

THE DEVELOPMENT OF WORKS FOR CHOIR AND BRASS:  
A STUDY OF FOUR REPRESENTATIVE WORKS

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Title

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DOCTOR OF MUSICAL ARTS

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## ABSTRACT

As brass instruments evolved from crude instruments limited to only a few notes into instruments that could play melodic passages within the vocal range, they began to be paired with the voice. The development traced in this paper will focus primarily on the addition of brass instruments with a choral ensemble from the late Renaissance period through the Modern period. Insight into the historical use of brass and the evolution of choral and brass music allows us to better understand the genre and how subject matter, text, and/or the occasion for which the compositions were composed often influenced the composer's decision to add brass. Four representative pieces will be studied: *In Ecclesiis* by Giovanni Gabrieli (c.1554-1612); *Herr, unser Herscher* by Heinrich Schütz (1585-1672); *Ecce Sacerdos* by Anton Bruckner (1824-1896); and *Ode a la Musique* by Frank Martin (1890-1974).

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## CHAPTER 1. INTRODUCTION

This paper will trace the development of the addition of brass instruments to a choral ensemble, from the late Renaissance period through the Modern period. Insight into the historical use of brass and the evolution of choral and brass music allows us to better understand the genre and how subject matter, text, and/or the occasion for which the compositions were composed often influenced a composer's decision to add brass. Finally, a basic knowledge of the historical evolution of brass instruments allows conductors to better handle the practical issues that may result when using modern instruments, such as tuning or creating a good balance between the louder modern instruments and the chorus.

Instruments were likely used in sacred choral music for generations before instrumental parts were notated in the score, or the staves were identified as written for a specific instrumental part. However, since composers themselves did not specify the instruments we must hypothesize about the early use of instruments. We do know that by the end of the Middle Ages the use of organ with sacred vocal music was prominent. Organs were frequently standard in churches in the later part of the Middle Ages.<sup>1</sup> Also, iconographic evidence from the 1400's depicts vocalists and instrumentalists together performing music in sacred spaces.<sup>2</sup>

Further evidence of instrumental use in liturgical services is shown in 1545-1563 when the Council of Trent addressed concerns with the use of such instruments. The Council of Trent was a body of Roman Catholic Church officials that met to address issues regarding the Counter-Reformation, a reaction to the Protestant Reformation. The meetings were held in Trent, Italy,

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<sup>1</sup> David Winston Yoder, "A Study and Performance of Extended Sacred Choral Works with Brass Instruments by Contemporary American Composers." D.M.A diss., University of Southern California, 1973, 18.

<sup>2</sup> Ibid, 19.

and were commenced under Pope Paul III. The council hoped to clarify doctrine and discipline, but also addressed musical issues.<sup>3</sup> One such issue was the effort to eliminate secular influences in sacred music. The use of instruments in liturgical music was believed to be a secular influence, and their continued use was discouraged.

The likelihood of instrumental use in early choral music is also bolstered by notations found on the first page of motet books in the 1560's that stated "tunc omnis generis instrumentis cantatu commodissimae" translated to "at all times to be generated by instruments pleasingly."<sup>4</sup> Additional corroboration can be found in the wide range of the vocal lines in the compositions. For example, in *Sacrae Symphoniae*, Giovanni Gabrieli's collection of works, a setting of "Exaudi Deus" contains Bb's and C's below the bass clef. Due to the low tessitura, this voice would most likely have been performed or supported by instruments.

The first known appearance of a notated brass instrument in a score was the designation of trumpet by Monteverdi in 1607 in the opening toccata of *L'orfeo/Favola in Musica*. Although it is the first notated part it is believed that the instrument had been used for many years. The physical evolution of the brass instrument affected the compositions and the idiomatic style of writing for the instruments. In order to trace the development of brass and choir works it is important to understand the development of brass instruments.

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<sup>3</sup> Alex, Lingas. "Council of Trent." *The Oxford Companion to Music*. Ed. Alison Latham. *Oxford Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e1668> (accessed February 28, 2012).

<sup>4</sup> Denis Arnold, *Giovanni Gabrieli and the Music of the Venetian High Renaissance*. New York: Oxford University Press, 1979,73.



## CHAPTER 2. BRASS DEVELOPMENT

Early brass instruments were most often associated with outdoor use. Typically brass was employed as a display of power or significance by a person or ruler. Other examples include using brass for announcements, in war, at funerals, festivals, fanfares, and other ritual or ceremonial events, such as rain-making dances or celebrations of a successful hunt.<sup>5</sup> In addition, these instruments were often used as a form of communication such as fisherman requesting assistance when bringing in nets or between herdsmen across mountains.<sup>6</sup>

During the Middle Ages, trumpets were limited to the low register and could play about four notes in the harmonic series. Moreover, the instruments were played with puffed out cheeks and created a rather crude, animal like sound. In the Renaissance, brass instruments started to evolve. One of the most important parallel developments was the advancement in metal working. By the 1400's the instruments, now metal, were able to be bent.<sup>7</sup> By wrapping the tubing the instrument was more compact, making it more portable and suited for indoor use. In addition, the length of the horn was expanded to over seven feet which allowed for a larger range of notes within the harmonic series. Although the metal horns were natural horns without valves, pistons or mechanical means of altering the pitch, the longer horn in combination with different sized mouthpieces allowed players to specialize in different ranges. Smaller, shallower mouthpieces enabled musicians to play higher while larger mouthpieces enabled lower playing.<sup>8</sup>

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<sup>5</sup> Praetorius, Michael, *Syntagma Musicum II de organographis Pars I and II*, trans. David Z. Crookes. (Oxford: Clarendon Press, 1986), 20-46.

<sup>6</sup> Margaret Sarkissian and Edward H. Tarr. "Trumpet." *Grove Music Online. Oxford Music Online.* <http://www.oxfordmusiconline.com/subscriber/article/grove/music/49912> (accessed February 15, 2012).

<sup>7</sup> Crispian Steele-Perkins, *Trumpet*, (London: Kahn & Averill, 2001), 6-7.

<sup>8</sup> *Ibid*, 6-7.

The slide trumpet was developed where the mouthpiece was able to telescope into the first length of tubing to create different lengths of the horn which in turn created different pitches. The slide trumpet allowed the musician to play notes in the harmonic series above each different fundamental created by the various lengths of extended tubing (Example 1). As a result of the increased melodic ability Sarkissian and Tarr state that “Tower watchmen adopted the slide trumpet to play chorales; it was also used in church music.”<sup>9</sup>

Example 1. Harmonic Series



As brass instruments evolved from crude instruments limited to only a few notes into instruments that could play melodic passages within the vocal range, they began to be paired with the voice. Due to advances in metal making, the instruments’ resonance and tone quality was enhanced and sound projection was significantly improved during the Renaissance.<sup>10</sup> The cornett, was also used during the Renaissance. It was a curved wooden instrument covered with leather that was played with the vibration of the musician’s lips in a cup shaped mouthpiece. However, it had finger holes that allowed the musician to play chromatic notes. This is the

<sup>9</sup> Margaret Sarkissian and Edward H. Tarr. "Trumpet." *Grove Music Online. Oxford Music Online*. 15 Feb. 2012 <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/49912>>.

<sup>10</sup> "Trumpet." *The Oxford Dictionary of Music*, 2nd ed. rev. Ed. Michael Kennedy. *Oxford Music Online*. 20 Feb. 2012 <<http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e10469>>.

instrument that was used in Giovanni Gabrieli's compositions. The seven finger holes in this instrument allowed the musician to play chromatic notes that could not have been played on a natural horn because they were below the eighth partial of the chromatic series (Example 1).<sup>11</sup>

Although the exact date is unknown, the trombone is believed to have developed in the mid 1400's.<sup>12</sup> In 1460 it is believed that the trombone precursor with the double slide, the sackbut, was developed where the slide extended with a looped slide similar to the modern trombone. The instrument was used in court ensembles during the late fifteenth century and by the sixteenth and seventeenth century it was one of the most important professional instruments. The writing demonstrated by Giovanni Gabrieli in his chorales and in Monteverdi's "Sonata sopra Sancta Maria" in the *1610 Vespers* demonstrate the embellishment and florid trombone writing utilized in the early seventeenth century.<sup>13</sup> This elaborate style of writing is evidence that the instrument was no longer in a developmental stage by the late sixteenth and early seventeenth centuries. In fact, Giovanni Gabrieli is credited with being one of the first composers to truly write idiomatically for the trombone.<sup>14</sup>

Michael Praetorius (1571-1621) was a German composer and theorist who wrote a three-part treatise from 1614-1618 called *Syntagma Musicum*. In the second portion he gave detailed descriptions of the instruments of the time. This treatise is one of the most valuable resources regarding instruments of the era. It is important because it not only describes the instruments of the time, but it also writes about the range of the instruments and how they evolved into ranges

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<sup>11</sup> Edward Tarr, *The Trumpet*, (Oregon: Amadeus Press, 1988), 65.

<sup>12</sup> Trevor Herbert, and John Wallace, *The Cambridge Companion to Brass Instruments*, (Cambridge: Cambridge University Press, 1997), 70.

<sup>13</sup> *Ibid*, 75.

<sup>14</sup> *Ibid*, 79.

that were appropriate to double vocal lines or accompany vocal parts. The vocal doubling suggestions imply that brass instruments were used with vocal music at least a generation prior to the treatise.<sup>15</sup>

He describes the precursor to the modern day trombone, the sackbut, as a wind instrument. Praetorius indicates that the sackbut is excellent for use in concerted music because it can play in many keys and the range of the instrument can be extended with the use of different crooks or *cromettes* or with an extension-piece called a *polette*, or finally with “practiced control of the embouchure and wind-pressure” by the musician.<sup>16</sup> He classified them into four categories. The first category was the alto or descant sackbut which is also referred to as the *trombino* and *trombetta picciol*. These groups of sackbuts were smaller and used to play descant parts. He stated that the musical quality was inferior to an ordinary sackbut.<sup>17</sup> The second classification of sackbuts was the ordinary sackbut or *tuba minor*, *trombetta*, or *trombone piccolo*. The ordinary sackbut was often used on the alto vocal line, but expert players could expand the instrument’s range into the soprano register.<sup>18</sup>

The quart-sackbut or *tuba major*, *trombone grando*, or *trombone majore* is the third classification. It sounds an octave below the alto sackbut and a fourth or fifth lower than the ordinary sackbut. This sackbut is made in varying sizes which makes the slide positions vary.<sup>19</sup>

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<sup>15</sup> Praetorius, Michael, *Syntagma Musicum II de organographis Pars I and II*, trans. David Z. Crookes. (Oxford: Clarendon Press, 1986), 43.

<sup>16</sup> *Ibid*, 44.

<sup>17</sup> *Ibid*, 43.

<sup>18</sup> *Ibid*, 43.

<sup>19</sup> *Ibid*, 43.

The final classification of sackbuts is the octave sackbut or *tuba maxima*, *trombone doppio*, or *la trombone all'ottava basso*. This instrument is rarer than the previous three and Praetorius comments that of the octave sackbuts he has seen they should be divided into two classes. The first class of octave sackbuts plays an octave lower than the ordinary sackbut and is described by Praetorius as follows “as long again as the ordinary sackbut not counting the slide, and it matches this instrument completely, in slide positions and everything else, except that it sounds an octave lower.” With practice, musicians can extend the range from the natural low range of E down to D and C. The second class of octave sackbuts has a wider bore, but is not as long. Praetorius states that this instrument had been used in chapels for years prior to *Syntagma Musicum*.<sup>20</sup>

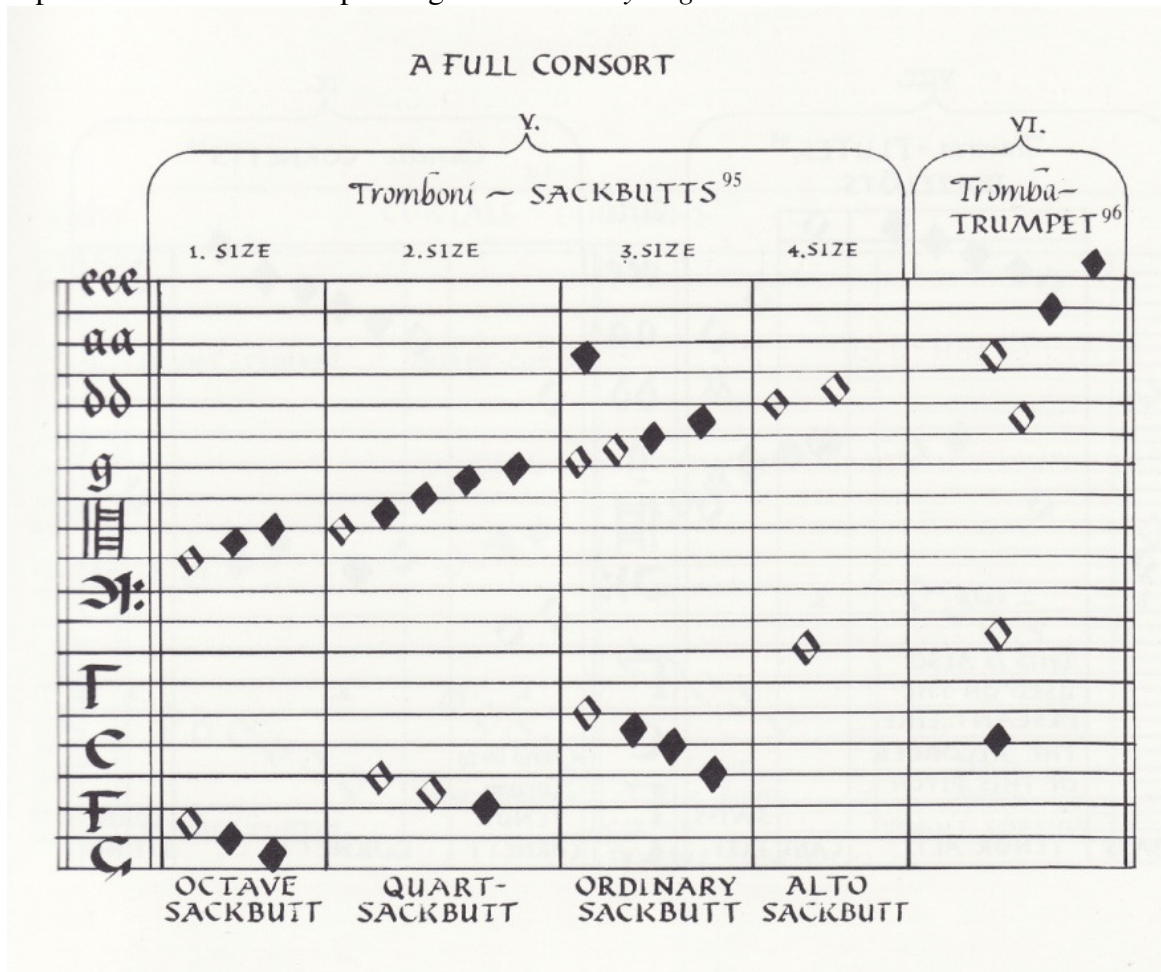
In *Syntagma Musicum*, Praetorius also describes the precursors to the modern trumpet. The *tarantara* or *tuba*, was a straight instrument made from brass or silver, or from strips of bark wound tightly. In the upper register, the *tuba* can produce tones and semi-tones without the use of a slide. The fundamental of the *tuba* was originally D when the instruments were used primarily for military purposes. However, due to the addition of a crook and/or a mouthpiece the length of the instrument was increased and therefore the fundamental was lowered to C. As a result, the *tuba* became choir-pitch. Some musicians lowered the *tuba* down even further to a Bb fundamental. A number of trumpets were coiled; however this did alter their sound.<sup>21</sup> Another trumpet precursor was the cornett or *cornetti*, *buccinae* or *cornua* which were either straight or curved and had a range of a 15th, which could be extended with practice (Example 2).

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<sup>20</sup> Ibid, 43.

<sup>21</sup> Ibid, 44

Example 2. Sackbut and trumpet range chart from *Syntagma Musicum*<sup>22</sup>



A larger, S-shaped cornett was called a *corno*, *cornetto torto*, or *cornon*. Due to its increased size it was a fifth lower. However, Praetorius suggests that in the lower range a sackbut be used due to the poor sound produced by the *corno*. A smaller cornett, the *cornettini*, was a fifth higher than the average cornett (Example 3).<sup>23</sup>

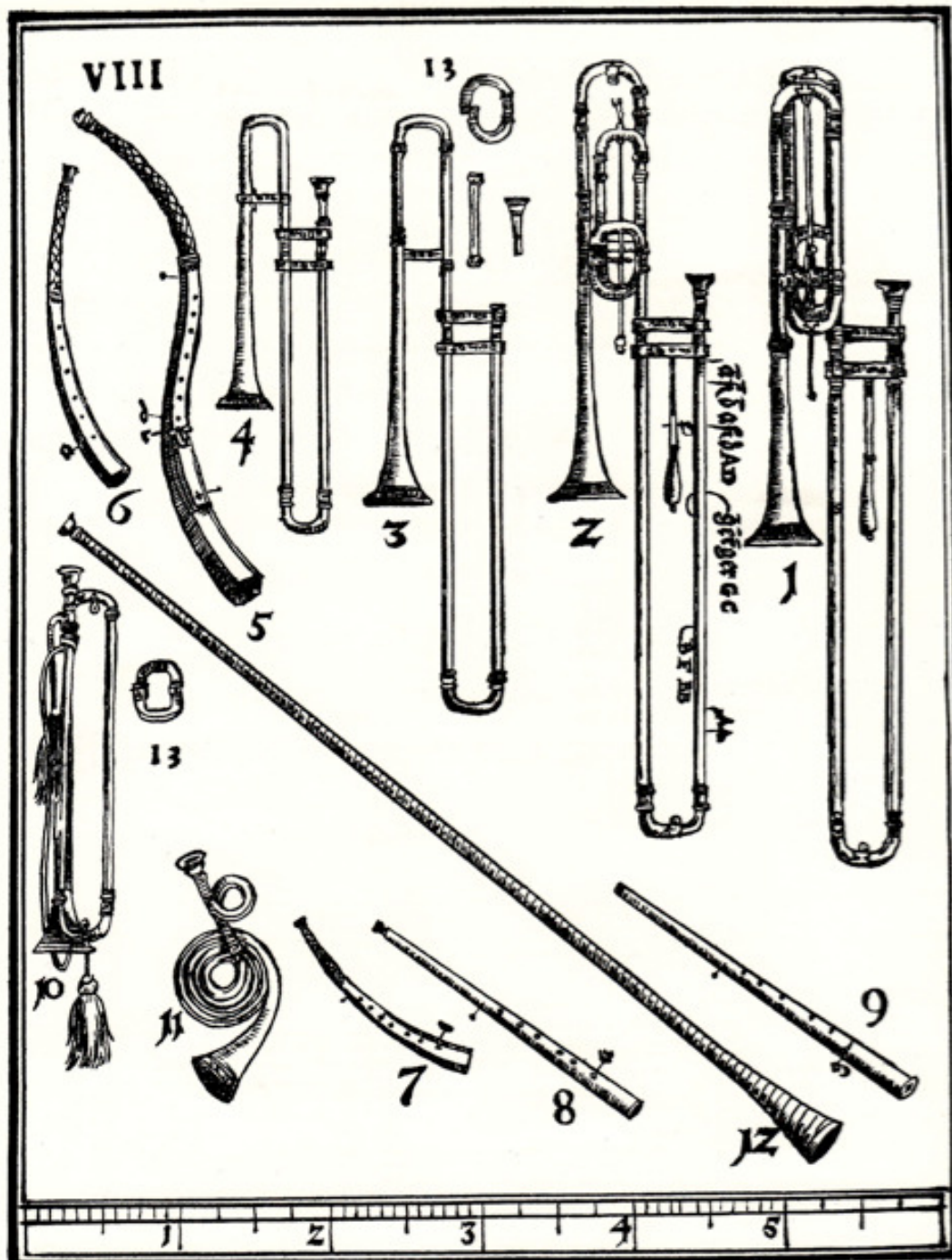
<sup>22</sup> Ibid, 35

<sup>23</sup> Praetorius, Michael, *Syntagma Musicum II de organographis Pars I and II*, trans. David Z. Crookes. (Oxford: Clarendon Press, 1986), 46-47





Example 4. *Syntagma Musicum* woodcut illustration sackbuts, cornetts, and trumpets<sup>24</sup>



1. Quart-Posaunen. 2. Rechte gemeine Posaun. 3. Alte Posaun. 4. Corno, Großs Tenor-Cornet. 5. Rechte Chor-Zinck. 6. Klein Discant-Zinck, so ein Quint höher. 7. Gerade Zinck mit ein Mundstück. 8. Still Zinck. 9. Trommet. 10. Jäger Trommet. 11. Holzern Trommet. 12. Krumbbügel auf ein ganz Ton.

<sup>24</sup> Praetorius, Michael, *Syntagma Musicum II de organographis Pars I and II*, trans. David Z. Crookes. (Oxford: Clarendon Press, 1986).



Such an instrument was most likely developed to allow the technique of hand stopping, used to create different tuning of various pitches, and in combination with the technique of tightening or loosening the embouchure creating additional chromatic notes below the eighth partial. The existence of this instrument is affirmed by a portrait of Gottfried Reiche (Example 5).<sup>25</sup>

Example 5. Gottfried Reiche picture<sup>26</sup>



Reiche was a well known musician in Leipzig in 1727 and was the principal trumpet player in Cöthen when J.S Bach composed the second Brandenburg Concerto, which contains a very well known and difficult tromba part, most likely composed with Reiche in mind.<sup>27</sup> Finally, slide trumpets, *tromba tiarsi*, were also likely in use during the Baroque era.<sup>28</sup> Although no slide trumpets remain, there are numerous pictures depicting musicians holding the mouthpiece and

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<sup>25</sup> Gabriele Cassone, *The Trumpet Book*, (Varese: Zechini Editore, 2002), 49.

<sup>26</sup> Edward Tarr, *The Trumpet*, (Oregon: Amadeus Press, 1988), 106.

<sup>27</sup> Don Smithers, *The Music & History of the Baroque Trumpet before 1721*, (London: J.M. Dent & Sons Ltd, 1973), 126.

<sup>28</sup> *Ibid*, 54.

connected pipe with one hand and extending the instrument with the other. Some composers such as J.S. Bach specified the instrument in the score, but to a certain extent speculation is involved when considering what instrument was used during this time period. However it is known that in both the Renaissance and the Baroque era's instrumental music, particularly wind instruments, tried to imitate the voice.

In the Classical era the tessitura of the high brass instruments was lowered to better blend with the developing orchestra. The wooden cornett used in the Renaissance and early Baroque era would not have been able to keep up with the advancing string instruments which were now louder. Furthermore, the natural instruments of the Baroque era were not able to play chromatic pitches below partial eight of the harmonic series. Consequently there was a need for a mechanical means of playing chromatically in the lower ranges of the instrument, and as a result the keyed trumpet was invented. From c. 1775-1840 instrument makers and musicians experimented with keyed trumpets. In 1796, Anton Weidingers's three-keyed trumpet was the inspiration for Haydn's Concerto in E-flat Hob.:VIIe/1. A similar instrument inspired the famous Hummel trumpet concerto in E. However, the instrument was inferior and not able to adequately handle the demands of the music.<sup>29</sup>

The invention of valves or pistons was an important innovation in the development of brass instruments. With the addition of valves, the musician could redirect air by pressing down pistons. Once depressed, the holes in the pistons redirected the air through alternate routes of tubing of different lengths. This allowed the use of the harmonic series above a variety of fundamental tones. The result was an instrument that could play chromatically in all ranges. This type of instrument was described in *Allgemeine Musikalische Zeitung* by Henrich Stözel in

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<sup>29</sup> Edward Tarr, *The Trumpet*, (Oregon: Amadeus Press, 1988), 149- 151.

1815. In 1818 Stözel shared an *ex-aequo* patent for the “principle of applying a valve system to brass instruments” with his earlier collaborator Friedrich Blümel who presented a trumpet and horn from 1816. Improvements and variations continued to be made to the piston, and by 1838 a system closely resembling what is used in modern trumpets was developed by François Périnet. In 1819 the rotary valve was introduced and began to evolve.<sup>30</sup> Both systems of pistons and rotary valves are used today in modern instruments. The addition of moveable slides in the nineteenth century fixed the problem of intonation that was caused by the mean tuning of the harmonic series and the pistons tubing combinations. These slides often have finger loops or hooks that allow the musician to alter the tuning of the instrument on specific notes. This greatly improved intonation.

Different-sized instruments with pistons created instruments in different keys. Also interchangeable crooks could be used so that the instruments could achieve different partials and play in different keys. Orchestral scores often specify the key of the instrument needed for a particular brass part.

The development of the horn was a result of the differentiation between the cornett, trumpet, and the lower instrument that was constructed from a longer tube and wider bell. The lower instrument was pitched in F and began to appear in orchestral, vocal, and chamber music.<sup>31</sup> The use of interchangeable crooks also allowed for the horn to play in B $\flat$ . The evolution into what we now refer to as a French Horn occurred during the 18<sup>th</sup> century. The use of a hand stopping technique and/or valved horns occurred simultaneously during the 1800’s. The introduction of the valves to the horn, like other brass instruments, allowed horn lines to be more

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<sup>30</sup> Gabriele Cassone, *The Trumpet Book*, (Varese: Zecchini Editore, 2002), 79.

<sup>31</sup> Trevor Herbert, and John Wallace, ed. *The Cambridge Companion to Brass Instruments*, (Cambridge: Cambridge University Press, 1997), 106.

melodic and have greater chromatic possibilities. The result was that the composer could choose the manner in which the horn was to function within the ensemble.

In the nineteenth century the tuba and the baritone were invented. The baritone or euphonium was invented in the 1840's. It has a similar range to the tenor trombone but has a sweeter, mellower tone. The tuba was invented in 1835 and was developed out of a low pitched keyed horn. A contrabass tuba was invented in 1849 in Vienna.<sup>32</sup>

Early forms of brass instruments, although precursors to modern instruments, were very dissimilar. During each stage of development the music created by and for these instruments reflected their physical limitations. The timbre, range, and inadequate chromatic possibilities definitely influenced the music. Another difference between modern and period instruments is the limited capability of the older instruments to project sound. Advancements in materials, the design of the instruments, and production techniques attributed to modern instruments that are much louder, have larger ranges, and have the ability to create fine tuned adjustments. Also, improvements in the playing technique of musicians have also created greater dynamic possibilities and larger ranges. Consequently the evolution of brass instruments directly affected their use with voices.

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<sup>32</sup> David Winston Yoder, "A Study and Performance of Extended Sacred Choral Works with Brass Instruments by Contemporary American Composers" (D.M.A diss., University of Southern California, 1973), 47-8

### CHAPTER 3. THE USE OF CHOIRS WITH BRASS

Monarchs during the Renaissance believed that trumpets and brass instruments were a symbol of importance. Ensembles were formed with kettle drums and with brass instruments or trumpets. Due to their association with royalty, courts started to maintain a guild of trumpet players. For example, a five-part trumpet choir became a symbol of imperial power in the Hapsburg court and by the early 1600's the trumpet choir was incorporated as a unit into vocal compositions such as masses, magnificats, and vespers psalms. Duke Wilhelm commissioned one of the first brass and choral works. He asked Cesare Bendinelli to "set for trumpet ensemble" Orlandio di Lasso's *Fi porta Christi*<sup>33</sup>. The work was likely performed antiphonally with the choir every year at Christmas in Munich until 1614. Examples of other such compositions include *Missa conletronbe* (1610-1616) by Reimundo Ballestra, *In Ecclesiis* (1615) by Giovanni Gabrielli, *In dulci júbilo* (1619) by Praetorius, *Messa, Magnificat et Jubilate Deo* (1621) by Giovanni Valentini and *Missae* (1631) by Christoph Straus.<sup>34</sup>

The first instances of voice and brass together were results of the addition of instruments to double the vocal lines, *colla parte*, or in place of a vocal line. In this practice the instruments were not specified, and it was understood that the conductors used the best instruments and musicians available. Brass instruments most likely would have been added to laudatory or declamatory texts. This is partly due to the articulation and fanfare quality naturally produced by brass instruments but also presumably in part due to influence of the previous use of brass instruments.

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<sup>33</sup> Trevor Herbert, and John Wallace, *The Cambridge Companion to Brass Instruments*, (Cambridge: Cambridge University Press, 1997), 85.

<sup>34</sup> Margaret Sarkissian and Edward H. Tarr. "Trumpet." *Grove Music Online. Oxford Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/49912> (accessed February, 15, 2012).

The addition of instruments in this manner often was done in the style of *cori spezzati*. In this style works were composed for multiple choirs to sing antiphonally.<sup>35</sup> Often the texts to such works were psalms. It is believed that the influence of antiphonal psalmody helped influence the setting of works in double choir and often antiphonally.<sup>36</sup> The style of *cori spezzati* is most often associated with St. Mark's Basilica in Venice, and it is believed that the compositional development was influenced in part by the architecture of the balconies in the basilica. The Venetian choral style of the Renaissance period was primarily polychoral and utilized sections of antiphonal, imitative, and homophonic writing. Andrea and Giovanni Gabrieli are considered masters of the Renaissance polychoral style and their influence resonates into other regions of the world and into the Baroque era.

In the Renaissance and Baroque periods' instrumentalists tried to imitate the human voice.<sup>37</sup> As a result, brass instruments were often preferred over strings due to the fact that both the voice and brass instruments relied on breath support and as stated by Tarr "with their air stream they more closely approached the singing voice."<sup>38</sup> Furthermore, from 1500 to 1700 the core of many ensembles that performed in liturgical services consisted of cornetts and sackbuts.<sup>39</sup>

Unfortunately the use of brass began to decline in the end of the seventeenth century in favor of the ever evolving strings. However, trombones remained an important instrument in

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<sup>35</sup> Denis Arnold and Anthony F. Carver. "Cori spezzati." *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/06486> (accessed February 14, 2012).

<sup>36</sup> George, Buelow. "The *Cori Spezzati* and the Concertato Style: The Gabrielis." *A History of Baroque Music*. Bloomington, IN: Indiana UP, 2004. 17-22. Print.

<sup>37</sup> Johann Ernst Altenburg, *Trumpeters' and Kettledrummers' Art*, (Halle: Joh. Christ. Hendel, 1795), 96.

<sup>38</sup> Edward Tarr, *The Trumpet*, (Oregon: Amadeus Press, 1988), 91.

<sup>39</sup> Trevor Herbert, and John Wallace, *The Cambridge Companion to Brass Instruments*, (Cambridge: Cambridge University Press, 1997), 76.

Austria, particularly in the Habsburg Empire, where three trombones were often used to double the alto, tenor, and bass voices.<sup>40</sup> Although the tradition of vocal doubling remained important, some obbligato parts were also composed. By 1775 composers began to utilize trombones more independently in operatic, orchestra, and sacred compositions.<sup>41</sup> The trombone's popularity gradually increased in the second half of the eighteenth century when composers again started to compose pieces using brass instruments.<sup>42</sup>

Following the Baroque period there was a decline in choral and brass music. During the Classical period the orchestra evolved both physically and in the way composers wrote for the ensemble. Brass instruments were not obsolete, but they functioned differently and little music was written without strings. Works composed strictly for brass and chorus were not composed with the frequency of choir with orchestra. Furthermore, there is also a reduction in the amount of choral output during the Classical period. The development of the orchestra in Mannheim and the continued rise of the orchestra dominated most of the compositions during this period.

In the Classical era the evolution of the orchestra and string instruments cast a shadow on brass instruments. Advances in string instruments made them more appealing to composers. The addition of silver wire to cover the gut of the lower strings created a more brilliant sound. Moreover, in the 18<sup>th</sup> century the body and fingerboard design of string instruments were improved to create a greater tone, resonance, and projection. String instruments were now more able to create a range of dynamics and emotions. Conversely, brass instruments of the time did not develop significantly.

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<sup>40</sup> Ibid, 80.

<sup>41</sup> Ibid, 82.

<sup>42</sup> Ibid, 75.

Another factor was the new Classical style of music. *Empfindsamer stil* (sentimental style) was developed in the 18<sup>th</sup> century and was characterized by sudden contrasts of mood and emotion. This was in contrast to the Doctrine of Affections that was the style in the Baroque era. Now instead of one mood per composition, multiple emotions were expressed in one work. Symphonic orchestras were developed and the Mannheim school popularized the use of dynamic contrast, in contrast to the terraced dynamics of the Baroque period created by composers adding or subtracting voices and instruments from the texture. String instruments were better at expressing emotions and dynamics, and as a result became the instruments of choice for Classical composers.

Also, the composers of the Classical era preferred a more balanced sound and they began to write for brass in a different manner. Brass instruments were moved from a melodic function to a rhythmic function and were often paired with timpani. Also, the brass tessitura was lowered to match the ranges of the other instruments in the orchestra. As a result, brass players were forced to develop the middle register of the instrument rather than the high register, which was more popular in the Baroque period. The trombone of the era was able to create chromatic notes but once the range of the writing was lowered below the eighth partial the high brass was limited to the notes within the harmonic series and no longer able to play chromatic passages. The cornet or trumpet, which was a natural instrument, was once again limited to the sequence of notes produced in the harmonic series in the lower register, resulting in the evolution of the instrument and the development of the keyed trumpet which progressed into the use of valves.

One anomaly in the Classical era regarding brass and choral usage is the trombone ensembles used to accompany the choirs in the Moravian churches in America. In 1754 a complete set of trombones including a soprano, alto, tenor and bass instrument was sent from



Europe to the Moravian church in Bethlehem, Pennsylvania. Additionally, as the settlements of Moravians continue to spread south so did their tradition of both choral and brass music.<sup>43</sup> The trombone choir was used at various church festivals, at Easter, at funerals, and to accompany the chorales sung by the choir and congregation during church services. The use of brass in America was influenced by the use of trombones in the Moravian church and the annual Bach Festivals held in Bethlehem, Pennsylvania, each year helped perpetuate the tradition.<sup>44</sup> However, either there was hardly any music composed for the trombone and choral ensembles in America, or little of it remains.

In the Romantic period the orchestra continued to grow and expand in dynamics, emotions, and size. Brass was utilized in these orchestras but like the Classical era the new compositions of the period were predominantly written for orchestra or choir with orchestra. However, in the Romantic period the rise of singing societies also influenced the output of choral and brass works. Beginning in Germany but quickly spreading to other German speaking countries, the popularity of singing societies increased. These societies consisted of small groups of singers that met usually once a week to sing. They often were associated with other organizations or groups such as gymnasts and students. Many times the ensembles consisted of only men; however mixed ensembles and women's ensembles also existed. The groups tended to sing popular or lighter literature, and they often used casual accompaniments in place of orchestra. These groups became so popular that some of the societies held festivals for competition and participated in singing exchanges with one another.<sup>45</sup> As a result some choral

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<sup>43</sup> Chase Gilbert, *America's Music from the Pilgrims to the Present*, (New York: McGraw-Hill, 1955), 58-59.

<sup>44</sup> David Winston Yoder, "A Study and Performance of Extended Sacred Choral Works with Brass Instruments by Contemporary American Composers" (D.M.A diss., University of Southern California, 1973), 40.

and brass literature was composed for these societies. However, the settings tended to be somewhat stereotyped to the text of the composition and was considered less sophisticated than the orchestra literature of the period. Also, brass instruments were often set separately, such as accompaniment by horns or trombones as opposed to a mixed brass ensemble. Horns tended to be paired with male chorus for texts that concerned the outdoors such as *Nachtgesang im Walde* op. 139 no. 2 by Franz Schubert and *Der Jäger* op. 50 no. 2 by Felix Mendelssohn.<sup>46</sup> Mixed brass ensembles tended to be used for festival hymns and dedication pieces. Examples include Mendelssohn's *Festgesang an die Künstler*, op. 68, composed for male chorus and brass; *Festgesang* (1840) for male chorus, antiphonal double brass ensemble, and timpani;<sup>47</sup> and Liszt's *Carl August weilt mit uns* S.92 composed for female chorus, brass, and timpani.<sup>48</sup>

Much of the religious literature for chorus with instrumental accompaniment during the Romantic period included strings. However, some religious literature using brass accompaniment was composed and was often of higher quality than the secular works composed for the singing societies. Franz Liszt composed several sacred compositions for brass and choir.<sup>49</sup> Some of his works include: *In domum Domini ibimus* S.57 (1884) for mixed chorus, two trumpets, two trombones, two timpani, and organ; *Nun danket Alle Gott* S.61 (1883) for mixed chorus, two trumpets, three trombones, timpani, and organ; *Te Deum Laudamus* S.27 for mixed

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<sup>45</sup> Mary Rasmussen, "The First Performance of Mendelssohn's *Festgesang, an die Künstler*, op. 68," *Brass Quarterly*, IV, no. 4 (1961): 151-155.

<sup>46</sup> Keith Kinder, *Best Music for Chorus and Winds* ed. by Frank Ticheli and Bob Margolis, (Brooklyn: Manhattan Beach Music, 2005), 95-95.

<sup>47</sup> Mary Rasmussen, "A bibliography of 19th & 20th Century music for male voices with wind or brass ensemble accompaniment," *Brass Quarterly*, 7, no. 3 (1964): 124-132,

<sup>48</sup> *Ibid*, 153.

<sup>49</sup> Alan Walker, et al. "Liszt, Franz." *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/48265pg28> (accessed March 15, 2012).

chorus, two horns, two trumpets, two trombones, timpani, and organ; and *Requiem* S.12 for male chorus, two trumpets, two trombones, timpani, organ.<sup>50</sup> Bruckner was also an important composer of Romantic sacred choral and brass music. He often composed pieces using trombones, two of which, *Ecce Sacerdos Magnus* WAB 13 and *Vor Arneths Grab* WAB 53, were composed for funerals.<sup>51</sup> In addition, he composed five motets that utilized trombones: *Afferentur* WAB 1, *Christus factus est* WAB 10, *Inventi David* WAB 19, as well *Psalm 114* WAB 36.<sup>52</sup>

During the 19<sup>th</sup> century the advancement in industry effected the production of brass instruments. New methods of creating metals increased the agility of the instruments and their production of sound. The mass production of instruments made them more available and in the twentieth century school, and community wind band programs developed.<sup>53</sup> This increased the number of works composed for wind instruments without the use of string instruments. As the popularity of wind and brass increased due to the rise in band literature more musicians chose wind instruments. Particularly in the United States, bands outnumber string ensembles in communities, primary and secondary schools, and even universities.

Composers in the twentieth century began to expand their influences and their style of composition. Music was influenced by previous generations but new styles were also created. Today, composers look to brass instruments to add color and vibrancy to their works. The result

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<sup>50</sup> David Winston Yoder, "A Study and Performance of Extended Sacred Choral Works with Brass Instruments by Contemporary American Composers" (D.M.A diss., University of Southern California, 1973), 46-8

<sup>51</sup> Mary Rasmussen, "The First Performance of Mendelssohn's Festgesang, an di Künstler, op. 68," *Brass Quarterly*, IV, no. 4 (1961): 151-155,

<sup>52</sup> David Winston Yoder, "A Study and Performance of Extended Sacred Choral Works with Brass Instruments by Contemporary American Composers" (D.M.A diss., University of Southern California, 1973), 46

<sup>53</sup> Trevor Herbert, and John Wallace, *The Cambridge Companion to Brass Instruments*, (Cambridge: Cambridge University Press, 1997), 117.

is a surge in works composed for choral forces and brass in the 20th and 21st centuries.

Interestingly, brass instruments still tend to be added to music that is celebratory and has fanfare characteristics, reflecting earlier influence.

#### CHAPTER 4. GIOVANNI GABRIELI: *IN ECCLESIIIS*

Giovanni Gabrieli's (c.1554-1612) early life is not well documented. His birth year has been estimated based on his age at the time of death which appears in his death records as either 58 or 59. The discrepancy is a result of the scribe's poor handwriting.<sup>54</sup> Gabrieli studied with Orlande de Lassus at the court of Duke Albrecht V in Munich. It is believed that Gabrieli left Munich in 1579 following the Duke of Albrecht's death. On January 1, 1585 Gabrieli won a competition that made him the permanent organist at San Marco, a role which he had temporarily filled since 1584 for Cladio Merulo's vacation. He remained in this position until his death in 1612. In fact, for part of the year in 1585, Gabrieli and his uncle Andrea Gabrieli served together at the ducal chapel as organists until Andrea's death in 1585. Following his death Gabrieli edited Andrea's works for publication. Gabrieli added some of his own works and released two collections of large-scale sacred, secular and instrumental pieces by the name of *Concerti* (1587) and *Terzo libro de madrigal a cinque voci* (1589). Gabrieli assumed the role of principal ceremonial music composer for San Marco following his uncle's death. In addition, in 1585 he was selected as the organist to the *Scuola Grande di S. Rocco* which he held simultaneously with the organist position as *San Marco*.<sup>55</sup>

In 1597 Giovanni Gabrieli published a collection of his works called *Sacrae Symphoniae*. This collection was reprinted and split into two volumes by Kauffmann of Nuremburg. As a result, Gabrieli's music became well known in German speaking lands. His influence was enhanced further when northern princes from Graz, Denmark, Westphalia, and Saxony began to

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<sup>54</sup> Denis Arnold, *Giovanni Gabrieli and the Music of the Venetian High Renaissance*. New York: Oxford University Press, 1979,1.

<sup>55</sup> David Bryant, "Gabrieli, Giovanni." *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40693> (accessed February 20, 2012).

send students to study with Gabrieli in Venice. One notable student was Heinrich Schütz from the Saxon Court. Schütz studied with Gabrieli from 1609 until Gabrieli's death in 1612.<sup>56</sup> A second compilation of Gabrieli's works was released posthumously in 1615 called *Sacrae Symphoniae Liber Secundus*.<sup>57</sup>

Giovanni Gabrieli composed *In Ecclesiis* for S,A,T,B and SATB Chorus, Basso Continuo, Trumpet I, II, Trumpet III/ Trombone I, Trombone II, and III.<sup>58</sup> *In Ecclesiis* was most likely composed for the annual ceremony held in thanksgiving for the passing of the plague epidemic of 1575-77. The ceremony was held on the third Sunday in July and the doge, or chief magistrate, and other high ranking officials of Venice were obliged to attend Mass in the Church of Redentore.<sup>59</sup> This was a fitting venue since this church was constructed in 1577 in an attempt to ask God to deliver them from the plague.

The work *In Ecclesiis* begins with a soprano solo supported by the basso continuo using the organ for ten measures. The first five measures are reminiscent of psalmody or chant where a solo voice alternates with the ensemble. The choir enters in m. 11 with a meter shift to 3/4. The meter shift provides a buoyant feel appropriate for the *alleluia* text. Four measures into the choral portion the meter returns to alla breve. The choir then continues for four additional

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<sup>56</sup> David Bryant, "Gabrieli, Giovanni." *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40693> (accessed February 20, 2012).

<sup>57</sup> George Buelow, "The *Cori Spezzati* and the Concertato Style: The Gabrielis." *A History of Baroque Music*. Bloomington, IN: Indiana UP, 2004. 22.

<sup>58</sup> David Bryant. "Gabrieli, Giovanni." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40693> (accessed February 20, 2012).

<sup>59</sup> David Bryant. "Gabrieli, Giovanni." *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40693> (accessed February 20, 2012).

measures. This section first heard from mm. 11-19 will function as a ritornello section that recurs in mm. 44-52, 113-121, 164-172, and 214-223 (Example 6).

Example 6. Giovanni Gabrieli: *In Ecclesiis* mm. 11-19 Recurring *alleluia* 8 bar section

The musical score is arranged in three systems. The first system contains three trumpets (C Tr. 1, 2, 3) and three trombones (Tbn. 1, 2, 3). The second system contains six voices (S 1, A 1, T 1, B 1, S 2, A 2, T 2, B 2) and the organ (Org.). The vocal parts sing the words "Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia" in a call-and-response pattern. The organ provides harmonic support with chords and a rhythmic pattern.

The bass solo enters in m. 21 supported by the basso continuo following the choral *alleluia* section. Following the twenty-four measure bass solo the choir returns in mm. 43-52 with the *alleluia* ritornello section. The brass enters in m. 52 with a sinfonia and the choir and solo tacet until m. 68. The texture of the sinfonia begins homophonically but changes to an imitative polyphonic section utilizing dotted rhythms. In m. 59 the material from m. 52 returns but Gabrieli has ornamented the line and expanded the texture to imitative polyphony. The cadence of the sinfonia overlaps the entrance of the of alto and tenor solo lines in m. 67 and 69. The brass, basso continuo, and the alto and tenor soloists continue until mm. 113-122 when the choir enters with the *alleluia* ritornello.

The bass and soprano solo enter in m. 122 supported by the basso continuo utilizing meter shifts and imitation as the brass tacets. A meter shift in m. 163 on the cadence prepares the entrance of the chorus with the *alleluia* ritornello. The soprano and bass solo imitate the entrance one measure later in m. 165. Following the ritornello, Gabrieli alternates between the full ensemble and smaller groups.

In m. 174 the brass, the four soloists, and the SATB choir enter on the text *Deus* or “God” set homophonically. Following a measure of silence *Deus* is again stated a second time a whole step higher. The choir, soprano solo, and bass solo continue on the text *adjustor noster* or “our helper” until m. 183 where the brass, alto, and tenor solo add into the animated homophonic texture. The clarino I, clarino II, clarino III, and trombone IV parts are *colla parte* with the SATB chorus and the tenor solo.

A third statement of the text *Deus* occurs in m. 189 by soloists and the choir. In m. 192-193, a fourth statement of *Deus* is set in the brass, soloists, and the choir. The alto and tenor solos continues with the brass on the text *adjustor noster* until m. 197. In m. 197 the chorus



enters on the fifth *Deus* and the brass, choir, and the soloists interact in mm. 197-213 in imitative polyphony.

Once more the *alleluia* ritornello returns in the chorus. However, this final time Gabrieli sets the brass clarino I, clarino II, clarino III, trombone I, and trombone IV *colla parte* with the SATB chorus. In addition, the SATB soloists enter one measure later with a countermelody or response to the original *alleluia* melody. Gabrieli then creates a sense of closure by repeating the last four measures of the ritornello followed by a slowing down the harmonic and melodic rhythm into the final cadence.

*In Ecclesiis* is a polychoral work. The brass ensemble functions as choir one, the solo group as choir two, and the SATB choir as choir three. Though brass is set primarily with independent lines, it is partially *colla parte* in the *alleluia* ritornello. Quick ascending and descending scale passages ornament the brass lines. Gabrieli alternates the use of the brass with the solo group and choir. He begins the piece with a solo section followed by the *alleluia* ritornello sung by the full choir and the soloist. Then Gabrieli introduces the brass into the texture in the sinfonia following the first *alleluia* ritornello. He continues to utilize the brass with the next solo section and *alleluia* ritornello. He then presents another solo section and *alleluia* ritornello without brass. Then Gabrieli uses all three choirs to set the next section of text and the final *alleluia* ritornello. The technique of alternation between multiple choirs was typical of this time period. However the accompanied solo group as a choir is more progressive than some of his other polychoral works. The presentation of the brass in the sinfonia is also less typical of polychoral works of the era. It is the innovation that Gabrieli used when setting this piece that has made it a masterpiece.

## CHAPTER 5. HEINRICH SCHÜTZ: *HERR, UNSER HERRSCHER* SWV 27

Heinrich Schütz (1585-1615) was born in October of 1585. In 1598 Landgrave Moritz of Hessen-Kessel was lodging at Christoph Schütz's inn when he heard his son, Heinrich Schütz, sing. A composer and musician himself, Moritz recognized Heinrich Schütz's potential and invited him to study at his court.<sup>60</sup>

Schütz studied and excelled in many subject areas at *Collegium Mauritanum*, an academy founded in 1595 by Landgrave Moritz. After his voice changed, Schütz began studies at the University of Marburg with intentions of pursuing a career in law. However in 1609, during a visit with Landgrave Moritz, Schütz was advised to travel to Italy and study with Giovanni Gabrieli before the well-known musician died. Moritz initially provided Schütz with the funding to study in Venice for two years. His funding was extended to a third year following the great success Schütz experienced in Italy and the dedication of his first book of five-voice madrigals to the Landgrave.<sup>61</sup> However, after Moritz's support was depleted, Schütz father, Christoph, allowed him to continue his studies in Venice.<sup>62</sup> Unfortunately, Gabrieli died in August of Schütz' fourth year of study. Schütz had developed a very close relationship with Gabrieli, who was the only teacher that Schütz recognized in his lifetime. He left Venice following Gabrieli's death. The date of his return to Germany is unclear, but he is registered at the service of Landgrave Moritz's court as the second organist for the last quarter of the year in 1613.<sup>63</sup>

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<sup>60</sup> Joshua Rifkin, et al. "Schütz, Heinrich." *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/45997pg1> (accessed March 3, 2012).

<sup>61</sup> Ibid

<sup>62</sup> Hans Joachim Moser, and Carl F. Pfatteicher, *Heinrich Schütz His Life and Work*, (Saint Louis: Concordia Publishing, 1959), 23.

In 1613 the Elector Johann Georg I of Saxony requested that Schütz travel to Dresden, the capital of Saxony, and assist Michael Praetorius (c1571 -1621), the visiting director, with preparations for the Elector's son's baptism in September 1614. In addition, he was to stay and assist for a short time following the event. His assistance was required in Dresden due to the *Hofkapellmeister*, Rogier Michael's (c. 1552 -1619), declining health.<sup>64</sup> Michael Praetorius (1571-1621) was selected to assume some of the responsibilities as the assistant *Hofkapellmeister* in Dresden until 1617, but his primary responsibility was in Wolfenbüttel. Schütz returned to Kassel in October of 1614 but in April of 1615 the Elector again appealed to Landgrave Moritz to allow Schütz to be at his service in Dresden for two years.<sup>65</sup> Despite several attempts to regain Schütz's service in Kassel by Landgrave Moritz, Schütz remained temporarily employed by Dresden and in 1617 he became employed permanently in Dresden. Schütz remained the assistant *Kapellmeister* until Praetorius's death in 1621.

In 1617 Schütz traveled to Gera to assist with the reorganization of the town's music in the schools and in the court of Prince Heinrich Posthumus of Reuss. In 1618 Praetorius, Scheidt, and Schütz all assisted with the reorganization of the Magdeburg Cathedral Kappelle. In 1618 Schütz was granted printing privileges from the Elector, and in the spring of 1619 he published a collection of works, *Psalmen Davids sampt etlichen Moteten und concerten*, which contained SWV 22-47 including the motet *Herr, unser Herrescher*. The works in this publication represent the influence of Gabrieli and the Venetian style of music that he learned while at St. Mark's

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<sup>63</sup> Joshua Rifkin, et al. "Schütz, Heinrich." *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/45997pg1> (accessed March 4, 2012).

<sup>64</sup> Baselt Bernd and Dorothea Schröder, "Michael." *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/18577pg1> (accessed March 5, 2012).

<sup>65</sup> Joshua Rifkin, et al. "Schütz, Heinrich." *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/45997pg1> (accessed March 4, 2012).

Basilica. *Psalmen Davids* contains twenty polychoral Psalm settings and six additional motets based on biblical texts.<sup>66</sup> Schütz also published other works during this time period.

Schütz married in June of 1619 but unfortunately his marriage ended in 1625 when his wife, Magdalena Schütz, passed away. In reaction to her death he began to organize and publish the *Becker Psalter* which was a collection of morning and evening devotions for the choirboys at Dresden. The devotions based on the psalm paraphrases of the Leipzig theologian Cornelius Becker.<sup>67</sup> Schütz found solace in working on the project.

Although Saxony was not directly involved in the Thirty Years War, financial and personal resources were depleted. In reaction to the thirty years war (1618-1648) Schütz traveled to Venice to study with Claudio Monteverdi in 1628 and 1629. While in Italy, Schütz learned the new styles and compositional techniques that had developed in Italy since his last visit. This new style is demonstrated in the first volume of *Symphoniae Sacrae* which he published during his last few weeks in Venice. Two additional volumes were later published. The works in the *Symphoniae Sacrae* volumes were written in the *seconda prattica* style for solo or solo groups of voices, obbligato instruments, and basso continuo.<sup>68</sup>

Schütz returned to Dresden in November of 1629. He brought with him three new cornets and four *cornettini* as requested from the electoral Kapelle.<sup>69</sup> During the remaining years of the war, Schütz composed works for small ensembles based on the musicians that were available in Dresden. These smaller works were published in two volumes of *Kleiner*

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<sup>66</sup> Dennis Shrock, *Choral Repertoire*, (New York: Oxford University Press, 2009), 254.

<sup>67</sup> Joshua Rifkin, et al. "Schütz, Heinrich," *Grove Music Online*. *Oxford Music Online* <http://www.oxfordmusiconline.com/subscriber/article/grove/music/45997pg2> (accessed March, 2012).

<sup>68</sup> Dennis Shrock, *Choral Repertoire*, (New York: Oxford University Press, 2009), 255.

<sup>69</sup> Basil Smallman, "The Master Musicians," *Schütz*, (Oxford: Oxford University Press, 2000), 75.

*Giestlichen Concerten*. In 1656 Schütz retired from Dresden and became the *Kapellmeister* emeritus in Weissenfels. He continued to compose until he suffered a stroke and died in 1672.

Schütz was influenced by Giovanni Gabrieli (c1554-1612), Michael Praetorius (1552-1619), and Claudio Monteverdi (1567-1643), all four of whom are influential in the use of brass with choral music. Giovanni Gabrieli was one of the first composers to specify instruments in a musical score, and was influential in Schütz's early development. This influence is particularly evident in Schütz's first collection of *Psalmen David* where he utilizes the Venetian polychoral style and utilizes instruments to double instrumental parts or to substitute for vocal lines. Schütz also indicated in the preface to his scores suggestions for instrumental use. However standard performance practice rules understood by performers of the time would still have been applied to the polychoral works.

Michael Praetorius and Heinrich Schütz worked together in Dresden. Praetorius wrote a very important four volume treatise, *Syntagma Musicum* which described instruments and their use. The second volume gives detailed information regarding instruments of the era, including brass instruments. Volume three is also very useful in that in chapter eight it covers the "distribution of parts in concertos and motets for few or many choirs and all sorts of instruments and voices."<sup>70</sup> The treatise detailed information regarding instrument ranges and which instruments were appropriate to double particular vocal parts based on their range and timbre. Prior to this treatise the use of instruments was understood by musicians of the Renaissance period and based on their common knowledge of performance practice that was passed down to them through their teachers and learned through experience. Praetorius provides a reference to how a specific clef translates into the range of a particular instrument. Praetorius was one of the

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<sup>70</sup> Michael Praetorius, *Syntagma Musicum III Translated and edited by Jeffery Kite-Powell*, (New York: Oxford University Press, 2004), chap. VII.

first musicians to write down the information that had been understood and practiced for at least a generation previous to his treatise. His treatise gave musicians of the day and future generations a concrete resource regarding performance practice. Schütz, having worked with Praetorius would likely have been aware of his treatise. Furthermore, having been a practicing musician and having studied with Gabrieli, Schütz would have had a clear knowledge and understanding of material presented in the book. The important part of the connection is that Praetorius and Schütz, having been of the same time period and working in some of the same areas, would have had much of the same knowledge that is demonstrated in Praetorius' *Syntagma Musicum*. This is further demonstrated by the statements in the forward of Schütz' *Psalmen David* which gives guidance regarding instrumental usage such as doubling vocal parts with instruments to provide support. Schütz states that "the *Capelle* consisting of high parts are mostly suitable for cornetti or other instruments". In fact, Schütz refers to Praetorius in his foreword when talking about instruments, clefs, and range.<sup>71</sup>

Claudio Monteverdi was also influential in that he also designated in his scores which instruments should play specific parts. Furthermore, Monteverdi was influential in the development and practice of *seconda prattica*, a style where instruments were used not only as accompaniment or double voice parts but also as obbligato instruments. An example of Monteverdi's use of brass can be seen in his setting of *Sonata sopra Sancta Maria* published in his *1610 Vespers*. This work is set for cantus or unison choir with *violin da braccio* I and II, cornetto I, II, trombone I, II, and III, *viola da braccio*, *trombone doppio*, and organ. The unison choir or cantus functions independently from the instrumental ensemble and the organ.

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<sup>71</sup> Heinrich Schütz, *Psalmen David 1619*, (London: Bärenreiter Kassel, 1979), XIV.

Schütz utilized the Venetian polychoral style in his collection, *Psalmen Davids*. Schütz set Psalm 8, *Her, unser Herrscher* SWV 27 for three choirs. The *coro cappella* is marked for soprano I/stromento I, soprano II/stromento II, alto/stromento II, tenor/stromento IV and basso/stromento V. According to the guidelines provided by Schütz in his preface it is likely that the *coro capella* would have been either doubled by instruments or been instruments alone. The instruments would have most likely been brass instruments such as cornetti and sackbuts. The cornetti part is chromatic and below the eighth partial so it was most likely played on a coiled instrument using a hand stopping technique or on a slide trumpet.

*Coro favorito I* is marked, SSAT, and *coro favorito II* is ATBB. A basso-continuo part is also included in the score. The work begins with all three choirs in a homophonic statement (Example 7). Schütz alternates the use of all three choirs with the use of the *coro favorito I* and II. When he uses the *coro favorito I* and II he alternates the choirs in an antiphonal style (Example 8).

When all three choirs are used Schütz uses a homophonic declamatory style. The fanfare, homophonic, and declamatory style supports the use of brass for the *coro cappella*. The homage text of the psalm is also supportive evidence that Schütz would have used brass for the *coro cappella*. The psalm ends with a return of the first phrase “O Lord, our lord, your greatness is seen in all the world!” Schütz fittingly uses the same homophonic declamatory opening music as was heard in mm. 1-12 to set the same text that closes Psalm 8. Schütz ends SWV 27 with the doxology text “Glory be to the Father, and to the Son and to the Holy Ghost. As it was in the beginning, is now, and ever shall be. Amen.” Continuing with the alternation between all three choirs and the antiphonal use of *coro favorito I* and II, Schütz starts the doxology with the *coro*

*favorito* I and alternates it with *favorito* II until the final text when all three choirs are set in a animated homophonic style to the text “and ever shall be, Amen.”

The influence of earlier generations is evident in *Herr, unser Herscher*. Schütz utilized brass in a typical fanfare fashion and with a festive text. His alternation between the use of all three choirs during the fanfares and the two choirs for the more contrapuntal and reserved sections is effective and creates contrast. Schütz set interesting harmonies within the dense three choir homophonic sections. This work exemplifies the use of brass during this era.



Example 7. Heinrich Schütz: *Herr, Unser Herrscher* mm. 1-12

### Herr, unser Herrscher

Heinrich Schütz

The musical score is arranged in a system of 13 staves. The first five staves are instrumental: Soprano I/Strumento I, Soprano II/Strumento II, Alto/Strumento III, Tenor/Strumento IV, and Bass/Strumento V. The next six staves are vocal: Soprano 1, Soprano 2, Alto, Tenor, Alto, and Tenor. The final two staves are Bass 1 and Bass 2. The lyrics are: Herr... , un-ser Herr - scher wie herlich ist dein Nam' in al-len Lan - den! Wie Herrlich ist dein Nam' in al-len Lan - den. The score includes a basso continuo line at the bottom with figured bass notation: # # # # #.

Example 8. Henrich Schütz: *Herr, Unser Herrscher* mm. 13-31 Polyphonic antiphonal singing  
*coro favorito I and II*

13  
 aus dem Munde der Jungen Kinder und... bis - ge hast du ei - re Macht zage - rich - let um dei - ser Fein - de... fen daß du ver - tilgest daß du ver - tilgest den Feind und den Rach - ge - ri - gen.  
 aus dem Munde der Jungen Kinder... bis - ge hast du ei - re Macht zage - rich - let um dei - ser Fein - de Wif - fen daß du ver - tilgest daß du ver - tilgest den Feind und den Rach - ge - ri - gen.  
 aus dem Munde der Jungen Kinder auf Sing -... bis - ge hast du ei - re Macht zage - rich - let um dei - ser Fein - de Wif - fen daß du ver - tilgest daß du ver - tilgest den Feind und den Rach - ge - ri - gen.  
 aus dem Munde der Jungen Kinder... bis du ei - re Macht zage - rich - let um dei - ser Fein - de Wif - fen daß du ver - tilgest daß du ver - tilgest den Feind und den Rach - ge - ri - gen.  
 da man dir dan - ket im Him - mel, daß du ver - tilgest den Feind und den Rach - ge - ri - gen. Denn ich  
 da man dir dan - ket im Him - mel, daß du ver - tilgest den Feind und den Rach - ge - ri - gen. Denn ich  
 da man dir dan - ket im Him - mel, daß du ver - til - gest den Feind und den Rach - ge - ri - gen. Denn ich  
 da man dir dan - ket im Him - mel, daß du ver - tilgest den Feind und den Rach - ge - ri - gen. Denn ich

6 7(9)6 # # # 6 5 (4) # # # 6 (H) 4 (H) 3 6 4 (H) # #

## CHAPTER 6. BRUCKNER: *ECCE SACERDOS MAGNUS*

Anton Bruckner (1824-1896) was born in *Ansfelden*, Austria. Bruckner's father was a school teacher, organist and director of music for the village church who also played violin in the local taverns. Bruckner began his music studies early with his father on the violin. In 1835, at the age of eleven, Bruckner was sent by his parents to Hörsching to study with his cousin and godfather Johann Baptist Weiss (1813-1850). However, in 1836 Bruckner's father took ill and as a result Anton Bruckner returned home to Ansfelden to assist in the church, school and tavern.<sup>72</sup> Bruckner's father died in 1837 and his mother sought assistance from the Augustinian monastery. Despite Bruckner's impending voice change, at his mother's request, he was accepted and entered the Augustinian monastery in St. Florian as a choir boy. Bruckner studied violin with Franz Gruber, voice with Michael Bogner, and organ with Anton Kattinger. He served as the assistant organist for Sunday masses during his studies.<sup>73</sup>

In 1840 Bruckner spent a year in Linz at the *Präparandie* training school for teachers. From the fall of 1841 to January of 1843 he was employed as a teacher in the rural village of Windhaag. He served as an assistant schoolteacher, assisted with the church music, worked in the fields, and played the violin at community dances. At Windhaag he wrote his first composition, a vocal and brass work for horn, organ, and alto solo.<sup>74</sup>

His second position was in the village of Kronstorf from January of 1843 to September of 1845. Although the village was smaller, this position was superior to Windhaag due to the close

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<sup>72</sup> Hans-Hubert Schönzeler, *Bruckner*, (New York: Grossman Publishers, Inc., 1970), 18-19.

<sup>73</sup> Paul Hawkshaw and Timothy L. Jackson, "Bruckner, Anton." *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40030> (accessed March 5, 2012).

<sup>74</sup> Hans-Hubert Schönzeler, *Bruckner*, (New York: Grossman Publishers, Inc., 1970), 25.

proximity to other villages, a better relationship with the schoolmaster, and the absence of required farm chores. He was able to continue his theory studies by walking to Enns where he studied Bach's chorales and *Well Tempered Clavier* BWV 846-893 with choir master Leopold von Zenetti. Furthermore he often walked to Steyr to play their excellent organ.<sup>75</sup>

His third position was in St. Florian where he was selected as the assistant school teacher. During his ten years of employment at St. Florian, Bruckner continued his theory studies, and improved his organ skills significantly, and rose in rank. In 1849 he became the vocal instructor for the choir boys, in 1850 he became the provisory monastery organist, and in 1851 he became the official organist for St. Florian.<sup>76</sup> Bruckner continued to compose and in 1852 he finished another vocal and brass work, *Psalm 114* for five-part chorus and three trombones.<sup>77</sup> In 1854, in reaction to a good friend's death, Bruckner composed two works for male chorus and three trombones. The works were a *Libera in F minor* and *Vor Arneths Grab* (By Arneth's Grave).<sup>78</sup>

In 1855 Bruckner was selected as the organist at the Linz cathedral. This was his first position as a full time musician, where he remained from 1855-1868, studied harmony with Simon Sechter, and he did not compose. Instead, he focused on his extensive studies ranging from elementary harmony to four-part counterpoint. After completing his studies with Sechter, Bruckner began studying orchestration with Otto Kitzler, who introduced Bruckner to the orchestration practices of the 19<sup>th</sup> century and to the music of Richard Wagner. Previously

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<sup>75</sup> Hans-Hubert Schönzeler, *Bruckner*, (New York: Grossman Publishers, Inc., 1970), 27.

<sup>76</sup> Paul Hawkshaw and Timothy L. Jackson, "Bruckner, Anton." *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40030> (accessed March 5, 2012).

<sup>77</sup> Hans-Hubert Schönzeler, *Bruckner*, (New York: Grossman Publishers, Inc., 1970), 32.

<sup>78</sup> *Ibid*, 32

Bruckner utilized antiquated techniques most often associated with the Baroque era such as figured bass, recitative, and arias.

In 1856 Bruckner joined the *Liedertafel Frohsinn* choir, and served as the choir director from November, 1860 to September, 1861 and from January to October 1868. As a result, he composed several pieces for the choir such as *Inventi David*, a work for male chorus and four trombones.

Bruckner wrote several compositions for choir and brass or choir and trombones. He composed *Germanenzung*, WAB70, in 1863-64. The voicing was for male soloists, chorus and brass. This work was Bruckner's first work to be published, the result of winning second place in the *Oberösterreichisches Sängerefest* competition. Many more compositions followed helping to establish Bruckner as a renowned 19<sup>th</sup> century composer.

Bruckner moved to Vienna and worked at the conservatory from 1868-1891. In 1875 he was appointed as faculty at the University of Vienna, after working as a lecturer in harmony and counterpoint for a number of years. In addition, he was an organist in the *Hofkappelle* until 1892, and occasionally went on tours to perform on the organ. During his time in Vienna Bruckner focused most of his compositional efforts on symphonic writing.

In 1891 Bruckner began to experience failing health. Plagued with swelling feet, he was unable to play the organ by 1894. In 1896 Bruckner died and was laid to rest in the crypt beneath the organ in St. Florian.<sup>79</sup>

Bruckner's *Ecce Sacerdos Magnus* is composed for SSAATTBB, three trombones and organ. His choice to use three trombones was most likely influenced by the Austrian tradition of using three trombones to double the alto, tenor and bass voices. Bruckner studied composers

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<sup>79</sup> Paul Hawkshaw and Timothy L. Jackson, "Bruckner, Anton." *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40030> (accessed March 5, 2012).

such as Mozart who also utilized this tradition. In fact, Bruckner did not focus his study on 19<sup>th</sup> century composers or outside of the Austria Classical church musicians until he studied with Kitzler from 1834-1915.<sup>80</sup>

*Ecce Sacerdos Magnus* was composed in April 1885, was first performed in *Vöcklabruck* on November 24, 1912, and was published in 1911.<sup>81</sup> Bruckner starts the work with four statements of a homophonic fanfare on the text *Ecce Sacerdos Magnus* or “behold a great priest” with a dynamic of *fortississimo*. He adds three trombones playing primarily *colla parte* with the alto, tenor, and bass voices for statements two and four. Statement three is set with high voices and statement four is set with low voices and the trombones. This creates an antiphonal effect. Bruckner sets the text with dotted rhythms in the choir and brass while the organ creates harmonic support with sustained chords (Example 9).

Bruckner follows the nine measure brass fanfare introduction with a polyphonic section of the choir alone supported by the organ (Example 10). This compositional technique of brass fanfare introduction with a polyphonic section was also used by Schütz in *Herr, unser Herrscher*. Following the twelve measure imitative polyphonic section Bruckner reintroduces the brass and returns to the fanfare style. In mm. 23-39 Bruckner introduces a seventeen measure ritornello-like section that returns at mm.64-80, and 89-105 (Example 11). The ritornello-like section is set to the text *Ideo jurejurando fecit illum Dominus crescer in plebem suum* or “Therefore by an oath the Lord made him to increase among his people.”<sup>82</sup>

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<sup>80</sup> Leopold Nowak, ed. *The New Grove Dictionary of Music & Musicians*. London: Macmillan Publishers Limited, 1995. s.v. "Bruckner, Anton."

<sup>81</sup> Paul Hawkshaw and Timothy L. Jackson, "Bruckner, Anton." *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40030> (accessed February 6, 2012).

<sup>82</sup> Ron Jeffers, "Translations and Annotations of Choral Repertoire: Volume I: Sacred Latin Texts" *Oregon: Earthsongs*, 122.

Example 9. Anton Bruckner: *Ecce Sacerdos* mm. 1-9<sup>83</sup>

# Ecce Sacerdos

Ecclesiasticus (Ch.43: vs16, 27)

Anton Bruckner

The musical score is for the beginning of the piece 'Ecce Sacerdos' by Anton Bruckner. It is marked 'Maestoso' and 'fff' (fortissimo). The score includes parts for Trombones 1&2, Trombone 3, Soprano, Alto, Tenor, Bass, and Organ. The vocal parts (Soprano, Alto, Tenor, Bass) sing the Latin text: 'Ec-cesa-cer-dos ma-gnus, ec-cesa-cer-dos ma-gnus, ec-cesa-cer-dos ma-gnus.' The organ part is marked 'Pleno' and 'fff'. The score is in common time (C) and features a key signature of one flat (B-flat). The organ part includes markings for 'Man.' (Manual) and 'Ped.' (Pedal) at the bottom.

<sup>83</sup> Anton Bruckner, *Ecce Sacerdos*, (Vienna: Universal Edition, 1916) <http://conquest.imslp.info/files/imglnks/usimg/f/fe/IMSLP91651-SIBLEY1802.13996.637c-39087011366269score.pdf> (accessed March 6, 2012), 2.

Example 10. Anton Bruckner: *Ecce Secerdos* mm. 10-21<sup>84</sup>

10

qui in di - e - bus su - is. qui indi - e busuis pla - cuit De - - o.

quindi - e - bus suisquin di - e - bus suis. qui indi - e - bus su - is pla - cuit De - - o.

qui indi - e - busu is. qui in di - e - bus suisqui indi - ebusuis pla - cuit De - - o.

qui in di - e - bus suisquin di - e - bus su - is pla - cuit De - - o.

*legato sempre*  
*p*  
*cresc. sempre*  
*f*  
*ff*  
*Ped.*

<sup>84</sup> Anton Bruckner, *Ecce Sacerdos*, (Vienna: Universal Edition, 1916) <http://conquest.imslp.info/files/imglnks/usimg/f/fe/IMSLP91651-SIBLEY1802.13996.637c-39087011366269score.pdf> (accessed March 6, 2012), 2.





traditional way by creating a fanfare that articulates an important celebratory text. In *Ecce Sacerdos* the text refers to the great priest during the introductory fanfare and the text of the ritornello fanfare is "Therefore by an oath the Lord made him to increase among his people." Bruckner also uses the organ in a very traditional way. In this work the organ functions as harmonic support which is reminiscent of the practice of basso continuo during the Baroque period. Finally, Bruckner utilizes the dynamic contrasts that are available to him with modern instruments. Unlike his predecessors, Bruckner had the opportunity to write for a well-developed instrument with the ability to play with a full dynamic range. In this work he creates extreme dynamic contrasts between the full choral and brass ensemble in *fortississimo* versus the smaller vocal ensemble in *pianississimo*.

## CHAPTER 7. FRANK MARTIN: *ODE À LA MUSIQUE*

Frank Martin (1890-1974) was a Swiss composer of French descent born in Geneva, the son of a Calvinist minister. He did not attend a conservatory however he did study music at a young age. His first music teacher was Joseph Lauber, who taught Martin the piano, harmony, and composition. At the age of eight Martin began to compose. From the age of sixteen Martin desired to be a musician but in an effort to please his parents, he studied mathematics and physics. However, he continued to pursue music privately. Hans Huber and Frederic Klose, two additional musicians associated with the Geneva conservatory, as well as the conductor of the *Orchestra de la Suisse*, Ernest Ansermet, also mentored Martin. The annual festival of the Association of Swiss Musicians helped to start Martin's composition career by premiering or introducing several of his works such as *Trois poems païens* in 1911, *Suite for Orchestra* in 1913, the *First Violin Sonata* in 1915, *Les Dithyrambles* in 1918, *Piano Quintet* in 1919, and the *Pavane couleur du temps* in 1920.<sup>86</sup> Martin's compositions of this time reflect an influence of German music.

Following WWI he resided in Zürich in 1919-20, Rome in 1921, and Paris from 1923-25. These experiences helped Martin to experience other 20<sup>th</sup> century developments in composition. Martin returned to Geneva and studied rhythmic music education under Jaques-Dalcroze. He then began teaching harmony and improvisation at the Jaques-Dalcroze Institute in 1928.<sup>87</sup> Martin continued to compose but also became recognized as a keyboardist in chamber music. In 1925 he established the *Socièté de Musique de Chambre* where he played the piano

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<sup>86</sup> Charles W. King, ed. *A Bio-Bibliographies in Music, Number 26*. Donald L. Hixon series advisor. New York: Greenwood Press, 1990. s.v. "Frank Martin A Bio-Bibliography." 6.

<sup>87</sup> Bernhard Billeter, "Martin, Frank." *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/17895>

and harpsichord. It was this experience that consequently attributed to his awareness, and later influence, of the works of Debussy.<sup>88</sup> Martin's experience in chamber music resulted in a professor of Chamber Music position at the Geneva Conservatory.

From 1933-1940 Martin was the director and professor of composition, harmony and improvisation at the private music school in Geneva, *Technicum Modern de Musique*. During this time Martin received many commissions. However, he felt a desire to expand his own personal musical expression and began to study atonality and the works of Schoenberg and his twelve-tone technique. By 1938 Martin started to settle into his own style compositional style,<sup>89</sup> which was firmly established by the late 1940s and early 1950's.

Martin was the president of the Swiss Musicians' Union from 1943-1946 and a composition teacher at the Cologne *Hochschule für Musik* from 1950-1957. In his final years he moved to a quiet suburb of Naarden where he was able to compose full time.<sup>90</sup> His choral works consist of two masses, five oratorios, four cantatas, and 19 choral orchestral works and chansons. Martin developed his style over time and as a result it is difficult to place him in a particular school or group of composers. Martin used unusual texts or atypical combinations of instruments to inspire his writing, and was influenced by Bach, Schumann, Chopin, Debussy, Schoenberg, and Franck.<sup>91</sup>

Frank Martin's *Ode a la musique* is set to poetry titled *Les Prologue* by the 14<sup>th</sup> c. poet and composer Gillaume de Machaut (c.1300-1377). The work was composed for the 30<sup>th</sup>

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<sup>88</sup> Charles W. King, ed. *A Bio-Bibliographies in Music, Number 26*. Donald L. Hixon series advisor. New York: Greenwood Press, 1990. s.v. "Frank Martin A Bio-Bibliography." 6.

<sup>89</sup> Ibid, 6-7.

<sup>90</sup> Ibid, 7.

<sup>91</sup> Dennis Shrock, *Choral Repertoire*. Oxford University Press, USA, 2009, 571-72.

*congrés de la société pédagogique de la Suisse Romande* and was premiered on June 23, 1962 and directed by the composer.<sup>92</sup>

The text begins by praising the magnificence of music and describing how music is ideal for praising God (appendix 4). The instrumentation is bass solo, SATB chorus, trumpet, two horns, three trombones, string bass, and piano.

*Ode á la Musique* begins in compound meter with a fanfare-like statement by the horns followed by the brass and piano. The chorus enters in m. 4 in a unison line, utilizing a disjunct and triadic motion that is reminiscent of a brass fanfare, set to the text which translated means “Music is a science that makes us laugh”. The brass then answers with short motives which sound like interjections of laughter as it completes the legato melody line. The French horn echoes the fanfare melody.

Martin then introduces a more legato melodic line beginning with the altos in m. 15, followed by another fanfare section with brass, piano, and choir interacting in an antiphonal but not completely imitative section beginning in m. 34. In this section Martin uses dotted rhythms in the choir to build intensity. Another lyric and legato section begins in m.47 and is set in 9/8. The brass are quiet until m. 52 when the horns enter.

In mm. 56-60 a new section begins in 4/4 and is marked *Au Mouvement*. The choir sings a chant-like unison section. The brass provides harmonic and rhythmic support with the horns set *colla parte* with the soprano and alto voices. In m. 61 another section is set apart by a change to 3/4. The choir now sings unaccompanied in open intervals and octaves that seem to be an homage to organum with the text “Elle fait toutes les caroles,..” or “It moves all the dances in

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<sup>92</sup> Charles W. King, ed. *A Bio-Bibliographies in Music, Number 26*. Donald L. Hixon series advisor. New York: Greenwood Press, 1990. s.v. "Frank Martin A Bio-Bibliography." 29.

towns, in citadels, in schools where the divine office is celebrated, which is made with bread and wine.”(Example 12)

Example 12. Frank Martin: *Ode à la Musique* mm. 62-77

**Ode à la Musique** Frank Martin

Soprano

Alto *mp*

Tenor *mp*

Bass *mp*

EHe fait toutes les ca-ro - les, par - bourgs, par cités - , par é - co - les, où l'on fait l'offi \_\_\_\_\_ ce di - vin, quiestfait de pain et de vin.

Beginning in m. 79 Martin sets low voices versus high voices in imitation at the ninth one measure apart. The tenor, bass, trombone II and II parts are grouped against the soprano, alto, trumpet, trombone I, and horn parts. This compositional technique is reminiscent of the Venetian style of polychoral works that utilized high versus low settings.

Martin uses the voices accompanied only by piano in mm. 93-100. In this section the voices are set using imitative polyphony. The soprano and alto voice continue in imitation in m. 100. The brass enter in m. 102, partially *colla parte*. In mm. 111-127 the brass are set *colla parte* and the lower voices move homophonically against the soprano voice.

A new section begins in m. 127. The meter changes to 4/4 and the baritone solo enters. The horns provide harmonic support with pedal tones until m. 131. The choir provides unaccompanied harmonic support on the text *Gloria* until the end of the section in m. 151. The text of the solo is “I have heard it said that the angels, the saints...with voices refined...sing the praises of God the Father because by his grace they see him forever face to face.” This reserved section is fitting for the reverent text (Example 12).



The meter returns to compound in m. 151-183 when the women sing, accompanied by the piano. The trombones introduce a new section in m. 187 with a short fanfare-like phrase which is repeated by the trumpet, and tenor and bass voices in m. 191. The soprano and alto voices enter in m. 196 with the trumpet and horn I set *colla parte*. The low voices and brass follow in m. 199 and again Martin sets high voices against the low in an antiphonal like interaction.

A homophonic section is heard in mm. 203-219. Martin uses the whole tone scale and as a result a suggestion of impressionism is heard in this section. The trumpet part uses a mute and the trombones are marked *ppp*. The mood changes in m. 220. Martin uses the choir in unison and sets the text in a chant-influenced manner with the brass and piano providing rhythmic and harmonic support. In mm. 225-246 the choir singing in animated homophony and the brass lines build up to the end exchanging fanfare-like passages.

Martin uses many of the same techniques with brass as did his predecessors. He opens the piece with a modern form of a fanfare. He alternates sections of lyric, more melodic sections that are voiced with smaller combinations of the ensemble, with fuller, more fanfare-like sections. He does this in a fashion similar to Gabrieli, Schutz, and Bruckner. Martin uses syncopation, rhythmic displacement and dotted rhythms to build excitement, which is an idea also used by Bruckner. Martin also composed a section that is influenced by chant. The chant and *organum-like* sections show an influence of early music and give homage to Machaut. Martin alternates higher voices with lower voices and the brass interact as if they are in a polychoral piece or part of an antiphonal work, evidence of the influence of the Venetian school. Finally, Martin takes advantage of the dynamic contrasts available in modern brass instruments and the lyric possibilities available in the chromatic brass instruments. In addition, he utilizes additional timbres such as mutes in the brass to create an overall effective piece.



Example 14. Frank Martin: *Ode à la Musique* section outline

mm.1-14	fanfare	brass fanfare
mm. 15-33	lyric section	with horns
mm. 34-46	fanfare like	brass fanfare
mm. 47 -55	9/8 lyric section	w ith brass
mm. 56-60	choir in unison, chant influenced section,	horns, 4/4 <i>colla parte</i> with S & Alto, brass = harmonic rhythmic support
mm. 62 - 78	$\frac{3}{4}$ organum influenced octaves and open intervals.	unaccompanied choir
mm. 79 - 92	Pairing low vs High in imitation at the interval 9th one measure later. Double choir effect. Gabrieli low against high venetian influence	tenor, bass, trombone II, & trombone III against S, A, trumpets, trombone I, horn
mm. 93 – 100	choir in imitative polyphony, (pairing of A & B, against S & T)	no brass
mm.100 – 111	S & A, imitation a fifth apart, 4 beats apart	brass semi- <i>colla parte</i>
mm. 111 – 127	(builds to baritone solo) all four parts of voice S versus ATB, contrapuntal, polyphonic	brass <i>colla parte</i>
mm. 127- 151	baritone solo Gloria backgrounds by choir	Unaccompanied = no brass or piano
mm. 151 - 186	S & A and the piano = trio, women are homophonic	no brass
mm. 187-194	fanfare started by trombones, repeated by trumpet and T & B in unison in m. 191,	brass fanfare
mm. 195 - 202	women and men alternate, (high vs low, antiphonal like influence)	brass is <i>colla parte</i>
mm. 203 - 219	homophonic	brass somewhat <i>colla parte</i> , but also independent lines
mm. 220 - 224	chant like influence, SATB in octaves/unison,	brass
mm. 225- 246	fanfare like, animated homophony in voices and some brass lines, some independent brass lines (builds to the end, brass plays)	brass fanfare

## CHAPTER 8. CONCLUSION

Choir and brass instruments have been paired together for centuries. The fact that brass instruments evolved from natural horns with limited melodic and dynamic range into mechanically advanced instruments capable of extreme dynamic contrasts and an extended melodic range also influenced choral composers and how they wrote for this combination. Much of the literature composed throughout the evolution of the brass instruments maintained certain commonalities. As expected, many composers studied the music of their predecessors and as a result are influenced by compositional techniques utilized by earlier generations. Instruments began performing with voices by doubling the vocal lines, *colla parte*, and many composers still utilize this effect. Historically brass instruments were used for hunting, war, announcements, festivals, and celebrations. Much of the music composed with brass is set to texts with similar subject area. Additionally, composers often set choir and brass works in sections and alternate the use of the full ensemble with smaller portions of the ensemble. Often the full ensemble is utilized in a fanfare section and a smaller ensemble is used for a contrasting lyric, soft, or legato section. The four pieces studied in this disquisition were each composed in a different time period and for instruments of varying stages of evolution, but all contained the aforementioned common treatments of the brass and choir.

All four works contain texts that are celebratory or stating praise or homage. Furthermore, each composer contrasted the use of the full ensemble in a fanfare or celebratory style with a more reserved section with a smaller ensemble. Each work had influences from psalmody and set the two timbres alternating or in an antiphonal fashion. The use of setting a high ensemble against a low ensemble was also used by all four composers. Finally, all four works are effective masterworks for the brass and choral ensemble.

When preparing choir and brass works a conductor must consider both previous performance practice and practicality. As a result of the changes in the brass instruments a conductor must first choose between modern instruments and period instruments when performing Renaissance and Baroque choir and brass music. If available, period instruments can be used to create an authentic performance. However, there are important caveats. Period instruments will be pitched lower. Our Modern era standard of frequency is 440hz but period instruments will be closer to 415hz. Also, because period instruments are used for such a small portion of a musician's repertoire they are usually less comfortable on period instruments and more rehearsal time may be needed.

When using modern instruments it is important to compensate for balance issues when performing Renaissance and Baroque choir and brass music. When performing with brass, enunciation is very important because it gives the front of the note a similar sound as a tongued brass note. Also the choir should have a good supported sound and brass players need to play on the low end of the dynamic spectrum. The placement of the brass ensemble is also important. Trumpet and trombone players should not point their bell straight out into the audience. A better timbre and a softer sound will be the result if the sound reflects from a side wall; performers should point the bells across the ensemble and toward an opposing wall. Music directors should collaborate with their musicians to choose the instruments their players will use for the work. Trumpets come in a variety of keys and the agility and timbre is different for each one. A bass trombone may be a good option for low brass parts. Directors and performers should choose the instrument that best fits the style of the piece and allows for ease of performance.

Romantic or modern choir and brass works are composed for modern instruments, so the dynamics and balance may be less challenging. However, the extreme dynamics often notated in

the score cannot be carried out in the brass without the consideration of the choir. The brass ensembles dynamic range must always be within the outer limits of the choir.

Works for choir and brass are an important part of choral literature. Masterpieces within this genre can be found in the Renaissance, Baroque, Romantic, and Modern time periods. Performing these works can provide a choral ensemble with an experience as rewarding as performing with an orchestra. This can be an invaluable opportunity to a choral ensemble that is unable to perform with an orchestra. Moreover, it may be less complicated to coordinate rehearsals and performances with a brass ensemble and more feasible to perform these works on tour programs. It is important that choral conductors are aware of this rich area of the literature. Furthermore, if they choose to perform these wonderful works it is essential that they understand how the development of brass instruments influenced the compositions and in turn how to approach the works. Understanding the advancements in brass instruments and typical compositional treatment of the combined ensemble allows the modern conductor to make informed decisions regarding practical issues and will result in a high quality performance of the works.

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APPENDIX 1. *IN ECCLESIIIS* TRANSLATION<sup>93</sup>

In Ecclesiis benedictite Domino	In the congregation bless the Lord.
Alleluia!	Alleluia!
In Omni Loco dominationis Benedic, anima mea, dominum.	In every place of his dominion, bless the Lord, O my soul.
Alleluia!	Alleluia!
In Deo salutary meo et Gloria mea. Deus, auxilium meum et spes mea in Deo est.	In God is my salvation and my glory. God is my help, and my hope is in God.
Alleluia!	Alleluia!
Deus meus, te invocamus, te adoramus. Libera nos, salva nos vivifica nos.	My God, we call upon you, we worship you. Deliver us, save us, give us life.
Alleluia!	Alleluia!
Deus, adjutor noster, in aeternam.	God is our helper forever and ever.
Alleluia!	Alleluia!

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<sup>93</sup> Ron Jeffers. "Translations and Annotations of Choral Repertoire: Volume I: Sacred Latin Texts" Oregon: Earthsongs, 130.



APPENDIX 2. SCHÜTZ *HERR*, *UNSER HERRSCHER* TRANSLATIONS OF PSALM 8 AND  
DOXOLOGY<sup>94</sup>

<p>Herr, unser Herrscher, wie herrlich ist dein Nam` in allen Landen, da man dir danket im Himmel. Aus dem Munde der jungen Kinder und Säuglinge hast du eine Macht zugerichtet um deiner Feinde willen, daß du vertilgest den Feind und den Rachgierigen. Denn ich werde sehen die Himmel, deiner Finger Werk, den Monden und die Sterne, die du bereitest Was ist der Mensch, daß du sein gedenkest, und des Menschen Kind, daß du dich sein annimmst? Du wirst ihn lassen ein` kleine Zeit von Gott verlassen sein, aber mit Ehren und Schmuck wirst du ihn krönen.</p> <p>Du wirst ihn zum Herren machen über deiner Hände Werk. Alles hast du unter seine Füße getan Schaf und Ochsen allzumal, darzu auch die wilden Tier, die Vögel unter dem Himmel und die Fisch im Meer, und was im Meere gehet.</p> <p>Herr, unser Herrscher, wie herrlich ist dein Nam` in allen Landen!</p> <p>Ehre sei dem Vater und dem Sohn und auch dem Heiligen Geiste wie es war im Anfang, jetzt und immerdar, und von Ewigkeit zu Ewigkeit. Amen.</p>	<p>Lord, our Ruler, How glorious is your Name in every land, Since You are given thanks in heaven. Out of the mouths of young children and nurslings Have you established strength For the sake of your enemies, Since You have put away The enemy and the vengeful. Therefore I will see the heavens, The work of Your finger, The moon and the stars, that You have prepared. What is a human, That You have considered him, And the child of humanity, That You take it to Yourself? You will allow him a small time To be separated from God, But with honor and adornment You will crown him.</p> <p>You will make him lord Over the works of Your hands. You have placed everything under his feet; Sheep and oxen all together, As well as the wild beast, The birds under the skies And the fish in the sea, And all that lives therein.</p> <p>Lord, our Ruler, How glorious is your name in every land!</p> <p>Glory be to the Father and to the Son And also to the Holy Spirit, As it was in the beginning, Now and always, And forever and ever. Amen.</p>
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<sup>94</sup> [http://emmanuelmusic.org/notes\\_translations/translations\\_motets/t\\_sww027\\_schutz.htm](http://emmanuelmusic.org/notes_translations/translations_motets/t_sww027_schutz.htm)

APPENDIX 3. ANTON BRUCKNER: *ECCE SECERDOS* TRANSLATION<sup>95</sup>

<p>Ecce Sacerdos magnus Qui in diebus suis placuit deo.</p>	<p>Behold a great priest, Who in his days pleased God.</p>
<p>Ideo jurejurándo fécit illum Dóminus créscer in plébem súm</p>	<p>Therefore by an oath the Lord made him to increase among his people.</p>
<p>Gloria Patri, et Filio Et Spiritui Sancto. Sicut Erat in Principio Et nunc, et Semper, Et in saecula saeculorum. Amen</p>	<p>Glory be to the farther, and to the son, And to the Holy Spirit As it was in the beginning, Is now, and ever shall be, world without end. Amen</p>
<p>Ideo jurejurándo fécit illum Dóminus créscer in plébem súm</p>	<p>Therefore by an oath the Lord made him To increase among his people.</p>

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<sup>95</sup> Ron Jeffers. "Translations and Annotations of Choral Repertoire: Volume I: Sacred Latin Texts" Oregon: Earthsongs, 121-122, 126.

APPENDIX 4. FRANK MARTIN: *ODE À LA MUSIQUE* TRANSLATION<sup>96</sup>

<p>Et Musique est une science          Qui veut qu'on rie et chante et danse.          Cure n'a de mélancolie          Ni d'homme qui mélancolie          A chose qui ne peut valoir,          Ains met tels gens en nonchaloir.          Partout où elle est joie y porte,          Les décon fortés recon forte          Et n'est seulement de l'ouïr,          Fait-elle les gens réjouir.          N'instrument n'en a tout le monde          Que sur musique ne se fonde,          Ni qui ait souffle ou touche ou corde          Qui par musique ne s'accorde.          Tous ses faits plus à point mesure          Que ne fait nulle autre mesure.          Elle fait toutes les caroles,          Par bourgs, par cités, par écoles,          Où l'on fait l'office divin,          Qui est fait de pain et de vin.          Peut-on penser chose plus digne          Ni faire plus gracieux signe          Com d'exhausser Dieu et sa gloire,          Louer, servir, aimer et croire,          Et sa douce mère en chantant          Qui de grâce et de bien a tant          Que le ciel et toute la terre</p> <p>Et quan que les mondes enserrent,          Grands, petits, moyens et menus,          En sont gardés et soutenus.          J'ai ouï dire que les anges,          Les saints, les saintes, les archanges          De voix d'elie, saine et Claire          Louent en chantant Dieu le Père          Pour ce qu'en gloire les a mis          Com justes et parfaits amis,          Et pour ç'aussi que de sa grace          Le voient adès face à face.</p>	<p>And music is a science          which makes us laugh and sing and dance.          It has no use for melancholy          or for anyone who frets          over worthless things,          but sets such people at naught.          Wherever it is it brings joy,          consoles the disconsolate,          and by the mere hearing of it          makes people rejoice.          There is no instrument in all the world          which is not founded on music,          no instrument of wind or key or string          which is not made harmonious by music.          it measures all its works more precisely          than any other science.          It moves all the dances          in towns, in citadels, in schools          where the divine office is celebrated,          which is made with bread and wine.          Can one imagine a more worthy thing          or make a more gracious gesture          than to exalt God and his glory,          to praise, serve, love, and keep faith with Him          and his sweet mother in song,          who has such grace and goodness          that the heavens and all the earth</p> <p>And whatever is contained within them,          great, little, middling, or small,          are protected and sustained by Him!          I have heard it said that the angels,          the saints, male and female, the archangels,          with voices refined, bright, and clear,          sing the praises of God the Father          because He has placed them in glory          as his just and perfect friends,          and also because by his grace          they see Him forever face to face</p>
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<sup>96</sup> Nicole Tibbles, Liner Notes Translation, Frank Martin. The Sixteen Harry Christophers." <http://nds.u.naxosmusiclibrary.com/sharedfiles/booklets/COR/booklet-COR16029.pdf> (accessed March 6, 2012).

(Gloria!...)

Or ne peuvent les saints chanter  
Qu'il n'ait musique en leur chanter:  
Donc est Musique en paradis.  
David, le prophète jadis,  
Quand il voulait apaiser l'ire de Dieu,  
Il accordait sa lire  
Dont il harpait se proprement  
Et chantait si devotement  
Hymnes, psautiers et oraisons  
Ainsi comme nous le lisons,  
Que sa harpe à Dieu tant plaisait  
Et son chant qu'il se rapaisait.  
Orpheüs mit hors Eurydice  
D'enfer, la cointe, la faitice,  
Par sa harpe et par son doux chant.  
Ce poète dont je vous chant  
Harpait si très joliment

Et si chantait si doucement  
Que les grands arbres s'abaissaient  
Et les rivières retournaient  
Pour li ouïr et écouter,  
Si qu'on doit croire sans douter  
Que ce sont miracles apertes  
Que musique fait.  
C'est voir, certes.

(Gloria...)

Now the saints cannot sing  
unless there is music in their singing:  
therefore there is music in paradise.  
David, the prophet of long ago,  
when he wished to appease the wrath of God,  
tuned his lyre,  
on which he harped so becomingly  
and sang so devoutly  
his hymns, psalms, and prayers,  
as we read (in the scriptures)  
that his harp and his voice pleased God  
so much that he calmed his anger.  
Orpheus brought Eurydice,  
the fair and graceful, out of Hell  
by his harping and his sweet singing.  
This poet of whom I sing  
harped so very finely

And sang so sweetly  
that the great trees bowed down  
and the rivers turned back  
to hear and to listen to him,  
so we must certainly believe  
that these are proven miracles  
worked by Music.  
This is the truth, for sure.