and accelerando are present.

Harmonic material. Many of the same sonorities found in the Fresken also appear in the Alleluia:

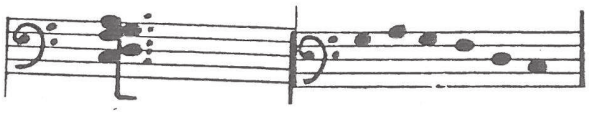
1) parallel triads, either major or minor, utilized in the statement of chant motives (Example 189);

Example 189. Alleluia, m. 66 (beat 3)-67
(Parallel minor triads on Motives 1 and 2).

2) the verticalization of chant motives (Examples 190 and 191);

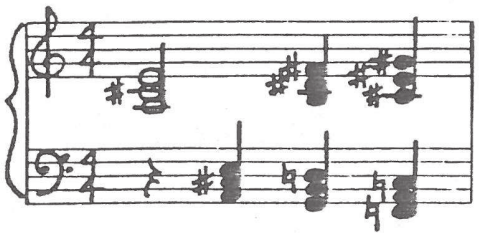


Example 190. Alleluia, m. 130 (Verticalization of Motive 1 in the left hand).



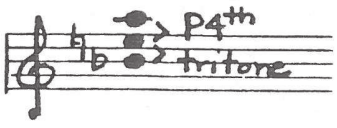
Example 191. Alleluia, m. 92 (Verticalization of Motive 2 in the left hand).

3) the verticalization of major triads on two pitch levels (Example 192);



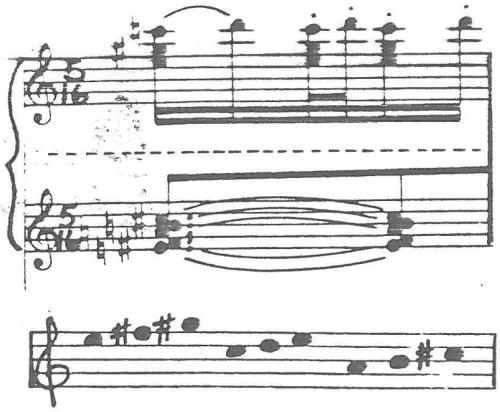
Example 192. Alleluia, m. 40 (Verticalization of major triads on two pitch levels).

4) the verticalization of the arpeggio figure (Example 193);



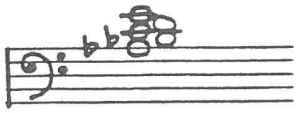
Example 193. Alleluia, m. 39 (Verticalization of arpeggio extracted from m. 39, beat 2).

5) the verticalization of chant motives at three pitch levels (Example 194); and



Example 194. Alleluia, m. 96
(Verticalization of Motive 1
on three pitch levels and their
derivation).

6) clusters consisting of notes a whole tone apart (Example 195).



Example 195. Alleluia, m. 12
(Whole-tone cluster in left hand).

Texture. The Alleluia alternates between monophonic statements of resultant melodies and resultant scales, homophonic statements of the chant melody with accompaniment, and polyphonic statements where motives of the chant (played in parallel major triads) are presented simultaneously with their inversions.

Registration and Dynamics. Dynamics range from "pp" to "ffff." The use of echo effects, found in earlier works,

is present here (Example 178 on page 142).

The following registration suggestions are taken from the recording by Dieter Weiss (full title in Appendix D).

1) When the resultant melody with echo appears at "mp" as in mm. 1-11, use the Swell Flute 8' (Holzgedackt) with open and closed boxes.

2) For the chant melody with cluster accompaniment marked "mp" and "pp" as in mm. 12-16, play the chant on Reed 8' (Krummhorn, Schalmei, or Regal) and Tremulant with the accompaniment on Flute 8' in both the left hand and pedal.

3) When the ostinato figure of mm. 17-32 appears at the dynamic marking of "f," use the Principal Chorus plus Mixture on the Great with the chant (played in the pedal) on Principals 16' and 8' with Reeds 16' and 8'.

4) In mm. 33-39 and 45-51 where the arpeggio appears over Motive 1 at "ff," play them on the Principal Choruses on the Great and Positiv coupled together, with a pedal registration of Principal Chorus plus Mixture and Reeds 16', 8', and 4'.

5) When the scale passages occur as in mm. 57-64, 70-77, and 109-110 with a marking of "f," use the Principal 8' plus Cymbel (or any high Mixture).

6) When marked "meno ff" in mm. 40-44, 52-56, 103-108, and 119-123 (chant with inversion), use a Reed Choruse of 16', 8', and 4' on the Swell, closing the boxes with the obligato.

In the Pedal, use a Principal Chorus plus Mixture without Reeds (use Flutes in m. 103, 108, and 121). For the obligato, use the Principal Chorus plus Mixture on the Great.

7) When the pedal ostinato occurs with the resultant melody at a "p" marking as in mm. 65-69, use a Flute 8' on the manual with Flutes 16' and 8' on the Pedal.

8) When the pedal ostinato occurs with the resultant melody at an "f" marking as in mm. 78-91, use Principals 8', 4', and 2' on the Great with Principals 16', 8', and light 4' with Reed 8' on the Pedal.

9) At the ostinato section in mm. 92-99 at the markings of "ff" over "f," use the Principal Chorus plus Mixture on the Great and Positiv coupled together. Play the right hand on the Great, left hand on the Positiv. On the Pedal, use the Principal Chorus plus Mixture with Reed 16'.

10) At the marking of "ffff" in m. 146, use the 32' stops in the Pedal, when available.