A CHORAL CONDUCTOR'S ANALYSIS AND PERFORMANCE PRACTICE RECOMMENDATIONS FOR SELECTED PSALM SETTINGS BY GERMAN BAROQUE COMPOSERS

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By

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The Supervisory Committee certifies that this ***disquisition*** complies with North Dakota State University's regulations and meets the accepted standards for the degree of

DOCTOR OF MUSICAL ARTS

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ABSTRACT

Psalm settings by German Baroque composers are comprised of meaningful texts illuminated by expressive music and have much to offer today's choir. The composers of these settings were inspired by the Old Testament psalm texts and wrote choral works that incorporated both historical techniques adapted from types of psalmody and the expressive techniques of their day. Despite the significance of psalm settings, no detailed study exists on this music as a body of work. Additionally, Baroque music provides challenges to the conductor regarding performance practice choices. Both of these problems are addressed in this study. First, I establish a lineage of compositional development from Medieval chanted psalms to Baroque psalm settings and analyze the techniques composers used to express the text in specific examples. Then, I use the insights gleaned to make performance practice recommendations for each piece.

By drawing on primary sources by Michael Praetorius (ca. 1571-1621) and Heinrich Schütz (1585-1672) and secondary sources by contemporary scholars Dennis Schrock, Helmuth Rilling, and Robert Donington, I provide an overview of German Baroque performance practices that includes instrumentation, tempo, dynamics, articulation, and ornamentation. Special emphasis is given to performance principles that are applicable to the psalm settings explored in subsequent chapters. I also draw on dissertations, books, and articles by Baroque scholars to provide highlights of the composers' careers and details about the pieces studied. The six pieces included in this disquisition are "Wie lieblich sind deine Wohnungen," SWV 29 from *Psalmen Davids* (1619) by Heinrich Schütz (1585-1672), *Alleluja! Lobet den Herrn in seinem Heiligtum* (1620) by Johann Hermann Schein (1586-1630), "Schaffe in mir Gott ein reines Herz" from *Fest- und Zeit-Andachten* (1671) by Andreas Hammerschmidt (1611-1675), *Der Herr ist mit mir,*

BuxWV 15 (ca. 1687) by Dieterich Buxtehude (ca. 1637-1707), *Gott, sei mir gnädig* (1705) by Johann Kuhnau (1660-1722), and *Lobet den Herrn, alle Heiden* (n.d.), BWV 230 by Johann Sebastian Bach (1685-1750).

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Additionally, I would like to thank my parents, Chris and Carolyn Wareham, for providing me with every opportunity possible and always encouraging me to give my best. Finally, I would like to thank my loving and supportive husband, Jeremy, for his endless encouragement and understanding throughout this journey.

DEDICATION

Sing to the Lord, bless his name; tell of his salvation from day to day. Psalm 96:2

Dedicated to the glory of God.

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CHAPTER 1. INTRODUCTION

Psalm settings by German Baroque composers are comprised of deep texts illuminated by meaningful music and have much to offer today's choir. The Old Testament book of Psalms was highly regarded by German reformer Martin Luther (1483-1546) who wrote, "the Psalter is the book of all the saints, and everyone, whatever his situation may be, finds psalms and words in it that fit his situation…so exactly that it seems they were put in this way only for his sake."[1] Baroque composers were inspired by these texts and brought to their compositions the latest innovations. Psalm settings were written in the imitative style of *prima prattica,* the concerted style of *seconda prattica,* and a combination of the two. Keen attention was given to individual words and larger text affect, and these pieces encompassed a diverse palette of sonorities from one choir accompanied by continuo to the combination of multiple vocal and instrumental ensembles.

Despite the significance of psalm settings, no detailed study exists on this music as a body of work. Perhaps this is the case because the history of psalm settings is interwoven with the early history of Western art music through the liturgy of the Medieval Roman Catholic Church and the Medieval and Renaissance motet. Music histories of the Medieval period investigate the development of plainchant and polyphony and include the psalms as one text source among other biblical and liturgical texts.[2] Similarly, the development of the motet is explored in music histories of the Medieval and Renaissance periods with the psalms included as one source of text.[3] Psalm settings are addressed as a genre in *Protestant Church Music: A*

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[1] Martin Luther, *Reading the Psalms with Luther* (St. Louis: Concordia Publishing House, 2007), 7.

[2] Jeremy Yudkin, *Music in Medieval Europe,* 2nd ed. (New York: Oxford University Press, 2016); Richard H. Hoppin, *Medieval Music* (New York: W. W. Norton, 1978).

[3] Richard Freedman, *Music in the Renaissance* (New York: W. W. Norton, 2013); Allan W. Atlas, *Renaissance Music: Music in Western Europe, 1400-1600* (New York: W. W. Norton, 1998).

History by Friedrich Blume. He describes the history of the German psalm motet from the first composition of the genre by Catholic *Kapellmeister* Thomas Stoltzer (1480-1526) to compositions by Lutheran composers in Germany, which culminated in the settings of Heinrich Schütz (1585-1672).[4] However, after this brief history, psalm settings are not mentioned further as a genre for study.

In Baroque music scholarship, psalm texts are included in studies of the period, but psalm settings are not included as a body of work. A significant article regarding the importance of the psalms in a composer's output and career is "Schütz and the Psalms" by Robin Leaver.[5] Other authors note the proportion of psalm settings in a collection of music or a composer's oeuvre. In his dissertation on Andreas Hammerschmidt's (1611/12-1675) five volume *Musichalische Andachten* (1639, 1641, 1642, 1646, 1652-3), Jack W. Schmidt remarks that psalm settings are a significant portion of the pieces included and add up to slightly over half of the settings.[6] In *Dieterich Buxtehude: Organist in Lübeck,* Kerala Snyder writes that the psalms are the most frequently used biblical texts in Buxtehude's vocal works.[7] In *North German Church Music in the Age of Buxtehude*, a contextual study of extant music by Buxtehude and his contemporaries, Geoffrey Webber notes that scholars have largely overlooked psalm settings despite the fact that the book of Psalms "remained the single most popular source of texts for church music throughout the seventeenth century."[8] An additional source worth mentioning is the article on the

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[4] Friedrich Blume, "The Period of the Reformation," in *Protestant Church Music: A History*, ed. Ludwig Finscher, trans. F. Ellsworth Peterson (New York: W. W. Norton, 1974), 99-102.

[5] Robin A. Leaver, "Schütz and the Psalms," *Bach* 16, no. 4 (Oct 1985): 34-48, accessed January 20, 2019, https://search-ebscohost-com.ezproxy.lib.ndsu.nodak.edu/login.aspx?direct=true&db=rih&AN=A441146&site=ehost-live&scope=site.

[6] Jack W. Schmidt, "The *Musicalische Andachten* of Andreas Hammerschmidt" (PhD diss., Northwestern University, 1993).

[7] Kerala J. Snyder, *Dieterich Buxtehude: Organist in Lübeck* (New York: Schirmer Books, 1987), 140.

[8] Geoffrey Webber, *North German Church Music in the Age of Buxtehude* (Oxford: Clarendon Press, 1996), 86.

psalms in Oxford Music Online. This article traces the history of the psalms in the Roman Catholic liturgy and provides a brief overview of polyphonic psalm settings before and after 1600, including names of significant composers, titles, and stylistic information.[9] More research is needed regarding the development of psalm settings, their influence on other sacred works of the time, and how they are distinct from other compositions. My disquisition begins this line of inquiry by exploring the development of psalm settings before the Baroque period and how these developments impacted six specific German Baroque settings.

In addition to a lack of research on psalm settings, the performance of this body of work presents many challenges to the conductor. Important compositional devices and the ways composers expressed the text through music are not always immediately clear in a preliminary examination of a score. Additionally, most Baroque scores lack the tempo, dynamic, articulation, and ornamentation indications common to contemporary compositions. I seek to assist the conductor by providing an overview of relevant performance practice issues, in-depth analysis of six German Baroque psalm settings, and performance practice recommendations for those settings.

In this study, I establish a lineage of compositional development from Medieval chanted psalms to Baroque psalm settings and analyze the techniques composers used to sensitively express the text in specific examples. Then, I use the insights gleaned to make performance practice recommendations for each piece. I accomplish this through a study of primary and secondary sources and in-depth score analysis.

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[9] Christian Troelsgård, John Arthur Smith, Terence Bailey, Paul Doe, Alejandro Enrique Planchart, and Malcolm Boyd, "Psalm," in *Grove Music Online, Oxford Music Online* (Oxford University Press, 2001—), accessed November 12, 2019, https://doi-org.ezproxy.lib.ndsu.nodak.edu/10.1093/gmo/9781561592630.article.48161.

Chapter 2 explores the relationship between music and the psalms in Jewish and Christian worship and investigates the significant developments to psalm settings during the Medieval, Renaissance, and Baroque periods. In Medieval Roman Catholic worship, types of psalmody developed that were later adapted into compositional techniques and styles. Connections are made between direct psalmody and *falsobordone* and the declamatory style, antiphonal psalmody and *cori spezatti* and the concerted style, and responsorial psalmody and responsorial texture. Further developments in psalm settings occurred in the Protestant church through the emergence of cantionals (simple homophonic arrangements), church cantatas, and choral settings of vernacular texts.

In order to address the many choices that conductors have when preparing Baroque music, chapter 3 provides an overview of performance practices for German Baroque choral music. I survey the most relevant information regarding instrumentation, tempo, dynamics, articulation, and ornamentation and give special emphasis to principles that are applicable to the psalm settings explored in subsequent chapters. This chapter draws on primary sources, including *Syntagma Musicum III* (1619) by Michael Praetorius (ca. 1571-1621) and the preface to *Psalmen Davids* (1619) by Heinrich Schütz (1585-1672), and secondary sources by contemporary scholars Dennis Schrock, Helmuth Rilling, and Robert Donington.

Chapters 4 through 9 contain studies of six psalm settings by German Baroque composers. For each piece, I provide brief biographical information about the composer, in-depth score analysis, and performance practice recommendations. I draw on dissertations, books, and articles by Baroque scholars to provide highlights of the composers' careers and details about the pieces. Performance practice recommendations come from primary and secondary sources discussed in chapter 3 and address dynamics, articulation, tempo, meter signatures,

ornamentation, and instrumentation. The six pieces studied in the following chapters were chosen to span the entire period and represent multiple genres, joyful and reflective texts, and a wide range of compositional techniques. This variety was of programmatic importance for the lecture recital that accompanied this disquisition.

Chapter 4 begins with Heinrich Schütz, who composed psalm settings throughout his career as a court musician in the early part of the Baroque period. He published *Psalmen Davids*, a collection of polychoral pieces primarily based on psalm texts, in the first decade of his career. In "Wie lieblich sind deine Wohnungen," SWV 29, a double-choir motet from this collection, Schütz incorporates *cori spezzati* and *fasobordone*, compositional techniques that developed from antiphonal and direct psalmody. Additionally, he uses textures, tonality, rhythm, and madrigalisms to expressively set Psalm 84.

Chapter 5 examines *Alleluja! Lobet den Herrn in seinem Heiligtum* (1620), a vocal concerto by Johann Hermann Schein (1568-1630), another early Baroque composer. *Allelujah*, a setting of Psalm 150, is in the concerted style, which developed from antiphonal psalmody. Schein employs a colorful sound palette with two SATB choirs, two SATB soli groups, strings, and wind instruments. Insights are gleaned through an analysis of form, meter signatures, and text painting.

Moving to the middle of the Baroque period, chapter 6 studies "Schaffe in mir Gott ein reines Herz" from *Fest- und Zeit-Andachten* (1671) by Andreas Hammerschmidt (1611/12-1675). "Schaffe in mir Gott," a motet setting of Psalm 51:10-12 for SSATTB choir, includes the concerted style, which developed from antiphonal psalmody, and *prima prattica* imitation. Through analysis, consideration is given to Hammerschmidt's use of contrasting textures, short imitative motives, and duple and triple meter signatures.

Chapter 7 explores *Der Herr ist mit mir*, BuxWV 15 (ca. 1687), a vocal concerto by Dieterich Buxtehude, another composer from the middle of the Baroque period. *Der Herr,* a setting of Psalm 118:6-7, incorporates the concerted style with interplay between the voices, revealing a connection to antiphonal psalmody. This piece also includes responsorial textures within the choir, which developed from responsorial psalmody. Additional musical features, including texture, text painting, form, and rhythmic language, are discussed.

Chapter 8 examines *Gott sei mir gnädig* (1705) by Johann Kuhnau (1660-1722), a composer of the late Baroque period. This setting of Psalm 51:1-8 is a cantata for SATB choir, SATB soli, two violins, two violas, and continuo. Kuhnau uses responsorial textures between soloists and choir and the concerted style between voices and instruments. In *Gott, sei mir gnädig,* Kuhnau communicates the affect of each psalm verse through his choice of textures, meter, melodic and rhythmic motives, melismas, solos, and literal text painting.

No study of the Baroque period in Germany would be complete without the inclusion of Johann Sebastian Bach (1685-1750). Chapter 9 explores his motet *Lobet den Herrn, alle Heiden*, BWV 230 (n.d.), a setting of Psalm 117. Although this piece does not contain any compositional techniques developed from types of psalmody, Bach communicates the joyful affect of the text through motivic development, textures, rhythmic motion, and text painting.

Two appendices are included at the end of this study. Appendix A includes translations for the six pieces discussed in chapters 4 through 9. Appendix B provides a performance score of Schein's *Alleluja! Lobet den Herrn in seinem Heiligtum.*

CHAPTER 2. THE DEVELOPMENT OF PSALM SETTINGS BEFORE AND DURING THE BAROQUE ERA

The rich relationship between music and the Old Testament book of Psalms originates from the psalms themselves, which contain many exhortations to praise God with music. Singing is mentioned sixty-seven times in the psalms, including singing for joy (Ps. 5:11), giving thanks through singing (Ps. 92:1-2), and singing of God's steadfast love and justice (Ps. 101:1). The psalms also encourage giving thanks and praising God with instruments such as lute, harp, lyre, trumpet, tambourine, strings, pipe, and cymbals (Ps. 92:3, 150:3-5). With so many references to music in the psalms, it comes as no surprise that singing the psalms was part of Old Testament worship. According to Jewish tradition, groups of priests sang the psalms with instruments during temple worship and rituals during the First and Second Temple Periods, which span 950 BC to 70 AD.[10] The relationship between music and the psalms is further affirmed in a fourth century AD manuscript of the Septuagint, the Greek translation of the Old Testament, in which the psalms are given the title "Psalmoi," meaning "songs sung [in conjunction] with plucked string instruments."[11]

The deep connection between music and the psalms flourished in Christian worship and led to developments significant to German Baroque psalm settings. The types of psalmody that developed in the Roman Catholic Church during the Medieval period were important in the later development of the motet and sacred cantata. The importance of congregational participation through vernacular hymns during the Protestant Reformation led to the development of

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[10] Christian Troelsgård, John Arthur Smith, Terence Bailey, Paul Doe, Alejandro Enrique Planchart, and Malcolm Boyd, "Psalm," in *Grove Music Online, Oxford Music Online* (Oxford University Press, 2001—), accessed November 12, 2019, https://doi-org.ezproxy.lib.ndsu.nodak.edu/10.1093/gmo/9781561592630.article.48161.

[11] Ibid.

cantionals and choral settings of German texts. In this chapter, I discuss these developments chronologically while demonstrating their significance to German Baroque psalm settings.

Psalms in Early Christian Worship

The psalms were an important part of worship services in the early Christian church. The earliest records of psalm singing date from the late second century AD.[12] During the Medieval period, psalms were chanted in Latin during the Mass and Divine Offices of the Roman Catholic Church. Specific psalms were prescribed for each worship service according to the church year calendar. During the Mass, psalm verses were included in the introit, gradual, offertory, and communion. The whole book of Psalms was chanted on a weekly basis during the Divine Offices.

The chanting of psalms placed emphasis on the recitation of the text, and three types of delivery developed: direct, responsorial, and antiphonal. In direct psalmody, the priest or choir chanted the whole psalm. In responsorial psalmody, the priest chanted the first half of the psalm verse, and the choir or congregation responded by chanting the second half of the verse. In antiphonal psalmody, two choirs alternated back and forth in singing verses or half verses. Later in music history, these types of delivery made their mark on choral settings of psalms and other sacred texts.

Psalms during the Renaissance Period

During the Renaissance Era, the chanting of psalms during the Mass and Divine Offices continued, and additionally, psalm motets were included in worship services. In particular, composers often wrote motets using the psalms assigned to the Matins and Vespers Offices. Motets were unaccompanied choral pieces with sacred Latin texts. Composers allowed the text to

[12] Ibid.

guide the structure of these pieces by using new points of imitation to begin each psalm verse or phrase of text. By the late fifteenth century, motets (including those with non-psalm sacred texts) were also used "as an *extra*-liturgical ornament, a filler of sorts, usually during the offertory, the Elevation of the Host, the communion, or at the very end of the Mass."[13] Motets were also sung outside the liturgy as dinner or after-dinner music at court.[14]

The psalms were included in worship during the Protestant Reformation of the sixteenth century. Although the reformer Martin Luther (1483-1546) had theological disagreements with the Catholic Church, he encouraged the continued use of the Mass for worship with a few changes. The psalms remained in worship services in the introit and gradual.[15] Luther retained the practice of observing the Office hours of Matins and Vespers. His adapted order of worship for these services included psalm-singing after the sermon. These psalms were initially chanted by the congregation.

The Reformation brought the inclusion of vernacular languages and an emphasis on congregational participation in worship. Luther translated the Bible into German, making God's Word accessible to a broader range of people. The new German translation inspired composers to begin setting vernacular Bible translations to music. Thomas Stoltzer (1480-1526), the Catholic *Kapellmeister* in Ofen, Hungary, was the first to set a German translation of a psalm as a motet in 1525 or 1526.[16] Lutheran composers picked up on Stoltzer's idea and began a tradition

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[13] Allan W. Atlas, *Renaissance Music: Music in Western Europe, 1400-1600* (New York: W. W. Norton, 1998), 284.

[14] Ibid.

[15] Joseph Herl, *Worship Wars in Early Lutheranism: Choir, Congregation, and Three Centuries of Conflict* (Oxford: Oxford University Press, 2004), 29.

[16] Friedrich Blume, "The Period of the Reformation," in *Protestant Church Music: A History*, ed. Ludwig Finscher, trans. F. Ellsworth Peterson (New York: W. W. Norton, 1974), 99-100.

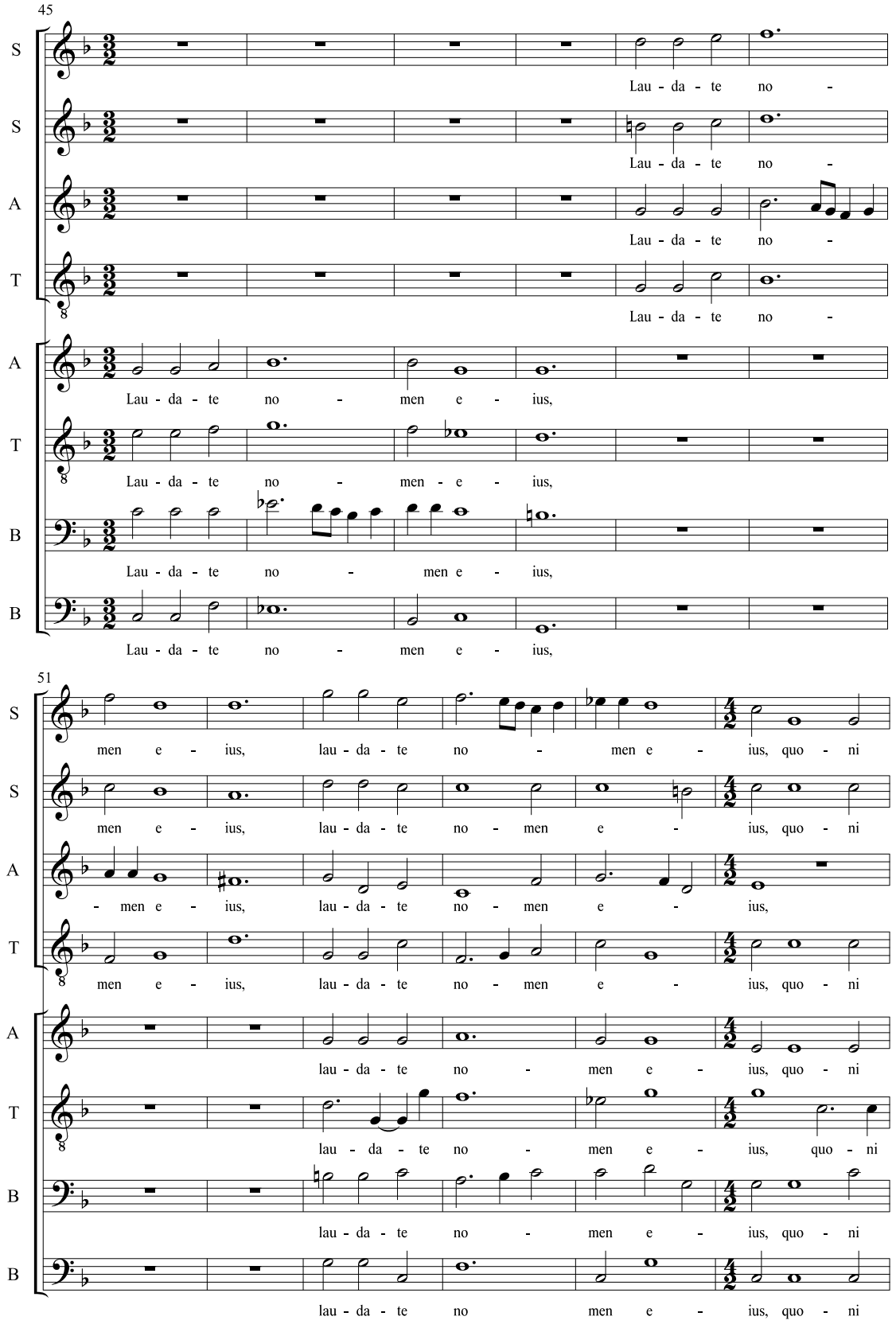
of German psalm motets, which was brought to more notable compositional achievement in Heinrich Schütz's (1585-1672) *Psalmen Davids* (1619).

Another outgrowth of Luther's emphasis on congregational participation was the development of the cantional. This genre, composed from the 1580s to the 1620s, was a choral setting of a metric text with the melody in the top voice. Cantionals were typically homophonic and composed for four-voices;[17] however, they could also include animated homophony and up to six voices. The cantional worked well with congregational singing and included familiar chorale tunes and newly composed melodies. The first published collection of cantionals, which included psalm settings, was *Fuenfftzig geistliche Lieder und Psalmen* (1586) by Lutheran pastor Lucas Osiander (1534-1604). Most likely, this genre was later named after Johann Hermann Schein's well-known collection *Cantional oder Gesangbuch Augspurgischer Confession* (1627).[18]

During the last half of the sixteenth century, composers began incorporating elements of antiphonal and direct psalmody in choral music. The alternation between ensembles that characterized antiphonal psalmody was first used as a compositional technique in sacred Italian choral music. St. Mark's Cathedral in Venice is well-known for playing a key role in the development of *cori spezzati* (split choirs) in which two or more choirs and instrumental groups sing and play in alternation from either side of the altar. The *cori spezzati* technique developed in the polychoral works of Adrian Willaert (ca. 1490-1562), Andrea Gabrieli (ca. 1532-3-1585), and Giovanni Gabrieli (ca. 1554-7-1612). For example, in Giovanni Gabrieli's "Jubilate Deo," a double-choir setting of Psalm 100 from *Sacrae Symphoniae* (1597), the choirs take turns singing

[17] Ibid., 78.
[18] Herl, *Worship Wars*, 113-14.

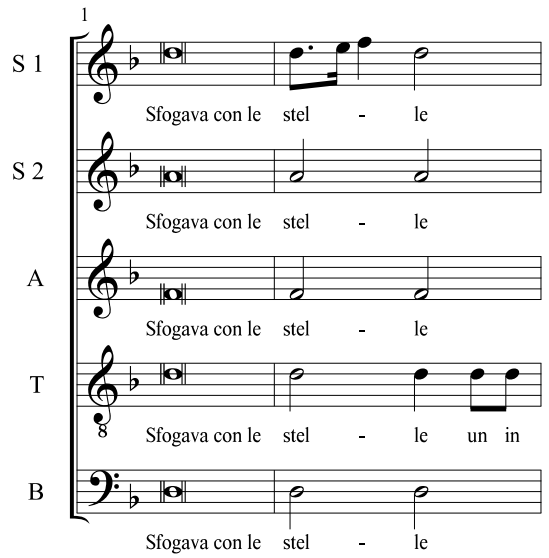
"praise his name" (*laudate nomen eius*) and join together for the final statement of the phrase (example 2.1). The contrast created by *cori spezzati* become a hallmark of the Baroque period and developed into the concerted style.



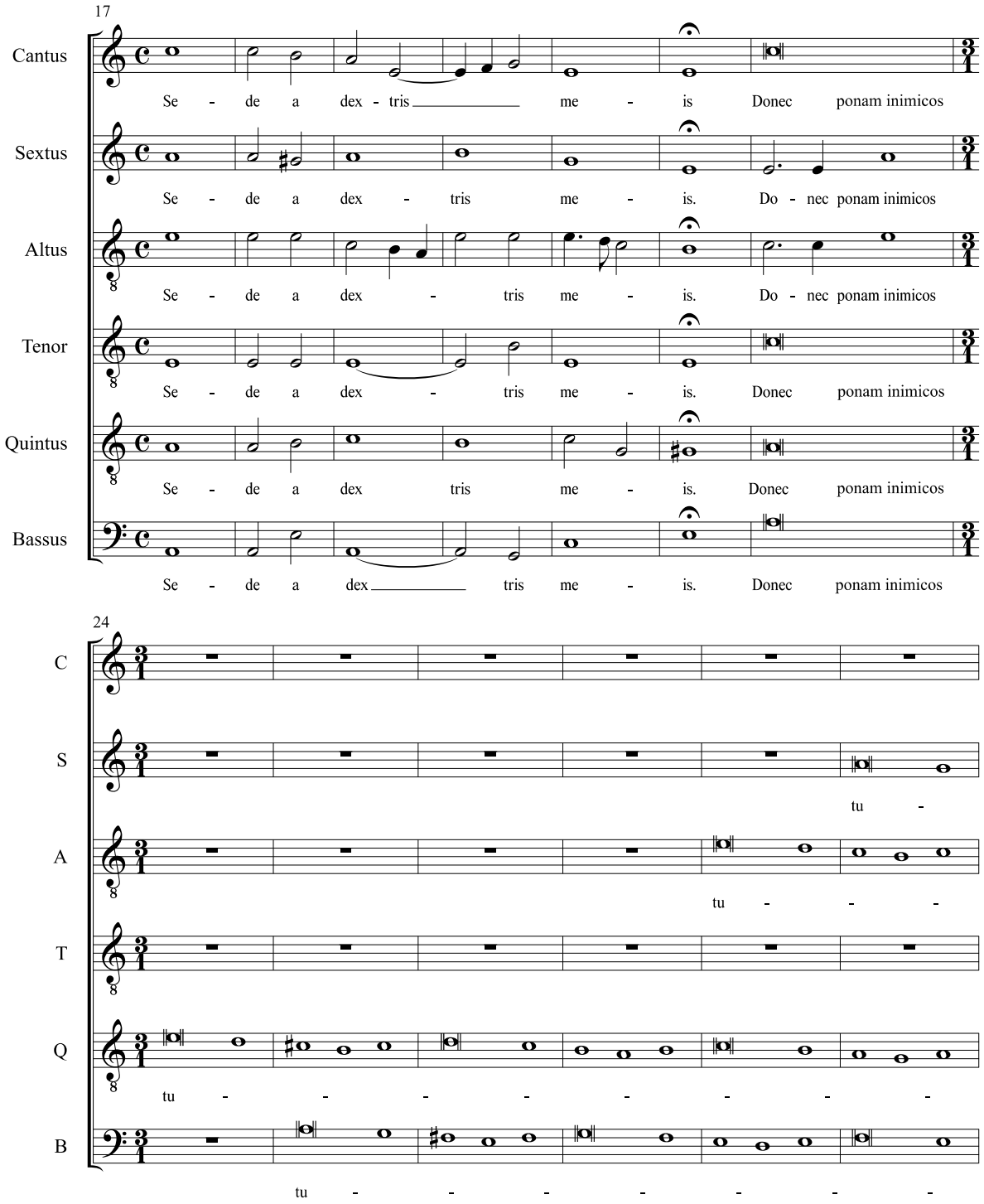
Example 2.1. Giovanni Gabrieli, “Jubilate Deo,” mm. 45-56.

Direct psalmody developed into *falsobordone,* which Renaissance scholar Allan Atlas describes as "a kind of declamatory, chordal recitative on a repeated triad, with the singers declaiming the text as if they were speaking naturally."[19] This compositional device was used in psalm settings of the sixteenth century "as a quick and easy way to set the many repeated notes of psalm tones."[20] Claudio Monteverdi (1576-1643), an Italian composer during the transition from the Renaissance to the Baroque period, used *faslobordone* in interesting ways in both secular and sacred compositions. His inclusion of this compositional technique in his secular madrigals was particularly innovative for the way it served to express the meaning of the text. For example, in "Sfogava con le stelle" from *Il quarto libro de madrigali* (1603), Monteverdi dramatically set the first three words as *falsobordone,* creating a somber mood for the setting of a poem about a grieving, lovesick man[21] (example 2.2). He also interspersed *falsobordone* throughout the madrigal. In "Dixit Dominus," a setting of Psalm 109 from his *Vespers of 1610,* Monteverdi alternated metered choral sections with declamatory *falsobordone* (example 2.3).

[19] Atlas, *Renaissance Music*, 646.
[20] Ibid.
[21] Ibid.



Example 2.2. Claudio Monteverdi, “Sfogava con le stelle,” mm. 1-2.



Example 2.3. Claudio Monteverdi, “Dixit Dominus,” mm. 17-29.

Psalms during the Baroque Period

In addition to their inclusion during worship, composers were writing psalm settings for

weddings, funerals, and civic ceremonies by the beginning of the Baroque period. Stephen Rose explains that through studying music pamphlets created for these occasional events, historians have drawn conclusions about the function of this music in society.[22] Composers wrote occasional music to satisfy a commission, to impress would-be patrons,[23] and to congratulate and comfort friends and family members.[24] In particular, celebratory psalms were set for festive occasions such as weddings and town celebrations.[25]

Early Baroque composer Heinrich Schütz used *falsobordone* in psalm settings and also incorporated Monteverdi's idea of using the technique to expressively communicate the text. More specifically, he employs the technique to set prayerful and meditative texts in *Psalmen Davids,* a collection of sacred choral pieces based primarily on psalm texts. An example of such a piece is "An den Wassern zu Babel," SWV 37, a setting of Psalm 137 for two SATB choirs and basso continuo from *Psalmen Davids*. In the middle of the piece, Schütz sets the following prayer as *falsobordone*: "Lord, remember the children of Edom in the days of Jersualem when they say." Both choirs chant this text together on a D-minor triad. This use of *falsobordone* communicates the prayerful words of the text and creates contrast with the joyful music of the preceding section. At "say" (*sagen*), the last word of the chanted phrase, the music returns to metered rhythm (example 2.4).

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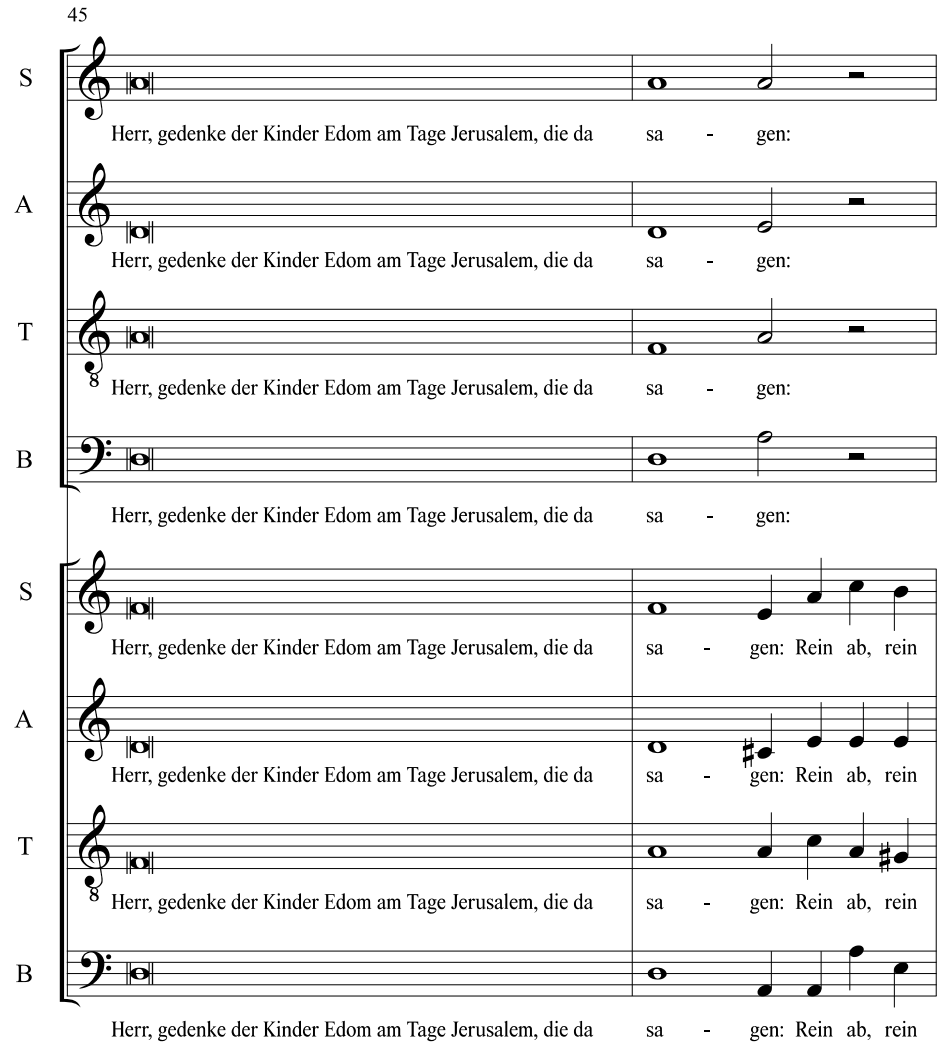
[22] Stephen Rose, "Schein's Occasional Music and the Social Order in 1620s Leipzig," *Early Music History* 23 (Oct. 2004): 254, accessed September 17, 2018. https://ezproxy.lib.ndsu.nodak.edu/login?url=https://search.proquest.com/docview/1324499?accountid=6766.

[23] Ibid.

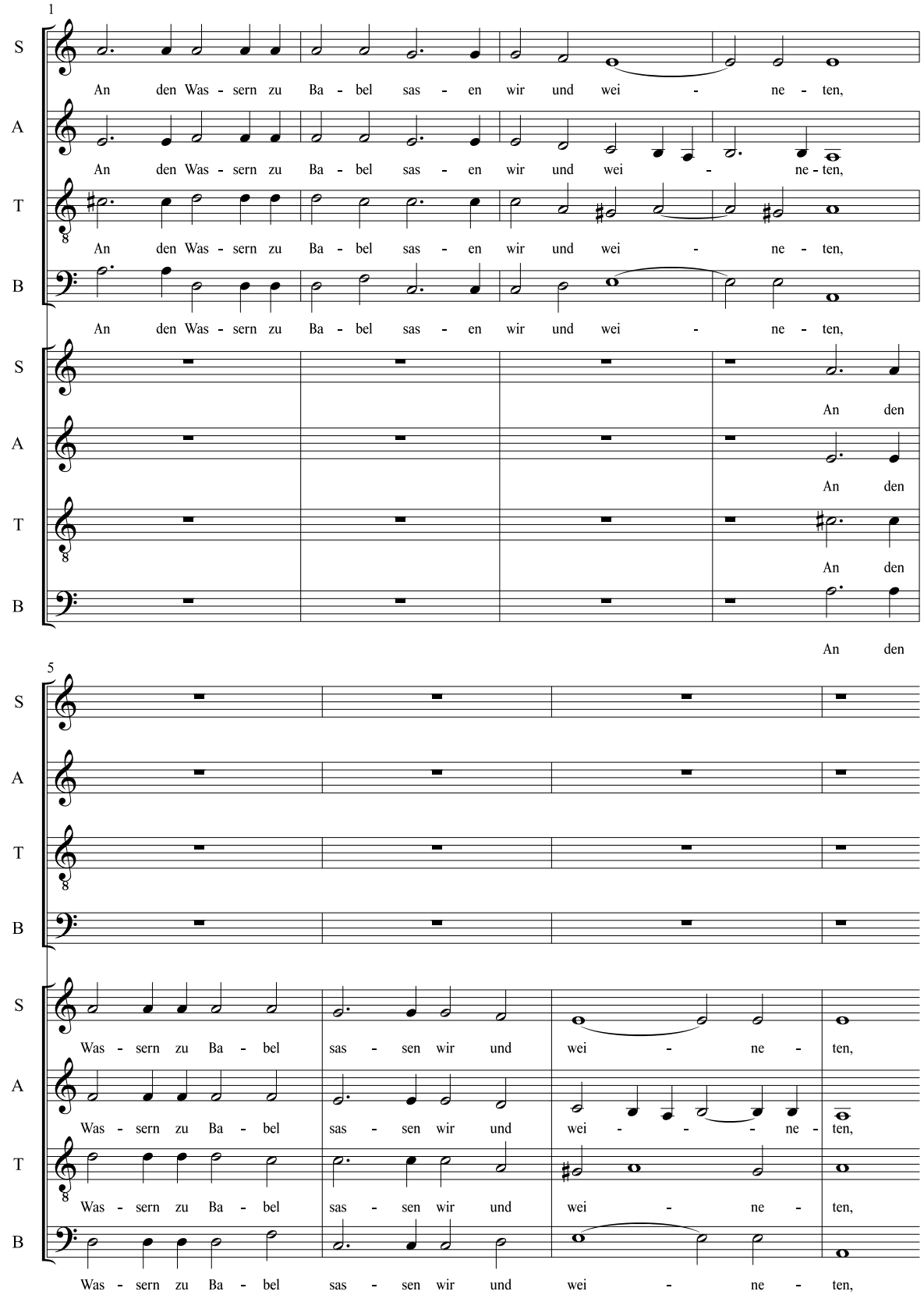
[24] Ibid., 272-73.

[25] Ibid., 257.

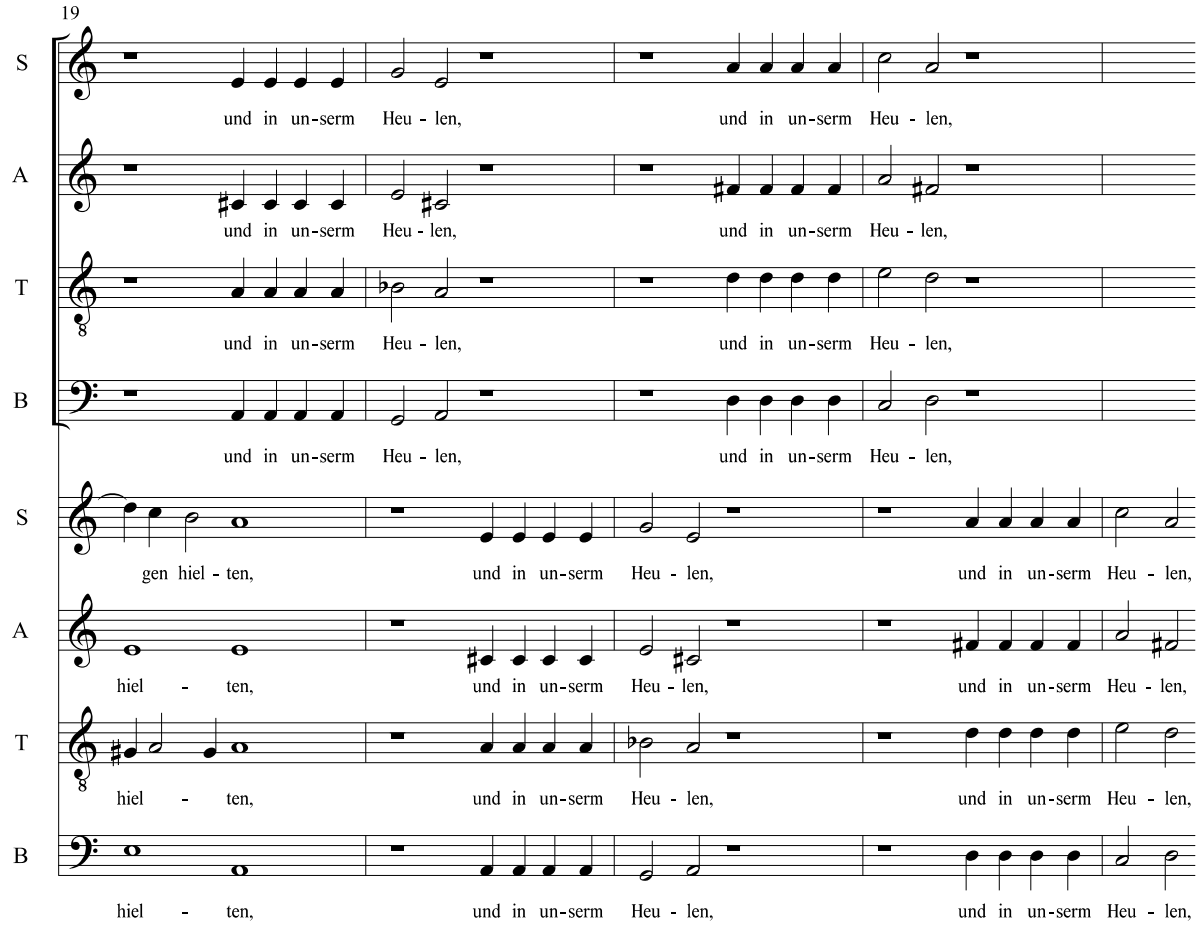


Example 2.4. Heinrich Schütz, “An den Wassern zu Babel,” SWV 37, mm. 45-46.

The influence of antiphonal psalmody is also evident in “An den Wassern zu Babel” in Schütz’s use of *cori spezzati*. At the beginning of the piece, choir 1 sings the first phrase, “we sat and wept at the waters of Babylon,” followed by choir 2 echoing the same text and musical material (example 2.5, mm. 1-8). Schütz employs *cori spezzati* throughout most of this setting, incorporating both long (example 2.5) and short phrases (example 2.6).



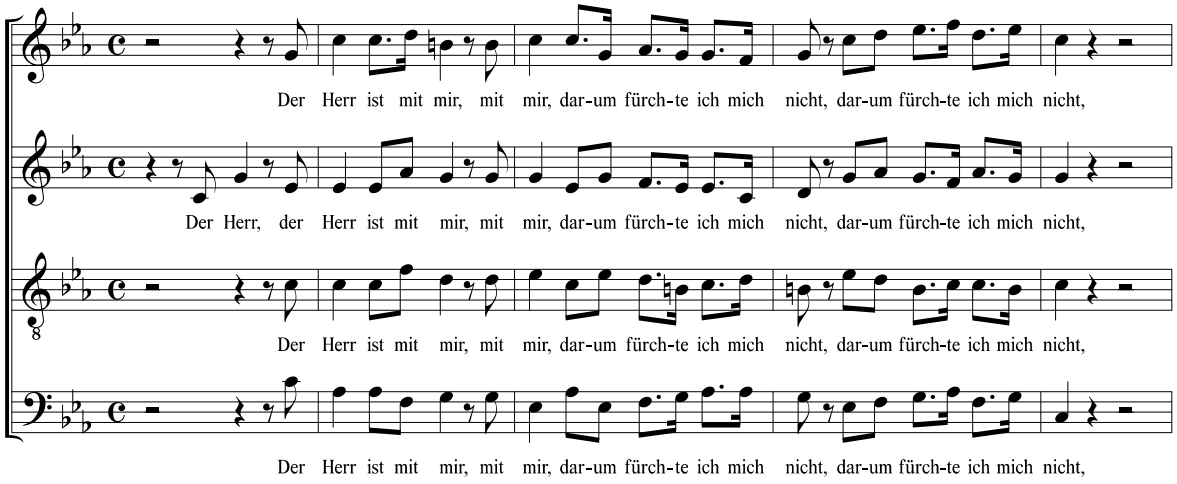
Example 2.5. Heinrich Schütz, “An den Wassern zu Babel,” SWV 37, mm. 1-8.



Example 2.6. Heinrich Schütz, "An den Wassern zu Babel," SWV 37, mm. 19-23.

Responsorial psalmody began influencing compositions around the middle of the seventeenth century. In the Medieval period, responsorial psalmody consisted of a soloist chanting a verse or half verse followed by a group responding. Mid-Baroque composers adapted this type of psalmody by having a section of the choir serve as the soloist or leader followed by the rest of the choir responding. This technique is evident in *Der Herr ist mit mir,* BuxWV 15 (ca. 1687), a setting of Psalm 118:6-7 by Dieterich Buxtehude. After an instrumental introduction, the altos sing "the Lord" (*der Herr*), followed by the full choir singing the first phrase, "the Lord is with me" (*der Herr ist mit mir*) (example 2.7). The altos serve in the role of the leader and represent the psalmist declaring faith in God's presence. The rest of the choir serves as the response and also represent God with the psalmist and perhaps also working

through other people to give the psalmist a sense of security. Buxtehude uses this compositional technique throughout the piece, later giving both the sopranos and basses the opportunity to lead. This piece is discussed further in chapter 7.



Example 2.7. Dieterich Buxtehude, *Der Herr ist mit mir,* mm. 6-10.

A major development during the Baroque period was the emergence of the church cantata in Germany, which incorporated musical styles of the motet, vocal concerto, Italian solo cantata, and opera.[26] The particular influence of psalms settings on the cantata was from the lineage of the antiphonal psalmody to the concerted style of the motet. With the introduction of the concerted style in Germany, festive motet settings, gradually grew to a grander scale through larger vocal and instrumental forces, more distinction between sections, and longer compositions. The sectional nature of large-scale motets eventually gave way to separate movements with different keys, meter signatures, and performing forces. Just as sections of a motet were delineated by text, cantata movements were determined by natural divisions in the text. Cantatas based on a psalm text were typically divided by verses of the psalm. For example,

[26] Stephen Sturk, "Development of the German Protestant Cantata from 1648 to 1722" (DMA diss., North Dakota State University, 2009), 59.

in Johann Kuhnau's cantata *Gott, sei mir gnädig* (1705), which is examined further in chapter 8, the movements follow the division of verses in Psalm 51:1-8 (table 2.1). Movements 1-4 and 6 each contain one psalm verse and movement 5 contains three psalm verses. Composers chose texts for church cantatas based on the prescribed lectionary readings and sermon theme for worship services. The cantatas of Johann Sebastian Bach (1685-1750) often provided a musical commentary on the sermon and represent the culmination of the genre at the end of the Baroque period.

Table 2.1. Movements and Division of Psalm Verses in Kuhnau's *Gott, sei mir gnädig*.

Movement:	**Psalm Verses:**
1	51:1
2	51:2
3	51:3
4	51:4
5	51:5-7
6	51:8

A final note is necessary regarding genres. Due to steady development in all genres throughout the period, a certain fluidity existed in the nomenclature and the genres themselves. Probably the most well-known example of the inconsistent use of genre names is the cantata, which was not labeled as such until the nineteenth century.[27] Even at the beginning of the Baroque period, composer and theorist Michael Praetorius (ca. 1571-1621) pointed out the inconsistent labeling of genres by composers of his day in his book *Syntagma Musicum III* (1619). Additionally, he attempted to bring clarity to the issue by providing definitions and examples of specific pieces. Of particular importance to this discussion is the distinction he makes between motets and vocal concertos. Praetorius writes that the motet is a setting for no

[27] Friedhelm Krummacher, "The German Cantata to 1800" in "Cantata," in *Grove Music Online, Oxford Music Online* (Oxford University Press, 2001–), accessed November 16, 2019, https://doi-org.ezproxy.lib.ndsu.nodak.edu/10.1093/gmo/9781561592630.article.04748.

more than eight voices and includes imitation in the style of Orlande de Lassus (ca. 1532-1594).[28] The term "vocal concerto" is seldom used by today's musicians; however, the genre existed for a short time from the late sixteenth century to the middle of the seventeenth century as the motet gradually expanded into what eventually became the cantata. Praetorius writes that the vocal concerto is a piece in which multiple choirs "contend with one another."[29] He also writes that a "composition is to be called a concerto primarily if low and high choirs are heard in alternation with each other and together."[30] This term is also appropriate for concerted-style choral pieces that are sectional and have independent instrument parts. An example of such a piece is *Der Herr ist mit mir* by Dieterich Buxtehude. This piece is beyond the scope of a mid-Baroque motet as a result of its length (approximately eight minutes) and the inclusion of independent instrumental parts in concerted style with the voices. However, *Der Herr* is not a cantata because it does not have separate movements or solos.

Conclusion

The important relationship between music and the psalms was evident in Jewish worship and continued throughout the history of the Roman Catholic and Protestant churches. Types of psalmody from the Medieval period were adapted by Renaissance and Baroque composers into compositional techniques in motets, vocal concertos, and church cantatas. During the Reformation, Martin Luther emphasized congregational participation and vernacular texts in worship, which led to the creation of cantionals and choral settings of German texts. These

[28] Michael Praetorius, *Syntagma Musicum III*, ed. and trans. Jeffery Kite-Powell (Oxford: Oxford University Press, 2004), 22-3.
[29] Ibid., 19.
[30] Ibid.

insights are integral to the analyses and performance practice recommendations for German Baroque psalm settings I provide in subsequent chapters.

CHAPTER 3. PERFORMANCE PRACTICE OVERVIEW FOR GERMAN BAROQUE CHORAL MUSIC

When conductors perform modern choral compositions, the score provides detailed information regarding dynamics, articulation, tempo, mood, and instrumentation. In contrast, Baroque scores lack many, and in some cases all, of these details upon which today's conductors and performers rely. As the period progressed, composers began including more performance indications. However, when performing Baroque music, today's conductors have many choices to make in order to create a relevant performance and bring out the expressive elements within each piece. Choral music of the Baroque period is very expressive in the way it communicates text and affect. However, bringing out the expressive devices and communicating them to a choir and audience requires research on the part of the conductor. In this chapter, I provide an overview of performance practices regarding instrumentation, tempo, dynamics, articulation, and ornamentation with emphasis given to principles that are relevant to the pieces contained in the following six chapters. I draw on primary sources including *Syntagma Musicum III* (1619), a book on performance practice by Michael Praetorius, and the preface of *Psalmen Davids* (1619), a collection of sacred polychoral pieces by Heinrich Schütz. In addition, I include writings from twentieth and twenty-first century authors Dennis Schrock, Helmuth Rilling, and Robert Donington.

Instrumentation

During the Baroque period, vocal music typically included a continuo group[31] and often included other instruments, such as strings and winds. Praetorius writes that the "*continuo* is so

[31] The continuo group was a standard aspect of Baroque music with the exception of a limited number of pieces written exclusively in the *prima prattica* style, such as Alessandro Scarlatti's (1660-1725) motet Exultate Deo adjutori (n. d.).

called because it continues from the beginning of the piece to the end and, as principal part, contains within itself the entire motet or concerto."[32] He describes the function of the continuo as the "foundation."[33] The continuo group included at least one chordal and one bass instrument. Chordal instruments included keyboards (e.g. organ, harpsichord) and plucked-string instruments (e.g. lute, theorbo, guitar, harp). The bass instruments doubled the bass line and included violone, bass viol, cello, double bass, bassoon, and sackbut. Decisions about which instruments to use are made given the character of the piece and the resources available. More continuo instruments are used for a larger ensemble, however, just one chordal and one bass instrument is always appropriate.

In addition to a continuo group, Baroque vocal music also commonly included string and wind instruments, and musicians of the time assumed a certain license in making instrumentation choices. Toward the beginning of the period, instruments often doubled vocal parts even though they were not always indicated in the score. By the middle of the seventeenth century, composers wrote independent parts for specific instruments. Choral scholar and conductor Dennis Shrock writes that even in compositions with clear indications of instrumentation, "freedom of selection, generally based on available resources, was a common practice in all types of music and throughout the [Baroque] era."[34] Additionally, in the preface to *Psalmen Davids*, Schütz encourages conductors to use the resources they have available. He writes that the "prudent Kapellmeister [is] at liberty to arrange them [the pieces in the collection] according to the

[32] Michael Praetorius, *Syntagma Musicum III*, ed. and trans. Jeffery Kite-Powell (Oxford: Oxford University Press, 2004), 133.
[33] Ibid.
[34] Dennis Shrock, *Performance Practices in the Baroque Era* (Chicago: GIA Publications, 2013), 81.

circumstances of each Capella and the qualifications of the personnel [i.e., musicians]."[35] Praetorius gives specific details about adding instruments and examples of different options the conductor may consider. He recommends using flutes, cornetts, violins, or recorders for the soprano and alto voice parts, sackbut for the alto and tenor parts, and bass sackbut for the bass part.[36] Since some Baroque instruments are no longer in common use today (e.g. viol, sackbut, cornett), substitutions with modern instruments are appropriate (table 3.1). Praetorius also discusses the use of the contrabasss viol, but since they were not able to play low notes well during his time, he discourages their use.[37] Due to innovations to modern instruments, I have included the double bass (today's counterpart to the Baroque contrabass viol) to the list in example 3.1.

[35] Gregory S. Johnston, ed., *A Heinrich Schütz Reader* (Oxford: Oxford University Press, 2013), 26, Kindle.

[36] Praetorius, *Syntagma Musicum III,* 157-8.

[37] Ibid., 164.

Table 3.1. Baroque and Modern Instrument Options

	Soprano	***Alto***	***Tenor***	***Bass***
Baroque Instruments Suggested by Praetorius	Violin Viol Transverse flute Cornett Recorder	Violin Transverse flute Cornett Recorder Sackbut Curtal	Sackbut Curtal	Bass Sackbut Bass Curtal Bass Shawm
Modern Instrument Options	Violin Flute Recorder Oboe Trumpet	Violin Viola Flute Recorder Oboe Trumpet	Viola Trombone Bassoon	Cello Double Bass Bassoon

When substituting instruments, the conductor should keep in mind that modern instruments are louder than their Baroque counterparts. In particular, difficulties may arise in achieving balance between voices and modern brass instruments. Skilled brass players are required to play softly enough so as to not overpower the singers.

Tempo

During the Baroque period, composers communicated ideas about tempo through meter signatures and tempo words. However, meter signatures only indicated relative tempos and were not consistently used. Additionally, terms that today's performers now consider tempo words (e.g. *allegro, andante, lento*) were not used regularly in choral music and had more to do with indicating the character of the piece rather than tempo. To make informed tempo choices regarding Baroque choral music, conductors need to understand the meaning behind meter signatures and tempo words, take into account the key musical elements of the piece, and leave room for tempo fluctuation.

Early Baroque composers inherited a complicated system of meters from the Renaissance period that "carried with them implications of tempo and conducting."[38] Specifically, "larger note values indicated by meter signatures implied slower tempos,"[39] and smaller note values implied faster tempos. For example, the following meters are arranged from slowest to fastest: 3/2, 3/4, 3/8. The beat value of 3/2 is the half note, the largest of the three meters. Consequently, this meter signature indicates the slowest tempo. The beat value of 3/8 is the eighth note, the smallest. This meter signature has the fastest tempo of the three.

Most Baroque performance practice sources give information regarding tempo words, but many choral pieces, especially in the early Baroque, do not have any such tempo indications. Additionally, musicologist Robert Donington writes, "time-words often suggest the mood from which the tempo flows, rather than the tempo itself: allegro (cheerful); andante (fluently); adagio (gently); largo (broad); grave (heavy). So vague are they, even when directly indicative of speed, as presto (quick) or lento (slow), that different contemporary listings place them in different orders of speed."[40] When these tempo words are present, knowing the character associated with the word can assist the conductor in making the appropriate tempo choices.

Tempo has the power to bring out key musical elements or obscure them. Consequently, in addition to meter signatures and tempo words, conductors must consider breath, acoustics, clarity, and text meaning. Renowned Bach scholar and conductor Helmuth Rilling advises that "the chosen tempo must always take into consideration the breath of the singer."[41] A tempo that does not allow the singers to sustain phrases will result in a lack of musical line. Acoustics of the

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[38] Shrock, *Performance Practices,* 115.
[39] Ibid., 116.
[40] Robert Donington, *A Performer's Guide to Baroque Music* (New York: Charles Scribner's Sons, 1973), 243.
[41] Sharon A. Hansen, *Helmuth Rilling: Conductor-Teacher* (Dayton: Roger Dean Publishing, 1997), 113.

performing venue will also have an effect on tempo choices. Donington writes that "resonant acoustics or large forces may require a slower tempo than dry acoustics or small forces."[42] In particular, music with fast-moving melismas will sound unclear if the tempo is taken too quickly in a live acoustic. Praetorius and Schütz give specific warnings against rushing the tempo and explain that taking the tempo too fast can result in a lack of clarity in the harmonies and text.[43]

Text meaning is also an important consideration when choosing a tempo. Rilling explains that in madrigal and early Baroque motet compositions "where the main idea of the music was centered on single words, a tempo must be chosen to convey the proper mood. For example, are there…words such as running or rushing? If so, the tempo needs to be fast. Do we encounter words such as waiting or holding? If so, the tendency is toward a more deliberate tempo."[44] Support for these points comes from C. P. E. Bach (1714-1788) writing at the end of the Baroque period: "the tempo of a piece…is derived from its general mood together with the fastest notes and passage which it includes. Proper attention to these considerations will prevent an allegro from being hurried and an adagio from being dragged."[45] Donington contributes the following advice: "an interpretation making for the most brilliance may require a faster tempo than an interpretation making for the most expressiveness."[46] In addition, tempos and dynamics are impacted by the meaning of the text. During the Baroque period, slower tempos and softer dynamics were assigned to more somber texts and faster tempo and louder dynamics were assigned to more joyous texts.[47]

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[42] Donington, *A Performer's Guide,* 243.
[43] Praetorius, *Syntagma Musicum*, 91; Johnston, *A Heinrich Schütz Reader*, 27.
[44] Hansen, *Helmuth Rilling*, 113.
[45] Donington, *A Performer's Guide*, 249.
[46] Ibid., 243.
[47] Geoffrey Webber, *North German Church Music in the Age of Buxtehude* (Oxford: Clarendon Press, 1996), 190-91.

Fluctuation in tempo during a piece and at its end was common practice. At the beginning of the Baroque period, Praetorius wrote, "to use, by turns, now a slower, now a faster beat, in accordance with the text, lends dignity and grace to a performance and makes it admirable."[48] Viol player and theorist Jean Rousseau (1644-1699) affirms Praetorius' view in a singing treatise from 1710: "under the same time signature one often conducts the measure differently, because sometimes one animates and sometimes one ritards [the movement], following the various emotions that the voice should express."[49] Summarizing tempo fluctuation during the period Donington writes, "tempo never remains constant throughout any ordinary movement. It fluctuates in a degree which ranges from almost imperceptible to very conspicuous. Baroque music shares to the full in this ordinary flexibility of tempo, and will tolerate no better than any other music the rigidity of a metronomic rendering."[50]

Another consideration in tempo fluctuation is adding a *ritardando* at the end of a movement or piece. Praetorius advises slowing down at the penultimate measure.[51] Rilling makes specific recommendations for using *ritardandos* in multi-movement works: "the end of a short movement should have little or no *ritardando* at all. A longer movement needs to 'come to an end,' enhancing its architectural span."[52] Also, the placement of a movement within the larger work has an effect upon how much *ritardando* to use. "It is very critical to the understanding of the large work as a whole to vary *ritardandos* accordingly. If the story's events need to be propelled ahead, there should be little or no *ritardando*, with only a short pause before the next movement. When a large-scale work is reaching its conclusion, the *ritardando* should convey a

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[48] Shrock, *Performance Practices,* 172.
[49] Ibid., 170.
[50] Donington, *A Performer's Guide,* 249.
[51] Praetorius, *Syntagma Musicum*, 92.
[52] Hansen, *Helmuth Rilling,* 115.

decisive closure."[53] Adding a *ritardando* is not always necessary and is best handled on a case-by-case basis.

Dynamics

Dynamic variance adds to the expressive possibilities of music. Praetorius writes, "nor is the elegance of harmony and song combined more effectively than when the songs are performed with [dynamic] variation in the human voices and instruments, now with a more vivacious, now a more submissive voice."[54] Although some dynamic markings are included in Baroque music (especially toward the end of the period), composers left dynamic choices largely up to the discretion of the performers.[55] Rilling and Donington give helpful guidelines on considering the impact of the performing forces, creating an overall dynamic scheme, allowing for the fluctuation of dynamics, and bringing out the important parts.

In discussing the music of J. S. Bach, Rilling encourages the conductor to consider four basic components in making choices on dynamics: deployment of forces, range of forces, general levels, and balance of forces.[56] Regarding the deployment of forces, he states that "the use of the full complement of instruments with the full chorus will invite a dynamic tendency toward *forte.* When only one part of the ensemble is used within the same piece, the tendency will be toward a reduced dynamic level."[57] Rilling advises conductors to trust the composer to know "in which range of the human voice or given instrument a natural *forte* can or cannot be produced. Generally speaking, a high *tessitura* implies a tendency toward *forte*, and a low *tessitura* a

[53] Ibid.
[54] Praetorius, *Syntagma Musicum,* 92.
[55] Donington, *A Performer's Guide,* 290.
[56] Hansen, *Helmuth Rilling,* 116-7.
[57] Ibid., 116.

tendency toward *piano*."[58] While acknowledging the concept of terraced dynamics in Baroque music, Rilling allows for the use of crescendos and decrescendos, advising, "of course in Bach's music, stretches of growing or declining intensity—such as sequences moving from low to high range or vice versa—anticipate the feeling of *crescendo* and *diminuendo*."[59] Additionally, the conductor must know which parts to bring out: "the conductor's goal must be to establish a dynamic balance where everything is perceptible. The conductor must discover through analysis which parts in a given movement are more important than others and establish the corresponding dynamic ranges."[60]

Donington advises conductors to create an overall scheme of dynamics while also allowing for smaller dynamic fluctuations throughout a piece. He writes,

> It is desirable, on the whole to preconcert the overall scheme, but to feel one's way through the finer nuances. It is most often the harmony which is the best guide to the finer nuances whereas the melodic line is most often indicative on a rather larger scale. Rising dynamically to the peak of an ascending phrase, and falling away from it again as the melody descends, is one of the most natural of musical responses. This can often happen intuitively, within the yet larger planning (best preconcerted) of loud and soft passages.[61]

Donington also explains how to bring out the important parts. In particular, bring out fugal entrances "by performing [them] with somewhat more emphasis, significance and intensity, and only a little more actual volume; and this is usually better than forcing the entry through with much more volume. But then the other performers should be withdrawing a little into relative insignificance, in order to let the entry through."[62] The bass line is also important in Baroque music. Donington writes, "It is especially important to bring out the bass with a strength at least

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[58] Ibid.
[59] Ibid., 117.
[60] Ibid.
[61] Donington, *A Performer's Guide,* 293.
[62] Ibid.

equal to the upper parts, and to make a real melodic line of it. The entire texture and polarity of most baroque music depends on this strength and melodiousness of the bottom line."[63]

Articulation

Quite a bit is written about instrumental articulation, but far less is available regarding vocal articulation. Since vocal music is naturally articulated by the text, articulation choices for choirs are generally limited to *legato* or lightly marked. In pieces with sixteenth-note melismas, articulation is useful to delineate groups of notes by slurring two or four sixteenth notes together. Common Baroque practice includes matching vocal and instrumental articulation when they have the same musical material and applying a light glottal attack to re-articulate German words that begin with a vowel. Rilling spoke on the topic of articulation in a conductors Q&A at the Oregon Bach Festival. He recommended re-articulating leaps of a fourth or more and in some cases, even skips of a third. He advised that step-wise motion implies a more *legato* approach while repeated notes are almost always detached.[64]

Ornamentation

Like the other areas addressed in this chapter, ornamentation was not always indicated in the music by composers. Although, regardless of the notation in the score, the inclusion of ornamentation was expected of Baroque performers, particularly soloists and keyboardists. In addition, ornamentation varied by country. Shrock writes, "in Germany and England, passages were added to compositions for solo voices or instruments and appoggiaturas and trills were added to choral and orchestral music."[65] These ornaments were limited in choral music and

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[63] Ibid., 293-4.

[64] Helmuth Rilling, "Conductors Q&A with Helmuth Rilling" (discussion session at Oregon Bach Festival, Eugene, OR, early July, 2000).

[65] Shrock, *Performance Practices,* 330.

typically only added at cadences.[66] When performing larger choral-orchestral works, conductors will need to work with the soloists to make choices on ornamentation and ensure that ornamentation is consistent for restatements of the same musical material among different voices and instruments.[67]

Conclusion

By studying primary and contemporary sources, many insights are available to help conductors make informed decisions regarding instrumentation, tempo, dynamics, articulation, and ornamentation. Continuo is an essential aspect of Baroque music, and many options are available for the inclusion of additional instruments, especially at the beginning of the Baroque period. Informed tempo choices require an understanding of meter signatures and tempo words, considering the important musical elements of a piece, and allowing for tempo fluctuation. Making decisions about dynamics requires devising a plan for the whole piece and leaving room in rehearsal for the expressive possibilities of individual phrases. Vocal articulation is based on the natural articulation of the text and includes *legato* and lightly-marked singing. Choral ornamentation is typically limited and includes cadential appoggiaturas and trills. Time spent on these decisions will lead to a more relevant and expressive performance.

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[66] Ibid., 331.

[67] For additional information about ornamentation see Ray Robinson and Allen Winold, "The Baroque Period" in *The Choral Experience: Literature, Materials, and Methods* (New York: HarperCollins, 1976); Robert Donington, "Ornamentation" in *A Performer's Guide to Baroque Music* (New York: Charles Scribner's Sons, 1973); Dennis Shrock, "Ornamentation" in *Performance Practices in the Baroque Era* (Chicago: GIA Publications, 2013).

CHAPTER 4. HEINRICH SCHÜTZ'S (1585-1672) "WIE LIEBLICH SIND DEINE WOHNUNGEN," SWV 29 FROM *PSALMEN DAVIDS,* OP. 2, SWV 22-47 (1619)

Heinrich Schütz, a court musician and prolific composer, was highly regarded in his day and continues to be considered Germany's most important early Baroque composer. Through the patronage of Landgrave Moritz of Hessen-Kassel, Schütz received financial support to study composition with Giovanni Gabrieli in Italy beginning in 1609. After Gabrieli's death in 1612, he returned to serve as a musician in Moritz's court.[68] In 1614 Elector Johann Georg I of Saxony requested Schütz's presence in Dresden for two months to assist with court music. Moritz reluctantly released Schütz in 1615 to Dresden, where he remained for the rest of his career.[69] Schütz began as the interim *Kapellmeister* in Dresden. Following the death of Michael Praetorius in 1621, Schütz became the *Hofkapellmeister*. During his service in Dresden, the economic difficulties of the Thirty Years' War (1618-1648) resulted in reduced resources for court music and prompted Schütz to make three extended trips outside of Germany. From 1628 to 1629 he studied with Monteverdi in Italy,[70] and from 1633 to 1635 and 1642 to 1644 he oversaw music for royal weddings and served as *Kapellmeister* to King Christian IV (1577-1648) in Denmark.[71]

During Schütz's time studying with Gabrieli, he witnessed first-hand the *cori spezzati* style in Gabrieli's compositions and in performances at St. Mark's Cathedral in Venice. Along with Gabrieli's other students, Schütz studied the polyphony of the Renaissance masters and composed a collection of Italian madrigals.[72] His experiences with polyphonic textures, *cori*

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[68] Joshua Rifkin, Eva Linfield, Derek McCulloch, and Stephen Baron, "Heinrich Schütz," in *Grove Music Online, Oxford Music Online* (Oxford University Press, 2001–), accessed January 3, 2019, https://doi-org.ezproxy.lib.ndsu.nodak.edu/10.1093/gmo/9781561592630.article.45997.

[69] Basil Smallman, *Schütz* (Oxford: Oxford University Press, 2000), 27-28.

[70] Ibid., 63, 76.

[71] Ibid., 77, 79, 89.

[72] Ibid., 14.

spezzati style, and madrigal text painting influenced the psalm settings he composed a few years later.

The psalms were of personal importance to Schütz and played a significant role at both the beginning and end of his career, as he prepared for marriage, and when his wife died.[73] The first collection of music he published as the *Kapellmeister* to Elector Johann Georg I was *Psalmen Davids sampt etlichen Moteten und Concerten*, op. 2, SWV 22-47 (1619). This collection included twenty settings of full-length psalms, three settings of selected psalm verses, and three settings of sacred non-psalm texts. These motets and concertos are all in the Venetian polychoral style. The publication of this collection coincided with Schütz's wedding to Magdalena Wildeck. The preface is dated June 1, 1619, his wedding day, and he included copies of *Psalmen Davids* with the wedding invitations.[74] When his wife died six short years later in 1625, Schütz found comfort in composing simple four-part, strophic settings of the psalms set to metrical verse by Cornelius Becker. The date he gave for the dedication of this collection, commonly referred to as *Becker Psalter*,[75] op. 5, SWV 97-256 (1627), was the second anniversary of his wife's death.[76] Schütz continued to compose psalm settings and included them in all his published sacred collections. His last collection *Schwanengesang*, SWV 482-94 (1671) includes an eight-part setting of the longest psalm in the Bible, Psalm 119, in eleven motets. For his funeral, Schütz requested Psalm 119:54 as the sermon text and asked Christoph Bernhard

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[73] Robin A. Leaver, "Schütz and the Psalms," *Bach* 16, no. 4 (Oct 1985): 34, accessed January 20, 2019, https://search-ebscohost-com.ezproxy.lib.ndsu.nodak.edu/login.aspx?direct=true&db=rih&AN=A441146&site=ehost-live&scope=site.

[74] Hans Joachim Moser, *Heinrich Schütz: His Life and Work*, trans. Carl Pfatteicher (St. Louis: Concordia Publishing House, 1959), 105.

[75] The published title for *Becker Psalter* is *Psalmen Davids / Hiebevor in Teutsche Reimen / gebracht durch D. Cornelium Beckern / Und an jetzo / Mit Einhundert und / Drey eigenen Melodeyen, darunter / Zwey und Neuntzig newe, und / Eylff Alte, / Nach gemeiner Contrapunctus art in / 4. Stimmen gestellet, / Durch Heinrich Schützen / Churf. Sächs. Capellmeister.* Smallman, *Schütz*, 60.

[76] Leaver, "Schütz and the Psalms," 34.

(1628-1692) to write a five-part setting of this verse in the style of Palestrina. Among German Baroque composers, Schütz has the largest output of choral psalm settings (table 4.1).

Table 4.1. Summary of Schütz's Psalm Output[77]

Collections and Major Works	Psalm Content
Psalmen Davids sampt etlichen Moteten und Concerten, op. 2, SWV 22-47 (1619)	23 German-language polychoral psalm settings for 4-12 voices, some include instruments
Cantiones sacrae, op. 3, SWV 53-93 (1625)	11 Latin psalm settings for 3-4 voice choir
Psalmen Davids (Becker Psalter), op. 5 and op. 14, SWV 97-256 (1628, 1661)	160 German hymn-like settings for 4-voice choir
Symphoniae sacrae I, op. 6, SWV 257-76 (1629)	7 Latin psalm settings for 1-3 voices, includes instruments
Musikalische Exequien, op. 7, SWV 279-81 (1636)	German settings of Ps. 73: 25-26 for two 4-voice choirs, SWV 280, and Ps. 90:10, SWV 279 for 6 voices
Kleine geistliche Koncerte I, op. 8, SWV 282-305 (1636)	14 German psalm settings for 1-3 voices
Kleine geistliche Koncerte II, op. 9, SWV 306-37 (1639)	10 German and Latin psalm settings for 1-3 voices or 4- or 5-voice choir
Symphoniae sacrae II, op. 10, SWV 341-67 (1647)	21 German psalm settings for 1-3 voices, includes instruments
Geistliche Chor-Music, op. 11, SWV 369-97 (1648)	3 German psalm settings for 5- or 6-voice choir
Symphoniae sacrae III, op. 12, SWV 398-418 (1650)	17 German psalm settings for 3-10 voices, includes instruments
Zwölff geistlich Gesänge, op. 13, SWV 420-31 (1657)	3 German psalm settings for 4 voices
Schwanengesang, SWV 482-94 (1671)	German settings of Ps. 119, SWV 482-92, and Ps. 100, SWV 493, for two 4-part choirs
Individual psalm settings (not published in collections by Schütz)	19 German and Latin psalm settings for 5-12 voices, many include instruments

[77] For a complete list of Schütz's psalms settings see: Robin A. Leaver, "List of the Settings of Bible Texts in the Works of Heinrich Schütz," *Bach* 16, no. 4 (Oct 1985): 25–28, accessed November 18, 2019, https://search-ebscohost-com.ezproxy.lib.ndsu.nodak.edu/login.aspx?direct=true&db=rih&AN=A441147&site=ehost-live&scope=site.

Analysis: "Wie lieblich sind deine Wohnungen," SWV 29 from *Psalmen Davids* (1619)[78]

In the preface to *Psalmen Davids,* Schütz's writes that he composed these pieces "in the Italian manner in which I was diligently instructed by my dear and world-famous teacher, Giovanni Gabrieli."[79] In addition to the Italian elements in these pieces, Schütz brings a natural inclination to sensitive and expressive text setting. Schütz scholars Joshua Rifkin and Eva Linfield explain,

> Schütz's main interest as a composer was in the word, its individual meaning and mimetic depiction through music. He never shied away from madrigalisms, but also developed an exceptional sensitivity in expressing conceptual meaning in a broader context. He used a variety of musical means – rhythmic, melodic, harmonic, textural and structural – to manipulate a text and create specific musical affects to enhance its message, and his greatness stems partly from the integration of many of these stylistic traits.[80]

In *Psalmen Davids,* Schütz brings the Italian style and the ability to connect deeply with the text to psalms settings in the German language. Through analysis of texture, tonality, rhythm, and madrigalisms in "Wie lieblich sind deine Wohlnungen," I will demonstrate how Schütz expressively sets Psalm 84, a text about the beauty of heaven, longing for God's presence, and trusting in God.

Schütz's setting of "Wie lieblich" is a motet for double choir (SSAB/TTBB) and employs *cori spezzati, falsobordone,* homophonic, and polyphonic textures. The first two textures are used to expressively communicate the text. The Venetian *cori spezzati* style, which finds its roots in antiphonal psalmody, is used by Schütz to communicate God's majesty and strength. The first

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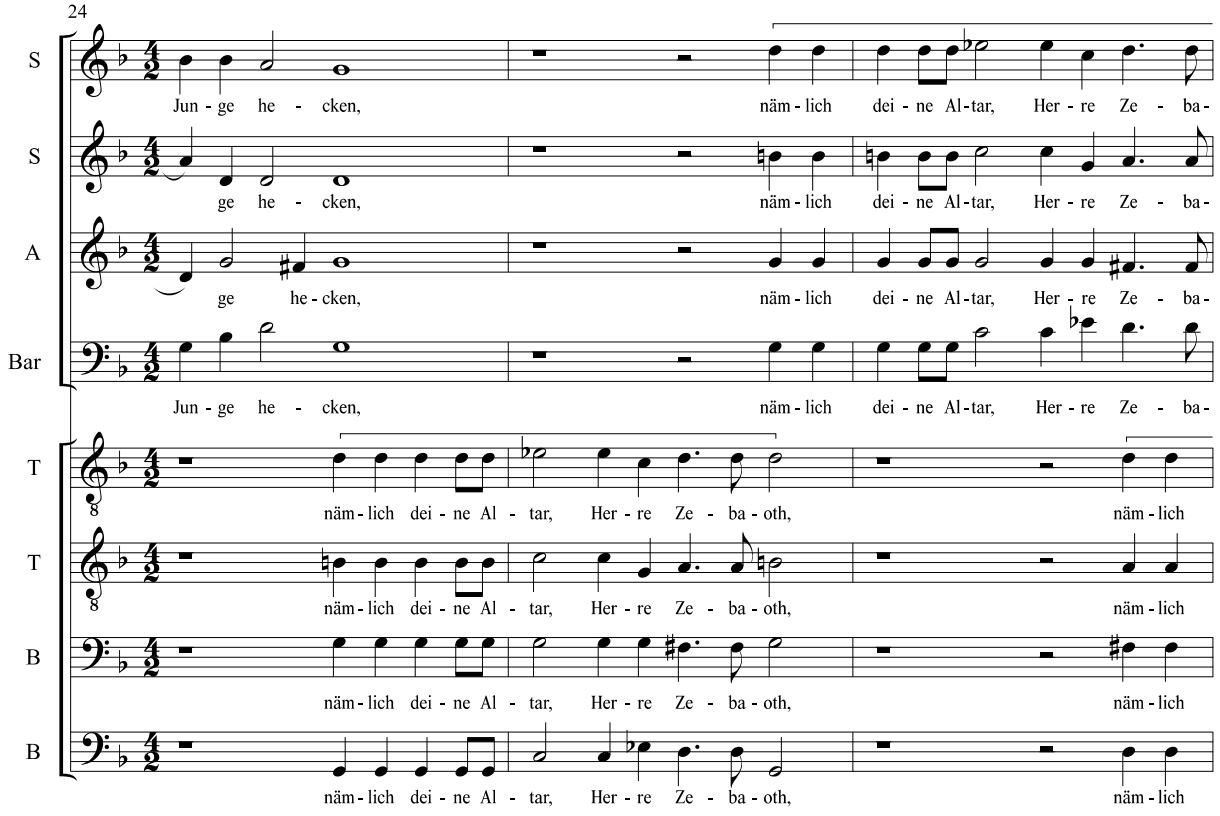
[78] Performance editions of Schütz's "Wie lieblich" are published by Bärenreiter (edited by Wilhelm Ehmann, BA 1714) and Carus (20.029/00). A scholarly edition of this piece is published by Bärenreiter: Heinrich Schütz, *Neue Ausgabe sämtlicher Werke,* vol. 23, *Psalmen Davids 1619, nr. 1-9,* ed. Wilhelm Ehmann (Kassel, Ger.: Bärenreiter, 1971).

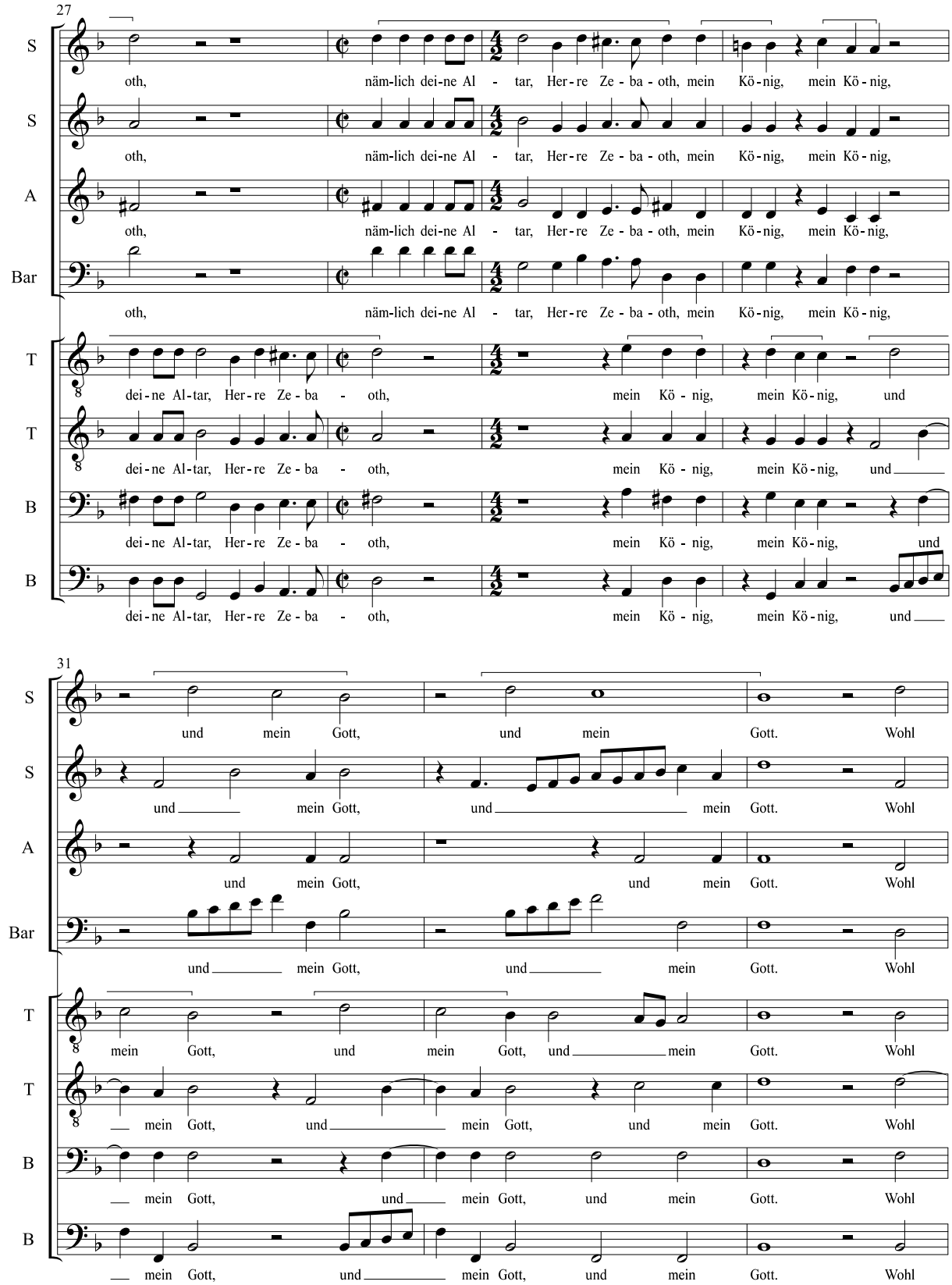
[79] Gregory S. Johnston, ed., *A Heinrich Schütz Reader: Letters and Documents in Translation* (Oxford: Oxford University Press, 2013), 25, Kindle.

[80] Rifkin, Linfield, McCulloch, and Baron, "Heinrich Schütz."

instance of *cori spezzati* style is at mm. 24-33 with the text, "Namely, at your altar, Lord of Hosts, my King and my God" (example 4.1). This example reflects the two different ways Schütz uses *cori spezzati* style throughout the piece. At times, one choir echoes the other with the same musical material in octave displacement (mm. 24-29, mm. 30-31). At other times, one choir echoes the other choir with similar musical material (e.g. in mm. 29-30, rhythms are the same, but pitches are not). Other instances of *cori spezzati* in "Wie lieblich" include mm. 37-40 ("they praise you always"), mm. 40-44 ("blessed the people whose strength is in you"), mm. 59-62 ("you receive one victory after another"), and mm. 92-95 ("blessed is the one who trusts in you).



Example 4.1. Heinrich Schütz, "Wie lieblich," mm. 24-33.



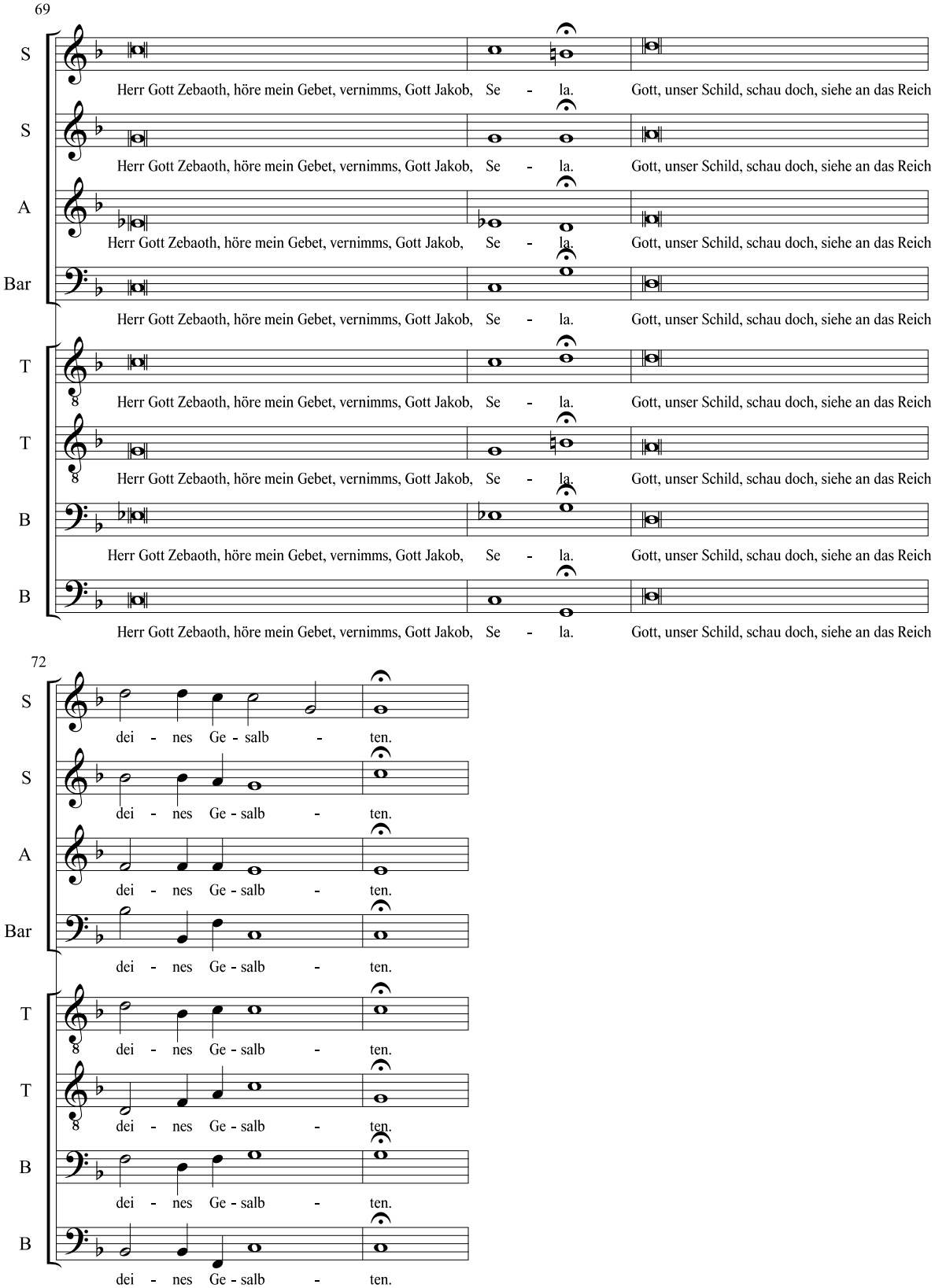
Example 4.1. Heinrich Schütz, “Wie lieblich,” mm. 24-33 (continued).

At mm. 69-73, Schütz uses *falsobordone*, which was used by Monteverdi in his *Vespers of 1610* and traces back to direct psalmody. Like the example discussed in Chapter 2, this text is a prayer: "Lord, God of hosts, hear my prayer, listen, God of Jacob! Sela. God, our shield, look at the kingdom of your anointed one! Because a day in your courts is better than a thousand elsewhere" (example 4.2). Basil Smallman writes the following about Schütz's use of *falsobordone* in "Wie lieblich,"

> Employed sparingly, as it is here by Schütz, its effect is twofold: to absorb, for structural reasons, a large amount of text within a small musical space; and more particularly, to provide special emphasis to a series of commanding ideas, related in this case to 'mercy', 'truth', and 'salvation'. The three passages are set to different root-position chords, rising stepwise, in pitch and brightness, from [C minor] through [D minor] to [Eb major]; and each ends impressively with a measured cadence of two or three bars in length.[81]

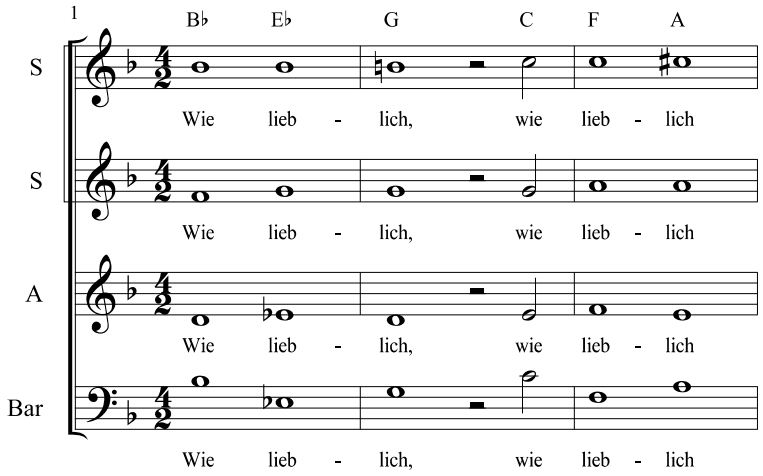
Hans Joachim Moser praises Schütz's innovation in using *falsobordone*: "In itself it is an old device, but it is employed here in a terrifyingly new way!"[82]

[81] Smallman, *Schütz*, 39.
[82] Moser, *Heinrich Schütz*, 313.



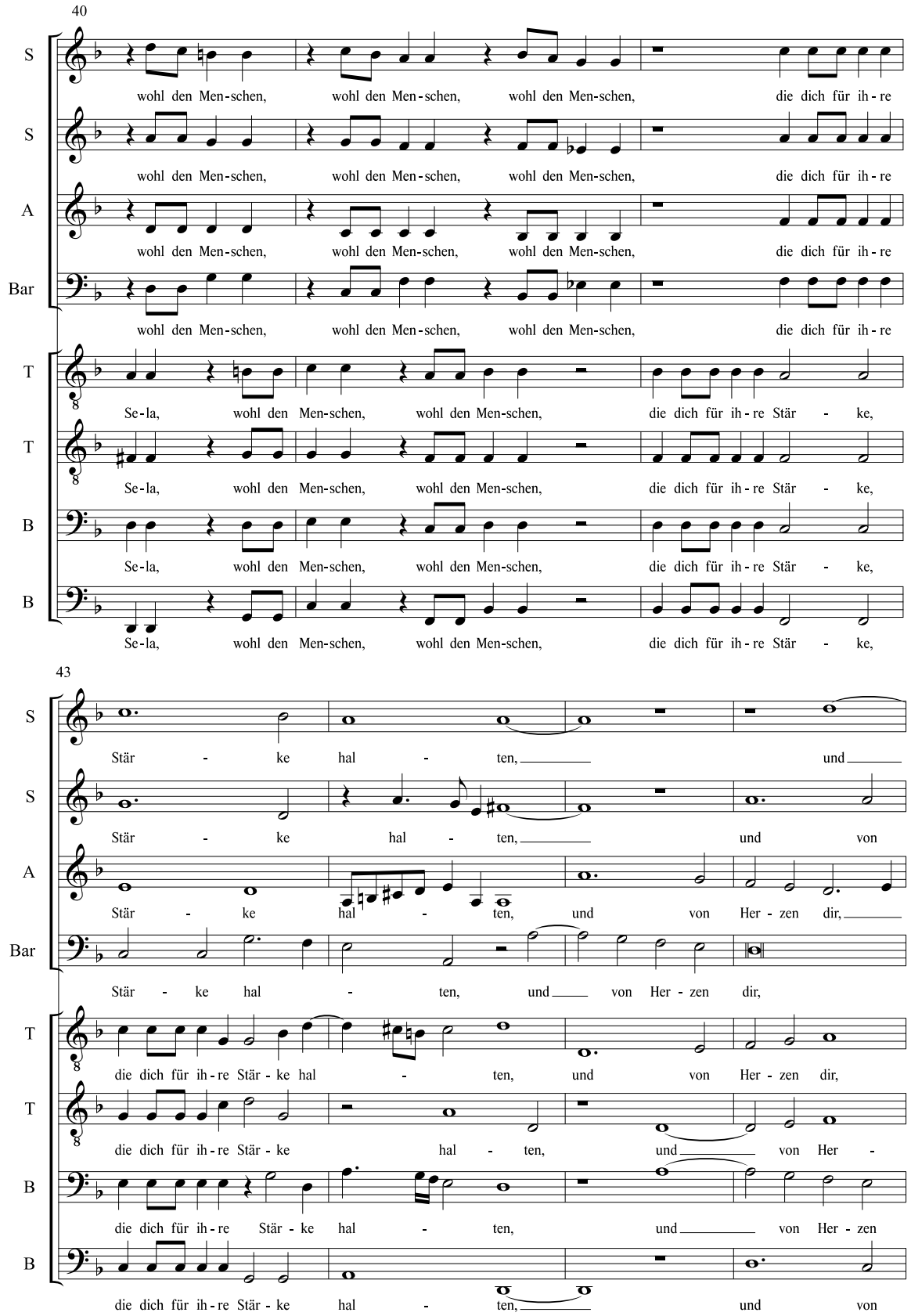
Example 4.2. Heinrich Schütz, “Wie lieblich,” mm. 69-73.

Schütz's use of tonality also expresses the text. The key signature of "Wie lieblich" indicates G dorian, and Schütz's use of E-flat, particularly in the final cadence, also suggests G minor. In addition, he uses the Picardy third at key cadences. However, the piece begins with no indications of either mode. Schütz expresses the loveliness of heaven through a string of six major triads in a row: Bb, Eb, G, C, F, A (example 4.3). Not only do the major triads create a sense of joy, but Schütz uses them to communicate the otherworldliness of heaven by obscuring G minor for a few measures.

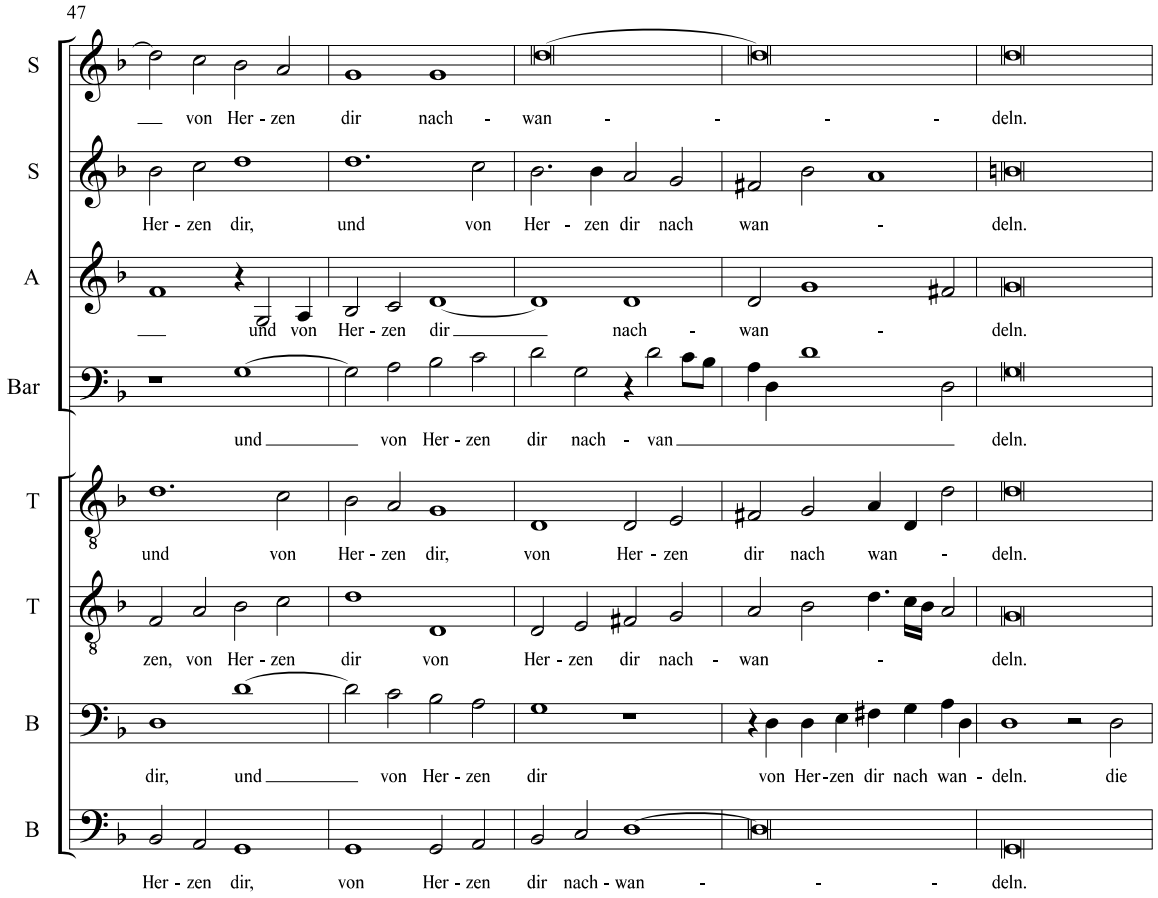


Example 4.3. Heinrich Schütz, "Wie lieblich," mm. 1-3.

Schütz uses contrasting rhythms of shorter and longer note-values to communicate the text. In mm. 40-51, the text is first joyful ("blessed are the people whose strength is in you") and then reverent ("and who follow you from the heart") (example 4.4). The joyful text (mm. 40-44) is set to eighth and quarter notes, and the reverent text is set to half and whole notes (mm. 44-51). The slower note values provide a dramatic change, which, along with a dominant pedal point that gets passed amongst the voices, lead to a satisfying cadence to mark the end of the first half of the piece.

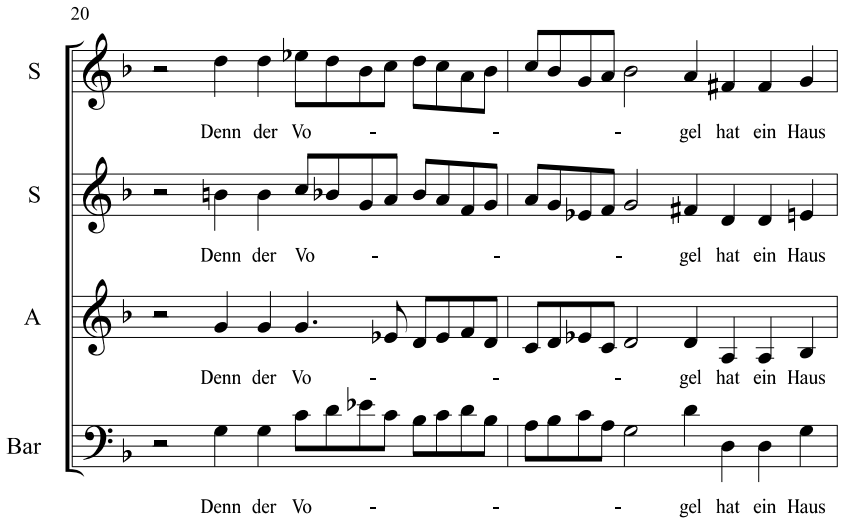


Example 4.4. Heinrich Schütz, “Wie lieblich,” mm. 40-51.

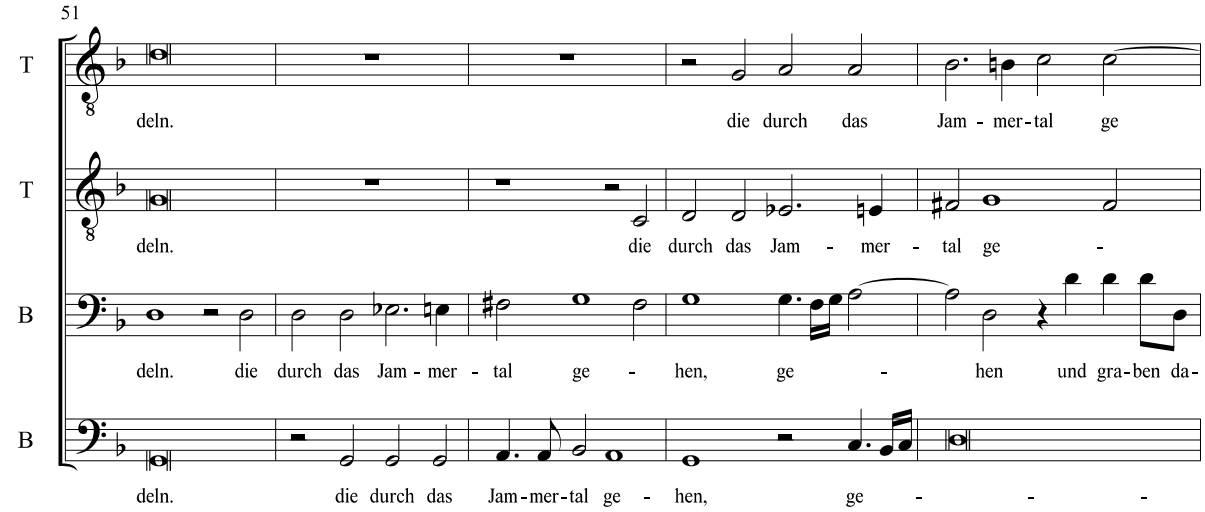


Example 4.4. Heinrich Schütz, “Wie lieblich,” mm. 40-51 (continued).

Schütz’s use of madrigalisms in “Wie lieblich” shows the influence of the Renaissance Italian madrigal on his music. The previously mentioned string of major triads at mm. 1-3 offer a madrigalism at the very beginning of the piece (example 4.3). Schütz uses melismas to express rejoicing at mm. 14-15 and to suggest the flapping of a bird’s wings at mm. 20-21 (example 4.5). He uses a chromatically ascending line in two opposite ways. In mm. 1-3, loveliness is expressed by the chromatically ascending line of the sopranos accompanied by major chords (example 4.3). In mm. 51-55, going through “the vale of tears” is conveyed with ascending lines that include chromaticism (example 4.6).



Example 4.5. Heinrich Schütz, “Wie lieblich,” mm. 20-21.



Example 4.6. Heinrich Schütz, “Wie lieblich,” mm. 51-55.

Performance Practice

The conductor can bring out the important musical elements in “Wie lieblich” through choices on performing forces, dynamics, articulation, and tempo. As discussed in chapter 3, in the preface to *Psalmen Davids,* Schütz grants conductors the freedom to choose instruments according to the resources available.[83] Two choirs and continuo group can perform this piece, or

[83] Gregory S. Johnston, editor, *A Heinrich Schütz Reader,* Kindle Edition (Oxford: Oxford University Press, 2013), 26.

the conductor may wish to include additional instruments to double the vocal parts. Addressing "Wie lieblich" and two other pieces in the collection, Schütz provides one additional option. He writes that these three settings "adapt themselves very nicely when the higher choir is comprised of cornetti and violins, the lower one with trombones or other instruments, and one voice sings, alongside in each gallery."[84] Table 4.2 provides three possible options based on Schütz's recommendations. Further instrumentation options are available to the conductor based on Praetorius' writings as discussed in chapter 3.[85]

Table 4.2. Options for Performing Forces in "Wie lieblich"

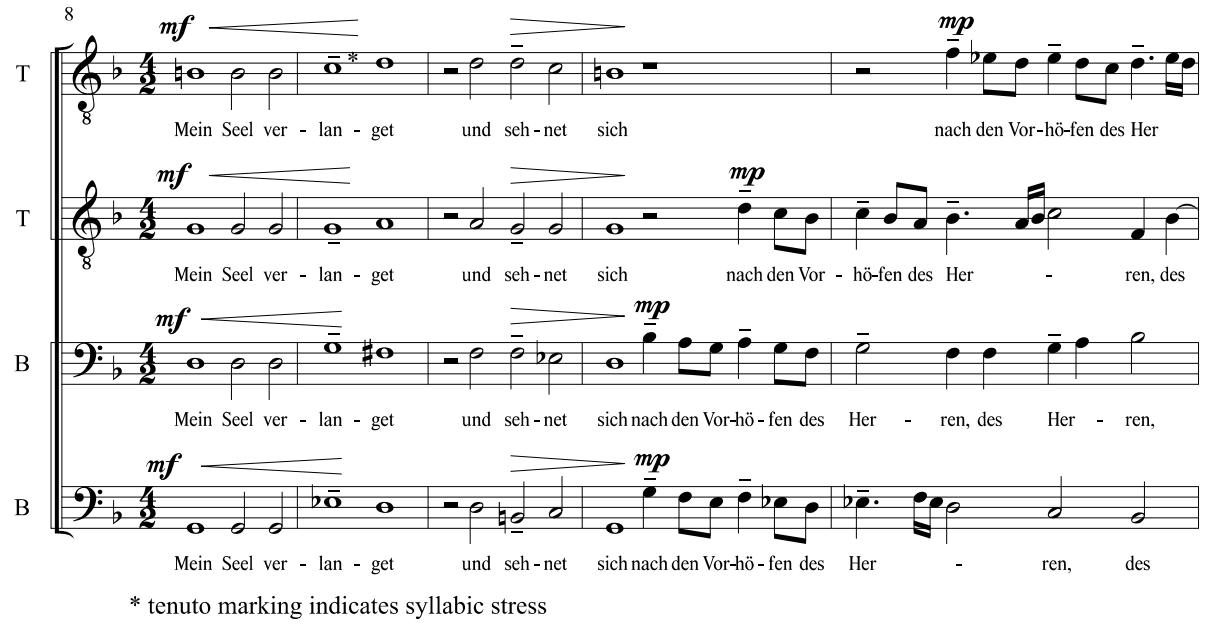
Options	**Choir 1**	**Choir 2**	**Continuo Group**
Choir and continuo	SSAB choir	TTBB choir	organ cello
Choir and continuo with instruments doubling vocal parts	SSAB choir 2 violins viola cello	TTBB choir 3 trombones bass trombone	organ cello or trombone double bass
Combination of soloists and instruments with continuo	S1 – soprano S2 – violin A – viola B – cello	T1 – tenor T2 – trombone B1 – trombone B2 – bass trombone	organ cello or trombone double bass

In "Wie lieblich" conductors can choose dynamics that enhance the textures of the piece. Homophonic textures with both choirs are naturally louder than imitative textures where not everyone is singing at the same time. To enhance the natural dynamics, homophonic textures are sung *mf* and imitative textures are sung *mp.* In addition to this general guideline, the conductor can create phrase shaping by adding a subtle *crescendo* up to the peak of the phrase followed by a *diminuendo*. For example, in mm. 8-12 (example 4.7) choir 2 begins by singing together in a homophonic texture, implying the dynamic level of *mf* (mm. 8-11). Then, the texture becomes

[84] Johnston, *A Heinrich Schütz Reader*, 27.

[85] Michael Praetorius, *Syntagma Musicum III*, translated and edited by Jeffery Kite-Powell (Oxford: Oxford University Press, 2004), 156-71.

imitative with each part singing an independent line, implying the dynamic *mp* (mm. 11-12). Additionally, the conductor can add a *crescendo* and *diminuendo* to the first phrase while also encouraging the choir to take word stress into account.



Example 4.7. Heinrich Schütz, "Wie lieblich," mm. 8-12, Recommendations for Dynamics.

The meaning of the text is taken into consideration for both dynamics and articulation. Joyful texts are typically performed at louder dynamic levels (such as *mf* or *f*) with a lightly-marked articulation. Meditative texts are usually performed at softer dynamic levels (such as *mp* or *p*) with *legato* articulation. For example, for the phrase "to follow you from the heart" (example 4.4, mm. 44-51), the conductor can choose dynamics and articulations that bring out the meaning of the text. The articulation that works well here is *legato*. The smoothness of *legato* lines contrasts nicely with the more articulated section that directly proceeds (example 4.4, mm. 40-44). Also, a quiet dynamic, such as *mp,* is appropriate for the reverent nature of the text. Each voice part should bring out the entrance of their ascending or descending line that begins on the word "and" (*und*). In contrast, a louder dynamic and lightly-marked articulation are appropriate

where the choir is singing in the *cori spezzati* style with a text about the characteristics of God (e.g., mm. 24-33).

In choosing a tempo for "Wie lieblich," the conductor will want to consider meter signature, the longest and shortest note values, and clarity and meaning of the text. The meter signature for this piece is cut time. In the original 1619 continuo book, barlines are given every four minums, which creates a modern meter signature of 4/2.[86] Since the meter signature is the same throughout, this piece will keep a steady tempo while allowing for natural fluctuations of tempo reflecting the meaning of the text. In the preface to *Psalmen Davids,* Schütz's advice about tempo is to not take a piece too fast and to make sure the text is clear.[87] With this consideration in mind, the tempo I have chosen for this piece is half note equals 60 BPM.

Conclusion

In "Wie lieblich," a double-choir motet based on Psalm 84, Schütz expressively communicates a text about heaven, God's presence, and trust through texture, tonality, rhythm, and madrigalisms. The conductor's choices on performing forces, dynamics, articulation, and tempo assist in bringing out these musical elements. Many vocal and instrumental options are available including choir or soloists and continuo group with or without additional instruments. Dynamic choices are guided by the textures of the piece, phrase shaping, and word stress. Additionally, dynamic as well as articulation choices depend on the meaning of the text. Finally, meter signature, longest and shortest note values, and clarity and meaning of the text are important considerations for tempo choices.

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[86] Heinrich Schütz, *Neue Ausgabe sämtlicher Werke,* vol. 23, *Psalmen Davids 1619, Nr. 1-9,* ed. Wilhelm Ehmann (Kassel, Ger.: Bärenreiter, 1971), xii.

[87] Johnston, *A Heinrich Schütz Reader*, 27.

CHAPTER 5. JOHANN HERMANN SCHEIN'S (1586-1630) *ALLELUJAH! LOBET DEN HERRN IN SEINEM HEILIGTUM* (1620)

Johann Hermann Schein, a composer and poet, studied both music and the law but chose music as his full-time profession. In 1613 he started out as a teacher and music director for a household in Weissenfels, followed by serving as the *Hofkapellmeister* for Duke Johann Ernst in Weimar in 1615. In 1616 he became the cantor at St. Thomas Church in Leipzig, the church where Bach would serve in the same position a century later. He remained in this position for the rest of his life. Schein was a close friend of Heinrich Schütz, and it was most likely through Schütz that Schein was introduced to the new Italian innovations in music.

Like Schütz, Schein is known for his sensitivity in interpreting the text in his compositions.[88] In his dissertation on Schein's sacred works, Wilhelm Schulte notes that Schein was "inspired by the sacred texts available to him, and he wanted to convey the Biblical language to his audience."[89] In addition, "Through his music, Schein could elevate a text to a higher level of understanding and add dramatic quality. His understanding of a text was both analytical and emotional."[90] Schein is noted by many scholars for the way he sets sacred texts in the madrigal style with direct text painting, particularly "Die mit Tränen säen" from *Israelsbrünlein* (1623).[91]

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[88] Carl Schalk, *Music in Early Lutheranism: Shaping the Tradition (1524-1672)* (St. Louis: Concordia Academic Press, 2001), 128.

[89] Wilhelm Schulte, "Music and Language in Johann Hermann Schein's Sacred Works" (PhD diss., University of Cincinnati, 1998), 15.

[90] Ibid., 118.

[91] Gregory Scott Johnston, "Johann Hermann Schein and Musica Poetica: A Study of the Application of Musical-Rhetorical Figures in the Spiritual Madrigals of the *Israelsbrünnlein* (1623)" (Master's thesis, University of British Columbia, 1982), 45-61; Schulte, "Music and Language," 64, 73; George J. Buelow, *A History of Baroque Music* (Bloomington: Indiana University Press, 2004), 216; Dennis Shrock, *Choral Repertoire,* (Oxford: Oxford University Press, 2009), 262.

Schein's vocal output includes 353 sacred and ninety-five secular compositions.[92] Many of these pieces were published in collections during the composer's lifetime. Seventy pieces were composed for special occasions, such as weddings, funerals, or civic events, and were not published until the twenty-first century.[93]

Analysis: *Alleluja! Lobet den Herrn in seinem Heiligtum* (1620)[94]

One such occasional piece by Schein is *Alleluja! Lobet den Herrn in seinem Heiligtum,* a polychoral setting of Psalm 150 with soli, string ensemble, brass ensemble, and recorder. *Alleluja!* was composed in 1620, just one year after Schütz published his *Psalmen David*. Psalm 150 is a joyful text which exhorts the listener to praise God for his greatness with many instruments. Schein's vocal concerto creates a joyful affect fitting of the text through his use of vocal and instrumental forces, ritornello form, meter, and text painting.

The performing forces in *Alleluja!* are divided into two ensembles (table 5.1).[95] Schein employs a colorful sound palette by including strings, winds, and multiple choirs. He uses these forces in a variety of combinations from small groups in concerted style (influenced by antiphonal psalmody) to the full ensemble in a homophonic texture. Sonorous balance is achieved through the use of equal-voiced choirs and soli groups. The combined instrumental and vocal forces create a full and resonant sound fitting of the joyful text.

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[92] Shrock, *Choral Repertoire*, 261.

[93] Johann Hermann Schein, *Neue Ausgabe sämtlicher Werke,* ed. Arno Forchert, vol. 10, parts 1-3, *Gelegenheitskompositionen,* ed. Claudia Theis, (Kassel, Ger.: Bärenreiter, 2004, 2005, 2008).

[94] A performance edition of Schein's *Alleluja!* is included in Appendix B. No other performance edition is currently in publication. A scholarly edition is published by Bärenreiter: Johann Hermann Schein, *Neue Ausgabe sämtlicher Werke,* ed. Arno Forchert, vol. 10, part 2, *Gelegenheitskompositionen,* ed. Claudia Theis, (Kassel, Ger.: Bärenreiter, 2005).

[95] Schein, *Neue Ausgabe sämtlicher Werke,* vol. 10, part 2. Although the terms "trombone" and "trombone grosso" are used in this source, the instruments used in Schein's day were sackbuts and bass sackbuts, the precursors to the modern trombone.

Table 5.1. *Alleluja!* Performing Forces.

Ensemble 1:	**Ensemble 2:**
Soli: SATB	Soli: SATB
Choir 1 *Capella:* SATB	Choir 2 *Capella:* SATB
Choir 1 *Ripieno:* SATB	Choir 2 *Ripieno:* SATB
Instruments:	Instruments:
Violino 1	*Cornetto*
Violino 2	*Trombone 1*
Viola	*Trombone 2*
Violone grosso	*Trombone grosso*
Flauto	

Schein's use of ritornello form in *Alleluja!* enhances the contrast created by different groupings of performing forces. The ritornello, with repeated "Alleluja's," opens the piece and then returns after each psalm verse except the last. A full and majestic affect characterizes the ritornello, created by all voices singing and instruments playing together in homophonic texture. The piece concludes with an "Alleluja" coda containing new musical material. During the verses, Schein uses a variety of performing forces to create contrast between the two ensembles and gradually build momentum (table 5.2). For example, verse 1 begins with a duet between a soprano soloist from ensemble 1 and a soprano soloist from ensemble 2.[96] The two sopranos and the instruments playing with them alternate back and forth in concerted style. The texture thickens as the *capella* joins (m. 45) followed by the *ripieno* (m. 49). In addition, momentum grows through the increase in phrase length and rhythmic motion. Phrases begin as short two-measure statements (mm. 17-24) and gradually grow to four-measure statements (mm. 31-34). A similar effect happens in verses 2, 3, and 5.

[96] For all musical examples in this chapter, please see Appendix C.

Table 5.2. Ritornello Form and Performing Forces in *Allelujah*.

Form	Text	Performing Forces
Ritornello (mm. 1-16)	Alleluja	• All voices and instruments
Verse (mm. 17-53)	Ps. 150:1	• Soprano duet, violino 2, viola, violone grosso, trombone 1 and 2, trombone grosso • *Capella,* all instruments • *Ripieno,* all instruments
Ritornello	Alleluja	• All
Verse (mm. 54-94)	Ps. 150:2	• Alto duet, violino 1, viola, violone grosso, cornetto, trombone 2, trombone grosso • *Capella,* all instruments • *Ripieno,* all instruments
Ritornello	Alleluja	• All
Verse (mm. 95-144)	Ps. 150:3	• Tenor duet, violino 1 and 2, violone grosso, cornetto, trombone 1, trombone grosso • Soprano 2 solo, trombone 1 and 2, trombone grosso • Soprano 1 solo, violino 2, viola, violone grosso • *Capella,* all instruments • *Ripieno,* all instruments
Ritornello	Alleluja	• All
Verse (mm. 145-195)	Ps. 150:4	• All • Bass duet, recorder, violino 2, viola, cornetto, trombone 1 and 2 • *Capella,* all instruments • *Ripieno,* all instruments
Ritornello	Alleluja	• All
Verse (mm. 196-221)	Ps. 150:5	• Soprano 1 and alto 1 duet, viola, violone grosso • *Capella,* all instruments • *Ripieno,* all instruments
Ritornello	Alleluja	• All
Verse (mm. 222-254)	Ps. 150:6	• All • Soprano duet, violino 2, viola, violone grosso, trombone 1 and 2, trombone grosso • All • Soprano duet, violino 2, viola, violone grosso, trombone 1 and 2, trombone grosso • All
Coda (mm. 255-282)	Alleluja	• All

Schein also creates contrast by alternating between two meter signatures, 3/2 and 2/2. Schein uses triple meter (3/2) to communicate "positive events or promises, like joy, honor, or

blessings."[97] In *Alleluja!* this meter is used for the ritornello. Schein sets the tone for the whole piece by beginning with this cheerful meter and the full vocal and instrumental forces. This meter also creates a sense of dance and is used on the first half of verse 4, "praise him with timpani and dance."

Schein's most direct use of text painting in *Alleluja!* is the soprano soloist's fanfare over a lively brass passage in verse 3 on the word "trumpets" (*Posaunen*) (mm. 100-119). He employs text painting on the final statement of "with melodious cymbals" in verse 5 (mm. 214-221) by giving both choirs similar melodic and rhythmic material and then rhythmically offsetting the choirs by a half beat. This rhythmic displacement gives the effect of cymbals crashing. Another notable instance of text painting is in verse 6 where all performers join together in a declamatory style to proclaim, "all that has breath" (mm. 223-231). For this phrase, the rhythm slows down and the texture is homophonic. The proclamation is immediately followed by two soprano soloists echoing "praise the Lord" with a quick rhythm to portray the joy of praising (mm. 232-235).

Performance Practice

Performance practice issues the conductor will want to consider for *Alleluja!* include balance of performing forces, interpretation of meter signatures, and tempo relationships between the meter signatures. Balance challenges arise from the differences between Baroque and modern instruments and the large number of performing forces. Ensembles of Schein's day usually had one player per part for instruments,[98] and when resources are available to use Baroque instruments such as cornett and sackbut, balance issues will be minimal. However,

[97] Schulte, "Music and Language," 76.
[98] Dennis Shrock, *Performance Practices in the Baroque Era* (Chicago: GIA Publications, 2013), 81.

Schütz gives license to use the resources available,[99] and conductors without the original instruments available can still perform *Alleluja!* Oboe or trumpet can substitute for the cornett, and trombone can substitute for the sackbut. The range of the trombone 1 part is rather high and is better suited to substitution with French horn. When making substitutions, the conductor will want to keep in mind that modern brass instruments are louder than their Baroque counterparts. As a result, balance difficulties may arise when these substitutions are used. Skilled brass players will need to play softly in order to balance the string ensemble and voices. The conductor can also add dynamics to the instrumental parts to assist in achieving balance. A general guideline is that instruments can play *mf* with the *ripieno*, *mp* with the *capella*, and *p* with individual soloists.

As previously noted, the vocal forces for *Alleluja!* include two SATB soli groups, two *capella*, and two *ripieno*. The term *ripieno* was commonly used during Schein's day to designate the whole ensemble. Although the term *capella* was not consistently used, it can be gathered from the context of the piece along with Praetorius' explanation of the term that it refers to a choir that is smaller than the *ripieno* choir.[100] In the preface to *Psalmen Davids,* Schütz writes that the *capella* "are what I call those choir[s] and voices which the Kapellmeister should most favor and employ in the best and most pleasing ways."[101] In contrast, the *ripieno* "are introduced for a full sound and for splendor."[102] Schütz also adds that the *capella* is made up of four singers, or one singer on a part in an SATB choir.[103] In *Alleluja!* the *capella* may be comprised of the soloists from each choir.

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[99] Gregory S. Johnston, *A Heinrich Schütz Reader: Letters and Documents in Translation* (Oxford: Oxford University Press, 2013), 26, Kindle.

[100] Michael Praetorius, *Syntagma Musicum III*, ed. and trans. Jeffery Kite-Powell (Oxford: Oxford University Press, 2004), 124-126.

[101] Johnston, *A Heinrich Schütz Reader,* 26.

[102] Ibid.

[103] Ibid.

The meter signatures in *Alleluja!* are 3/2 and 2/2. During the Renaissance and early Baroque, a relationship between triple and duple meter signatures was implied. To explain this relationship, Praetorius writes that the dotted-whole note of 3/2 (which is equivalent to 3 half notes) is equal to the whole note in 2/2 (which is equivalent to 2 half notes).[104] As a result, the value of the half note changes when the meter changes. Praetorius also writes that "in concertos for multiple choirs, the tempo must be very slow and solemn."[105] With this information in mind, in *Alleluja!* I recommend that the dotted-whole note of 3/2 meter and the whole note of 2/2 meter equal 40 BPM. Consequently, the half note in 3/2 meter will equal 120 BPM, and the half note in 2/2 meter will equal 80 BPM. This tempo allows for a majestic ritornello. Also, since the verses are mostly in 2/2 and have shorter rhythmic values, 80 BPM provides a quick tempo while still allowing the soloists to sing their quickly-moving notes.

Conclusion

Schein's vocal concerto *Alleluja! Lobet den Herrn in seinem Heiligtum* expresses the joyful and majestic text of Psalm 150 through vocal and instrumental forces, ritornello form, meter, and text painting. As preparations for performance are made, the conductor will want to consider the implication of these musical elements. Balance of performing forces is achieved through choices of instruments and number of voices in each ensemble. The conductor will want to consider the relationship between 3/2 and 2/2 meter signatures when choosing tempo.

[104] Praetorius, *Syntagma Musicum III*,72.
[105] Ibid., 70.

CHAPTER 6. ANDREAS HAMMERSCHMIDT'S (1611/12-1675) "SCHAFFE IN MIR GOTT EIN REINES HERZ" FROM *FEST- UND ZEIT-ANDACHTEN* (1671)

Andreas Hammerschmidt was a German organist and composer who was born in Bohemia.[106] Little is known of his musical education. He served for short periods of time as organist at the court chapel in Schloss Weesenstein (1633-34) and at St. Peter's Church in Freiberg (1634-39). In 1639 he became the organist at St. John's Church in Zittau, where he served until his death in 1675.[107]

Hammershmidt's vocal music was known for its accessibility to a wide range of singers, including those from small villages.[108] Hammerschmidt's sacred vocal output comprises approximately 420 works including motets, cantatas, vocal concertos, and arias.[109] Unfortunately, less than a quarter of these works are available to conductors in modern editions. *Denkmäler deutscher Tonkunst* and *Denkmäler der Tonkunst in Österreich* both have volumes dedicated to the vocal music Hammerschmidt.[110] The dissertations of Robert Dale McIntosh and Jack W. Schmidt focus on a few specific sacred vocal collections by Hammerschmidt and include scores.[111] In addition, German publishers Carus and Barenreiter carry several choral titles by the composer.

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[106] Johannes Günther Kraner and Steffen Voss, "Andreas Hammerschmidt" (in *Grove Music Online, Oxford Music Online* (Oxford University Press, 2001–), accessed October 26, 2019, https://doi-org.ezproxy.lib.ndsu.nodak.edu/10.1093/gmo/9781561592630.article.12285.

[107] Jack W. Schmidt, "The *Musicalische Andachten* of Andreas Hammerschmidt" (PhD diss., Northwestern University, 1993), 4-5, 8.

[108] Jack Schmidt, "A Composer's Dilemma: Andreas Hammerschmidt and the Lutheran Theology of Music," *Choral Journal* 40, no. 5 (December 1999): 30, https://acda.org/files/choral_journals/December_1999_Schmidt_J.pdf.

[109] Dennis Shrock, *Choral Repertoire,* (Oxford: Oxford University Press, 2009), 268.

[110] Andreas Hammerschmidt, *Denkmäler deutscher Tonkunst,* ed. Freiherrn von Liliencron, vol. 40, *Ausgewählte Werke* (Leipzig: Breitkopf and Härtel, 1910). Andreas Hammerschmidt, *Denkmäler der Tonkunst in Österreich,* ed. Guido Adler, vol. 16, *Dialoge, I,* ed. Anton W. Schmidt (Graz, Austria: Akademische Druck- u. Verlagsanstalt, 1959).

[111] Robert Dale McIntosh, "The Six-Part *Fest- und Zeit-Andachten* (1671) of Andreas Hammerschmidt" (master's thesis., University of Alberta, 1972), 102-64. Schmidt, "The *Musicalische Andachten*," 404-1710.

Hammerschmidt published fourteen collections of vocal music during his lifetime. The last collection, *Fest- und Zeit-Andachten* (1671), was dedicated to the city officials of Zittau[112] and contains thirty-eight motets for six voices. In the foreword, Hammerschmidt remarks that these pieces were inspired by the music of Heinrich Schütz and by Italian music he heard during a visit to Dresden.[113] This collection includes "Schaffe in mir Gott ein reines Herz," a setting of Psalm 51:10-12.

Analysis: "Schaffe in mir Gott ein reines Herz" from *Fest- und Zeit-Andachten* (1671)[114]

"Schaffe in mir Gott," a motet for SSATTB choir, is an example of Hammerschmidt's accessible style. In comparison to the music of Schütz, this piece is less complex in its harmonic, rhythmic, and melodic language: the key is C minor throughout, the rhythms are straight-forward (primarily quarter, half, and whole notes), and the melodies are diatonic. Despite this simple style, Hammerschmidt compellingly communicates the penitential message of the text through textures, meter signatures, and C-minor tonality.

"Schaffe in mir Gott" is through-composed and made up of three sections (mm. 1-25, 25-72, 73-125) delineated by three psalm verses. The first two sections are in 2/2 meter and have a somber and pleading mood. The piece begins with a declamatory statement of the text, "create in me, God" (example 6.1). Similar to *falsobordone*, which developed from direct psalmody, this declamation has a homophonic texture and repeated notes. However, in "Schaffe in mir Gott," the declamation is metered, unlike *falsobordone* which is unmetered.

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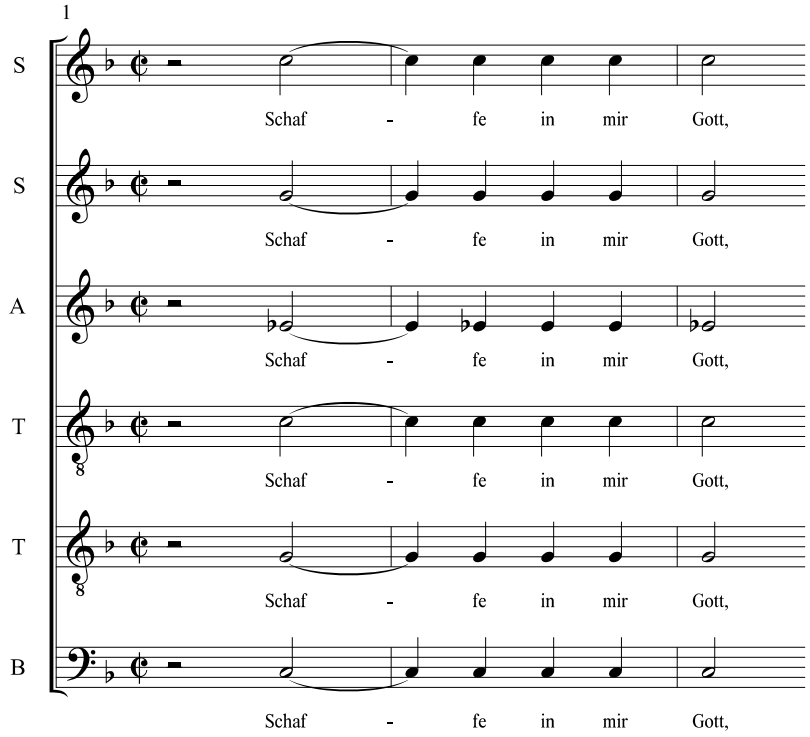
[112] McIntosh, "The Six-Part *Fest- und Zeit-Andachten*," 93.

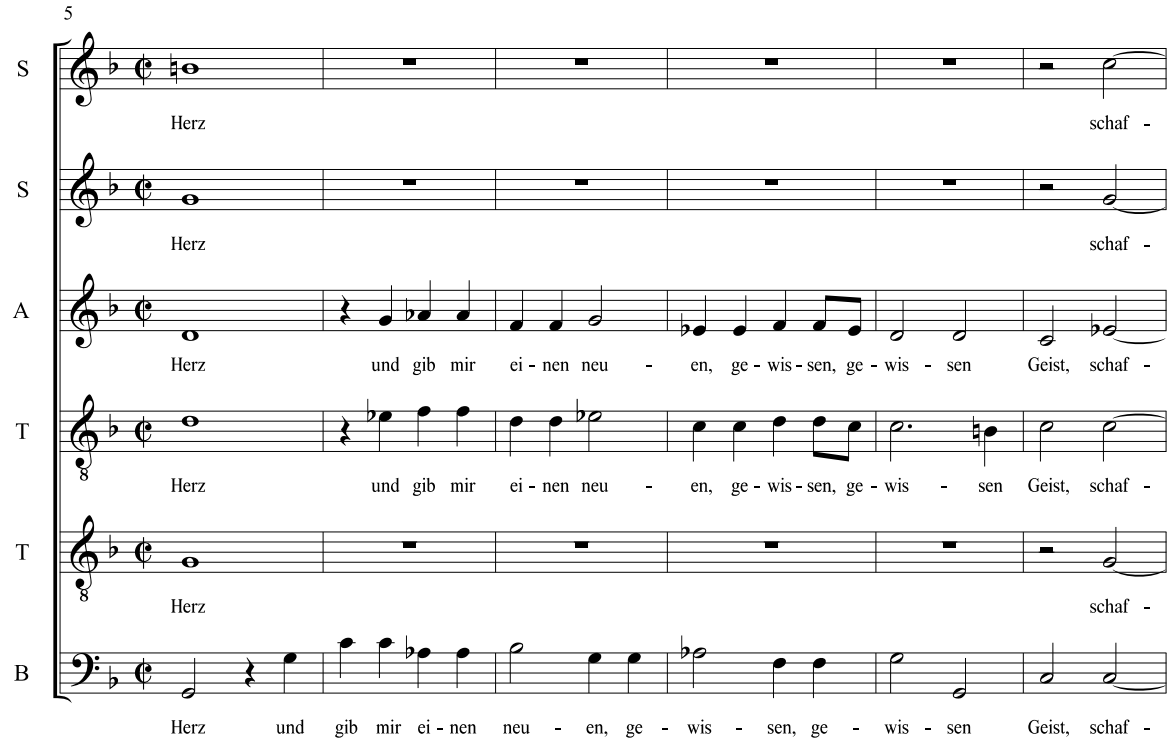
[113] Ibid., 100.

[114] A performance edition of Hammerschmidt's "Schaffe in mir Gott" is published by Carus (edited by Stefan Schuck, 3.369/50). No scholarly edition of this piece is currently in publication.



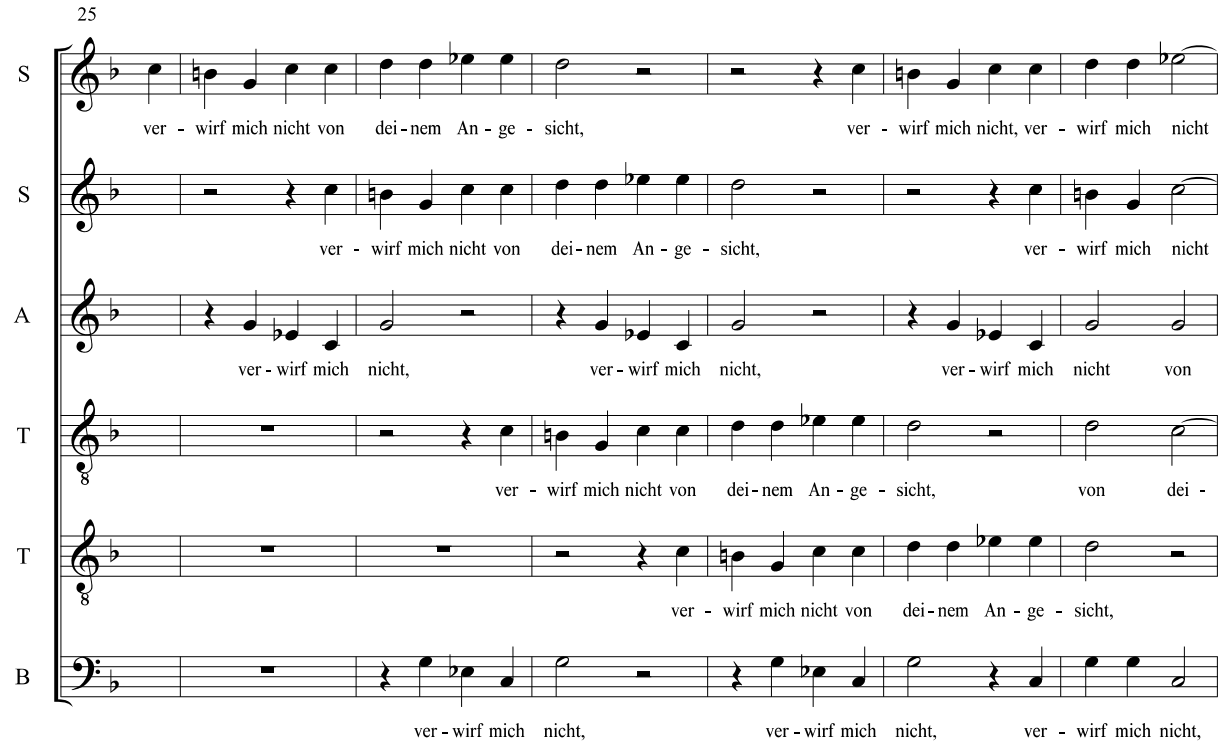
Example 6.1. Andreas Hammerschmidt, “Schaffe in mir Gott,” mm. 1-3.

After the opening homophonic statement, Hammerschmidt creates a three-part texture begun by the basses and then imitated by an alto-tenor duet (example 6.2). Later, a similar three-part texture is created with tenor 2 imitated by a soprano 1 and 2 duet (mm. 14-19). The first section remains in C minor throughout and ends on a Picardy third (C major).

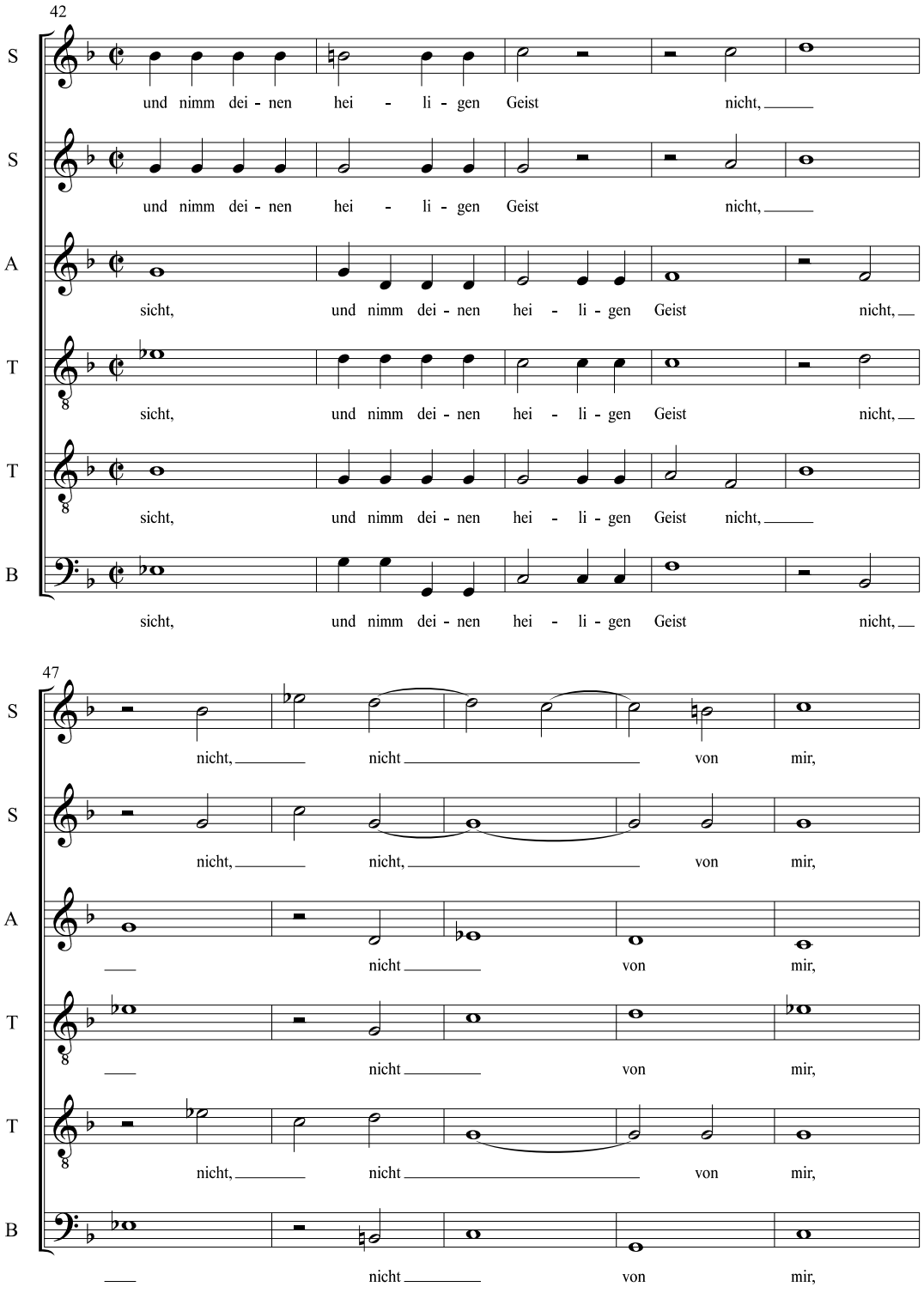


Example 6.2. Andreas Hammerschmidt, “Schaffe in mir Gott,” mm. 5-10.

The second section includes both *prima* and *seconda prattica* styles. The section begins with imitation of short motives by all voices (example 6.3). These motives are characterized by step-wise and triadic motion. Next, the choir is divided into high (SS) and low (ATTB) voices in concerted style (example 6.4), which developed from antiphonal psalmody. Then the tenor 2 part joins the sopranos for short echoes of “not” (*nicht*) in concerted style (example 6.4). The repetition of “not” (*nicht*) in the phrase “and take not your Holy Spirit from me” gives a sense of pleading. The second section is in C minor and contains two circle-of-fifths progressions (mm. 43-47, 64-68).



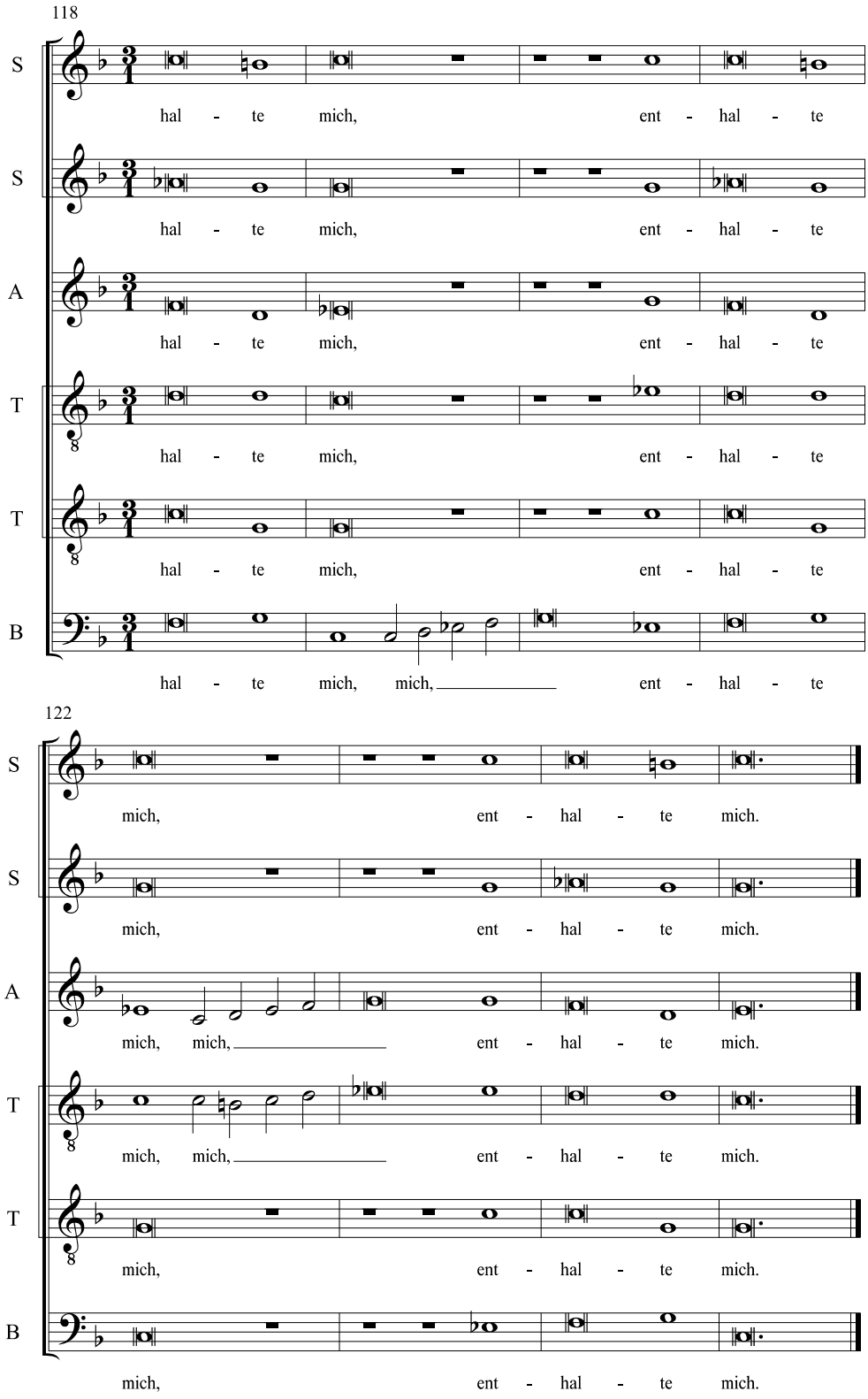
Example 6.3. Andreas Hammerschmidt, “Schaffe in mir Gott,” mm. 25-31.



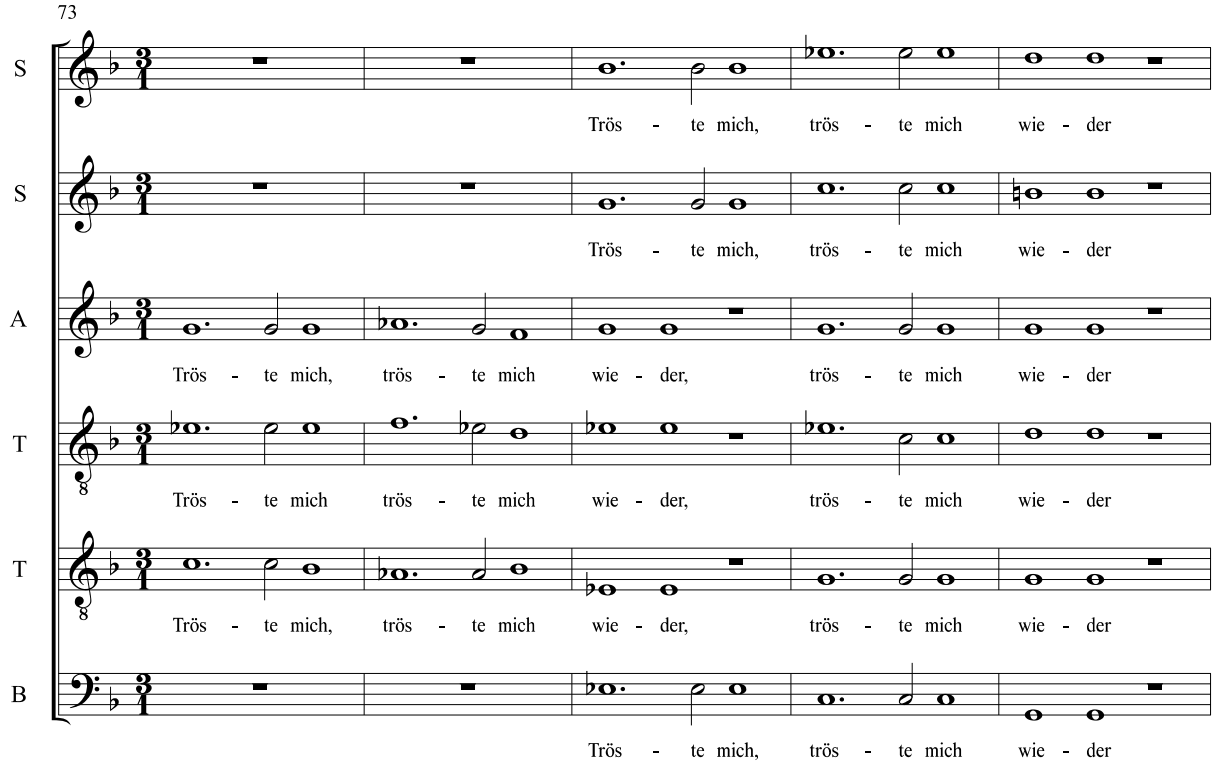
Example 6.4. Andreas Hammerschmidt, “Schaffe in mir Gott,” mm. 42-51.

Although the third section continues in C minor, a joyful affect is achieved with a change of meter from duple to triple and the use of melismas (example 6.5). This section includes

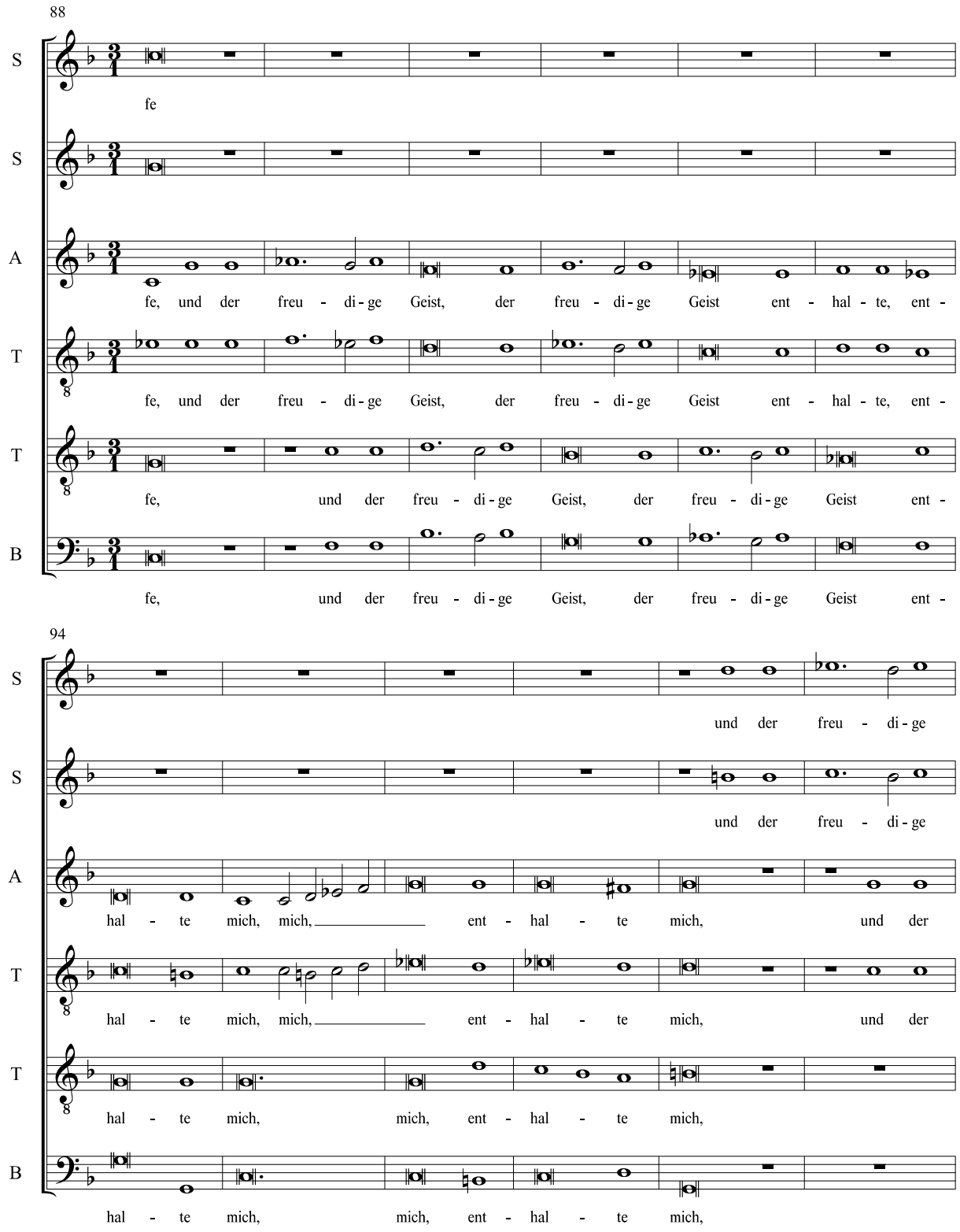
homophonic textures, duetting, and the concerted style, resulting in several combinations of voices. An ATT trio opens the section followed by SSB voices and then the full choir (example 6.6). Later in the section, voices are grouped in pairs: AT^1 (m. 88), T^2B (m. 89), SS (m. 98) (example 6.7).



Example 6.5. Andreas Hammerschmidt, “Schaffe in mir Gott,” mm. 118-125.



Example 6.6. Andreas Hammerschmidt, “Schaffe in mir Gott,” mm. 73-77.



Example 6.7. Andreas Hammerschmidt, “Schaffe in mir Gott,” mm. 88-99.

Performance Practice Considerations

Performance practice considerations for "Schaffe in mir Gott" include decisions about instrumentation, number of voices, tempo, and dynamics. Hammerschmidt includes performance recommendations in the foreword to *Fest- und Zeit-Andachten.* Although specific instruments are not indicated in the score of any pieces in the collection, he suggests doubling the vocal parts with string instruments.[115] Hammerschmidt also mentions doubling the parts with horn or cornett if skilled musicians are available.[116] Given the somber nature of this particular text, I would recommend including strings rather than cornett, horn, or other brass. Hammerschmidt encourages one voice on a part for the pieces in this collection.[117] The composer may have preferred a small group because of the musicians available to him at the time. However, since "Schaffe in mir Gott" does not pose any difficult vocal challenges, it would be appropriate for modern choirs of all sizes.

Hammerschmidt recommends a "slow and moderate tempo"[118] for the pieces in *Fest- und Zeit-Andachten*. These instructions fit well with the somber nature of this particular motet. An additional consideration in choosing a tempo for "Schaffe in mir Gott" is the meter change from duple (2/2) to triple (3/1) at m. 72. I would recommend a tempo of half note equals 76-80 BPM for the duple section and a tempo of dotted-whole note equals 114-120 BPM for the triple section. These tempo recommendations create a metric relationship between the two sections: whole note (duple) = dotted breve (triple).

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[115] McIntosh, "The Six-Part *Fest- und Zeit-Andachten*," 100.
[116] Ibid., 100-101.
[117] Ibid., 100.
[118] Ibid.

Hammerschmidt does not give instructions regarding dynamics for the pieces in *Fest- und Zeit-Andachten*. The most important determinants for dynamics in this piece are text meaning and textures. I recommend an overall dynamic scheme that is softer in the first two sections and louder in the third section to reflect the penitential affect of the first two sections and the joyful affect of the third section. The contrasting textures throughout the piece can guide further dynamics choices. I recommend *mf* for the opening homophonic statement and *mp* for the sparser textures in the first section. In the second section, I recommend *mp* for *prima prattica* imitation and *mf* for *seconda prattica* concerted style passages. In the third section, I recommend *f* for homophonic passages with the full choir and *mf* for passages with fewer voices.

Conclusion

In "Schaffe in mir Gott ein reines Herz" Hammerschmidt communicates the penitential text of Psalm 51:10-12 through textures, meter, and C-minor tonality. These musical elements can be brought out through performance choices. This piece will work well with choirs of any size and the conductor may want to consider doubling the vocal parts with instruments. Hammerschmidt recommends a tempo that is not too fast. Dynamic choices are guided by text meaning and textures.

CHAPTER 7. DIETERICH BUXTEHUDE'S (CA. 1637-1707) *DER HERR IST MIT MIR,* BUXWV 15 (CA. 1687)

Dieterich Buxtehude, an organist and composer, was born to a German family and grew up the Danish towns of Helsingborg and Elsinore. Although little is known about his musical training, he presumably received his music education from his father, who was an organist. His career began in 1657 or 1658 as the organist at St. Mary's Church in Helsingborg. In 1660 Buxtehude became organist at St. Olaf's Church in Elsinore. He moved to Germany in 1673 to begin a position as organist at St. Mary's Church in Lübeck and continued to serve there until his death in 1707.[119]

Buxtehude's reputation as an organist was so preeminent that the twenty-year-old Johann Sebastian Bach walked approximately 280 miles in 1705 to hear him play.[120] During his stay in Lübeck, Bach also heard the Abendmusik concerts for which Buxtehude was well-known. These concerts, sponsored by local businessmen and directed by Buxtehude, were held annually at St. Mary's Church on five Sunday afternoons during November and December and gradually grew to include choir, vocal soloists, and orchestra.[121]

Buxtehude's extant compositions include 122 vocal works, 114 keyboard works, and 20 string sonatas.[122] His vocal pieces include specific instrumentation and are composed in the genres of aria, concerto, cantata, and oratorio.[123] In this chapter, I provide an analysis of *Der*

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[119] Kerala J. Snyder, "Dieterich Buxtehude," in *Grove Music Online, Oxford Music Online* (Oxford University Press, 2001–), accessed October 12, 2019, https://doi-org.ezproxy.lib.ndsu.nodak.edu/10.1093/gmo/9781561592630.article.04477.

[120] Kerala J. Snyder, *Dieterich Buxtehude: Organist in Lübeck* (New York: Schirmer Books, 1987), 104.

[121] Kerala J. Snyder, "Abendmusik," in *Grove Music Online, Oxford Music Online* (Oxford University Press, 2001—), accessed October 19, 2019, https://doi-org.ezproxy.lib.ndsu.nodak.edu/10.1093/gmo/9781561592630.article.00040.

[122] Kerala J. Snyder, *Dieterich Buxtehude*, 139.

[123] Kerala J. Snyder, "Dieterich Buxtehude," in *Grove Music Online.*

Herr ist mit mir, BuxWV 15 (ca. 1687[124]), composed approximately fourteen years into Buxtehude's career at St. Mary's Church. No information survives regarding the occasion for which this piece was composed. However, like his other vocal works, *Der Herr* was most likely performed during worship services at St. Mary's Church, Abendmusik concerts, or special occasions (such as weddings or funerals).[125]

Anaylsis: *Der Herr ist mit mir*, BuxWV 15 (ca. 1687)[126]

Der Herr ist mit mir by Buxtehude is a vocal concerto for SATB voices, two violins, and continuo group. This piece is made up of three sections based on the text: Ps. 118:6 (mm. 1-55), 118:7 (mm. 56-149), and "Allelujah" (mm. 150-188). Buxtehude's use of meter, tempo, form, rhythm, and tonality set each section apart (table 7.1). Although sections 1 and 3 are distinct musically, the elements they share (e.g., meter, quick rhythmic motion, C-minor tonality) create unity between the beginning and ending of the piece and create contrast with the smoothly flowing middle section. These musical elements, along with others, also serve to communicate the text. In particular, my analysis will focus on the composer's use of texture, literal text painting, form, and rhythmic language to express Psalm 118:6-7.

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[124] Kerala J. Snyder, *Dieterich Buxtehude*, 334. Exact dates of most of Buxtehude's music are unknown since very little of his music was published. The most likely date for *Der Herr ist mit mir* is 1687, according to information in the Düben manuscript collection located in Uppsala, Sweden.

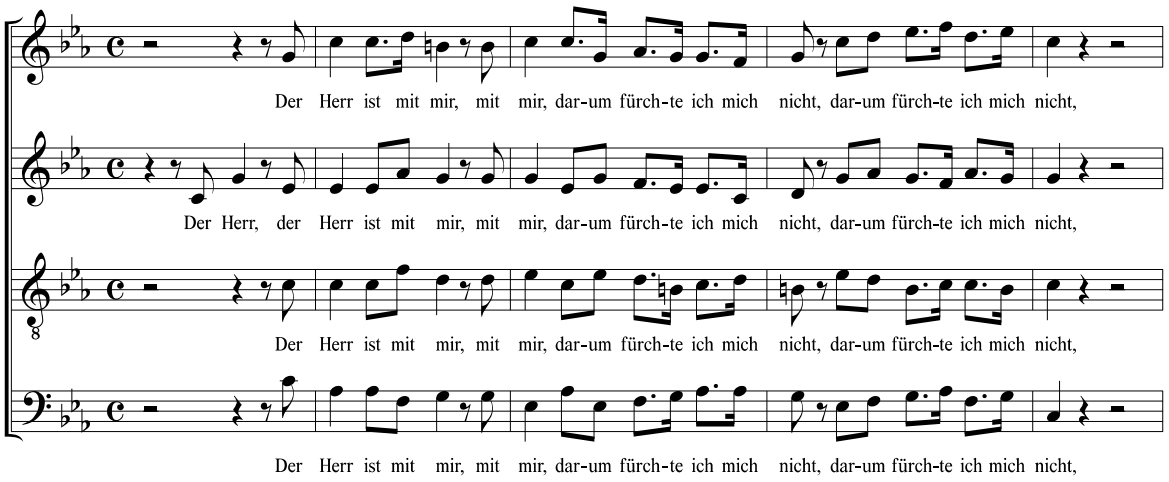
[125] Kerala J. Snyder, "Dieterich Buxtehude," in *Grove Music Online.*

[126] A performance edition of Buxtehude's *Der Herr ist mit mir* is published by Bärenreiter (edited by Bruno Grusnick, BA 3193). A scholarly edition is published by Broude International Editions: Dieterich Buxtehude, *Dietrich Buxtehudes Werke,* ed. Hilmar Trede, Adam Adrio, Dietrich Kilian, vol. 8 (New York: Broude International Editions, 1958).

Table 7.1. Three Sections of *Der Herr ist mit mir* with Musical Characteristics.

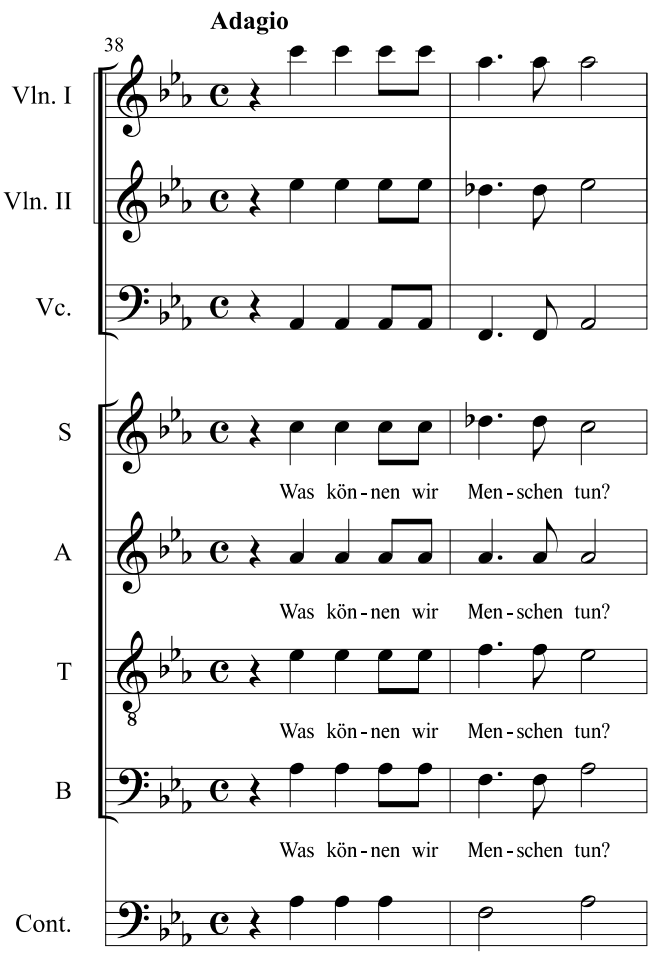
	Section 1, mm. 1-55	**Section 2, mm. 56-149**	**Section 3, mm. 150-188**
Text:	Psalm 118:6	Psalm 118:7	"Allelujah"
Meter:	common time	3/4	common time
Tempo:	[initial tempo not specified] *adagio* (m. 38) *tempo primo* (m. 40) *adagio* (m. 50)	*allegro*	[not specified]
Form:	through-composed	*aba'*	variations on a bass ostinato (chaconne)
Distinctive Rhythms:	dotted-eighth note followed by sixteenth note; sixteenth-note passages	*a* – quarter notes, dotted-quarter notes; *b* – eighth notes; *a'* – quarter notes, dotted-quarter notes	eighth notes, sixteenth notes, thirty-second notes, some dotted rhythms, sixteenth-note passages
Tonality:	C minor with cadences in closely related keys; ends with a half cadence in Eb major	Begins in Eb major and then cadences on every diatonic chord except the supertonic; ends clearly in C minor	C minor with circle-of-fifths ostinato throughout

The most common texture in *Der Herr* is homophony, which is often treated in concerted style between the choir and strings and reveals the influence of antiphonal psalmody. Within the choral parts, Buxtehude also uses imitation, duetting, and the responsorial texture, which is reminiscent of responsorial psalmody. In particular, his use of responsorial and homophonic textures is expressive of the text. Buxtehude employs the responsorial texture at the first entrance of the choir. The altos lead by calling out, "the Lord" (m. 6), and represent the psalmist declaring faith in God's presence. In response, the rest of the choir joins the altos to sing "the Lord is with me" (mm. 6-10). The full choir represents God with the psalmist and perhaps also working through other people to give the psalmist a sense of security (example 7.1). Buxtehude uses call and response throughout the piece, later giving both the sopranos (mm. 56-59) and basses (mm. 85-86, 93-94) the opportunity to lead.

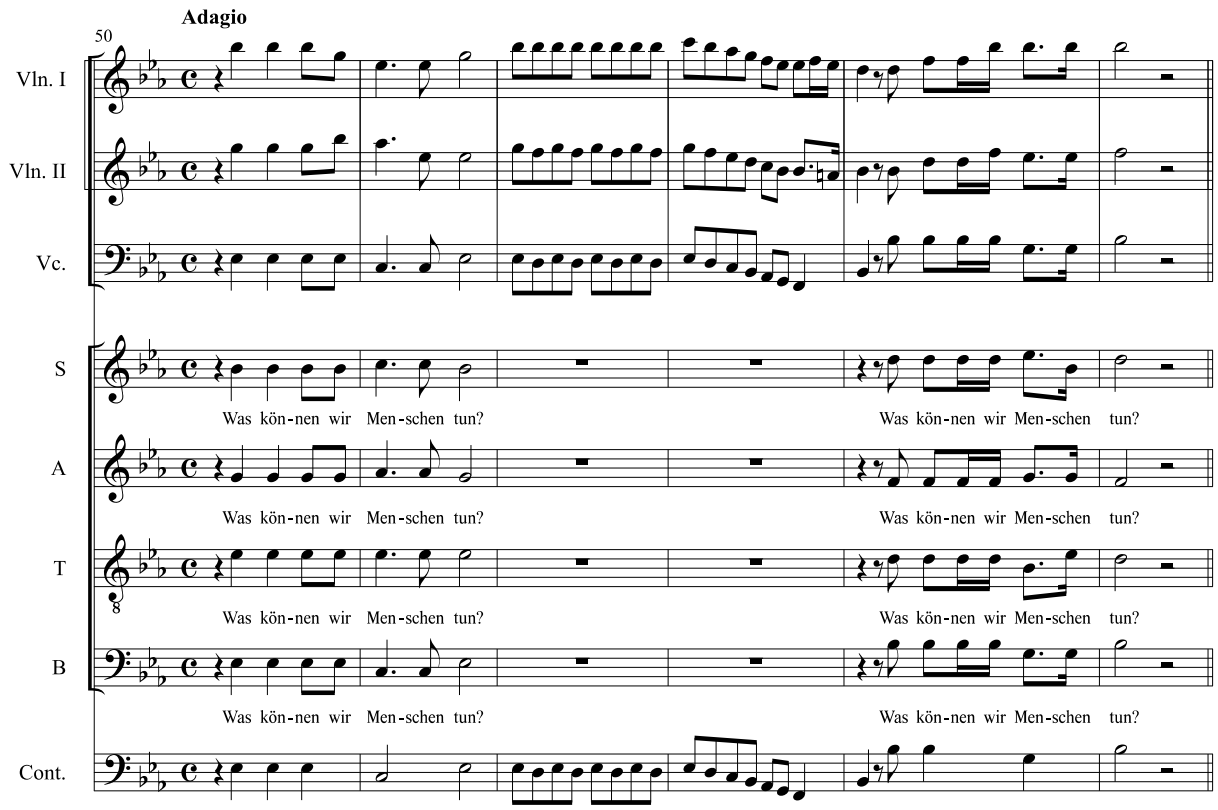


Example 7.1. Dieterich Buxtehude, *Der Herr ist mit mir,* mm. 6-10.

Buxtehude uses homophonic texture to convey the question, “What can man do to me?” In most instances of this text (mm. 38-39, 50-51, 54-55, 73-76), the strings play in the same texture as the choir, rather than in concerted style as they do in the rest of the piece. In the first section of the piece, the question is also set apart by a tempo change to *adagio* and slower rhythmic motion (example 7.2). The first two instances of the question primarily use quarter notes. The third statement of the question at the end of the first section (mm. 54-55) uses eighth and sixteenth notes, creating a more emphatic declamation (example 7.3).

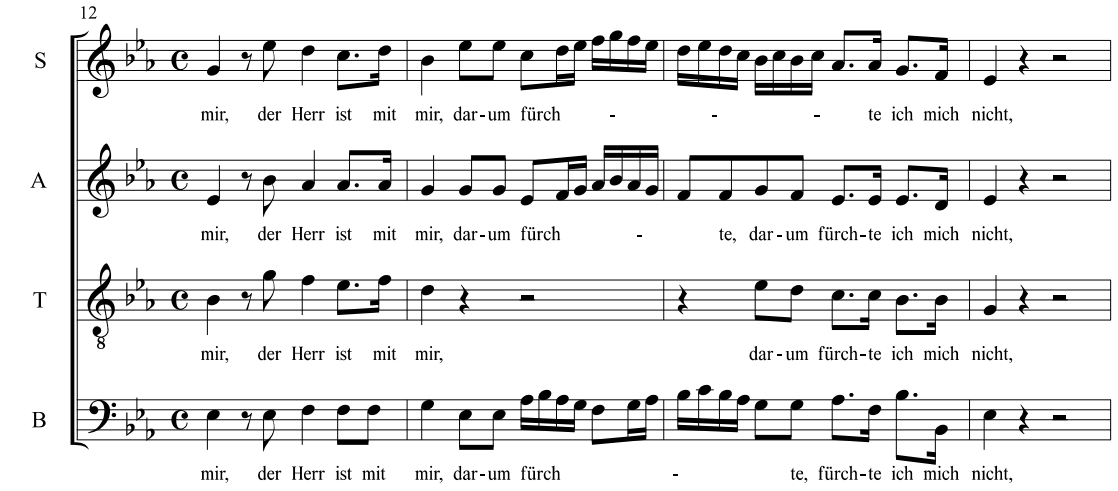


Example 7.2. Dieterich Buxtehude, *Der Herr ist mit mir*, mm. 38-39.

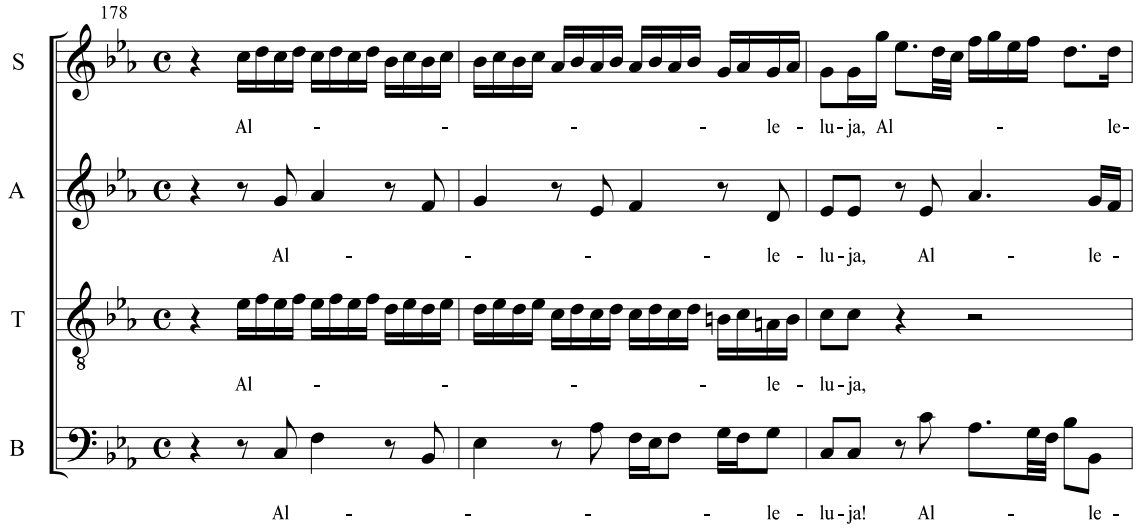


Example 7.3. Dieterich Buxtehude, *Der Herr ist mit mir,* mm. 50-55.

Buxtehude includes one instance of literal text painting in *Der Herr*. He uses a melisma within the phrase "the Lord is with me, that's why I'm not afraid" (mm. 12-15) to denote joy and confidence (example 7.4). Although not an example of text painting, it is worth noting that Buxtehude uses melismas again in the third section of the piece to communicate the joyful text, "Alleluja" (example 7.5).



Example 7.4. Dieterich Buxtehude, *Der Herr ist mit mir,* mm. 12-15.



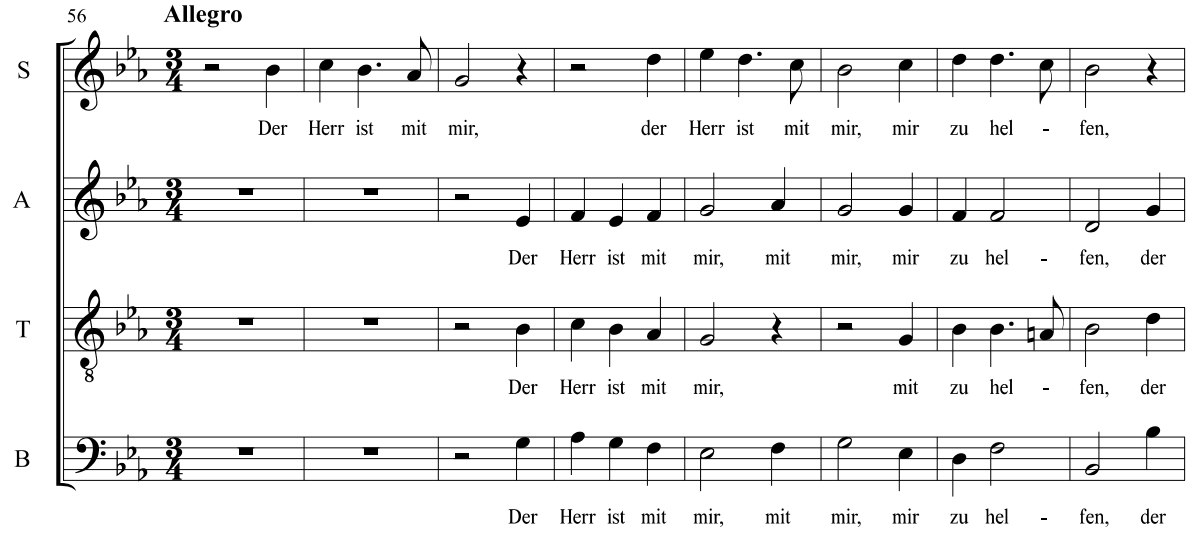
Example 7.5. Dieterich Buxtehude, *Der Herr ist mit mir,* mm. 178-181.

The second section (mm. 56-149) continues with many of the same compositional devices as the first section (e.g. call and response, imitation, antiphonal treatment). In addition, Buxtehude uses form to create emphasis on particular parts of the text. The verse used for this section reads, “The Lord is with me to help, and I will look in triumph over my enemies” (Psalm 118:7). Buxtehude interjects a phrase from the first section (“what can man do to me?”) and adds text repetition to create *aba’* form and enhance the rhetorical strength of the text (table 7.2).

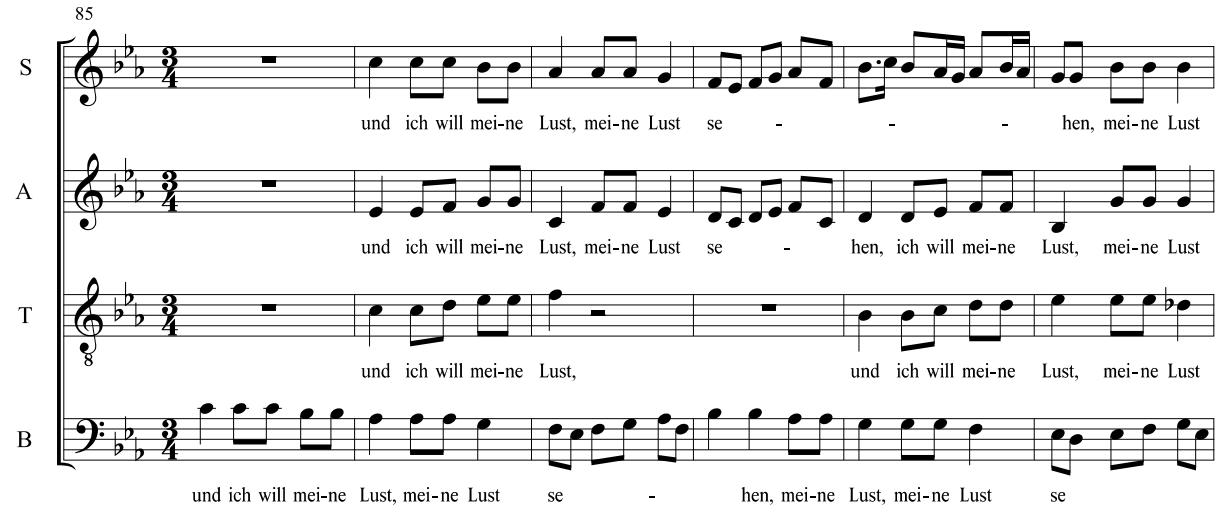
Table 7.2. Dieterich Buxtehude, *Der Herr ist mit mir,* mm. 56-149, Form of Second Section.

Measures	Text	Form
mm. 56-84	The Lord is with me to help. The Lord is with me to help. What can man do to me? The Lord is with me to help	*a*
mm. 85-116	And I will look in triumph over my enemies, I will look in triumph over my enemies, I will look in triumph over my enemies.	*b*
mm. 116-149	The Lord is with me to help. What can man do to me? The Lord is with me to help.	*a'*

The rhythmic language aids in creating contrast between *a* and *b* and expressing "triumph" in *b.* The rhythms in *a* are primarily steady quarter notes with some dotted rhythms (example 7.6). In *b* the rhythmic motion increases to steady eighth notes with some dotted notes and sixteenth notes (example 7.7). The increased motion communicates "triumph" and contrasts with *a.*

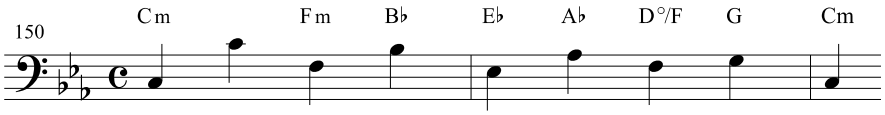


Example 7.6. Dieterich Buxtehude, *Der Herr ist mit mir,* mm. 56-63.



Example 7.7. Dieterich Buxtehude, *Der Herr ist mit mir,* mm. 85-90.

In the third section, Buxtehude joyfully sets the word, "Allelujah," as a chaconne with quick rhythmic motion (sixteenth notes, thirty second notes, dotted rhythms) and melismas. The ground bass is independent of the vocal bass line and comprised of a circle-of-fifths progression that is two measures in length (example 7.8). The voices sing and violins play in a variety of combinations, rhythms, and textures, creating a set of variations over the ground bass.



Example 7.8. Dieterich Buxtehude, *Der Herr ist mit mir,* mm. 150-152.

Performance Practice Considerations

Performance practice choices for *Der Herr* include performing forces, tempo, dynamics, and articulation. Regarding performing forces, Buxtehude scholar Kerala Snyder writes that given the musicians available to Buxtehude, he most likely intended this piece for one on a part for both instruments and voices.[127] Since Buxtehude was the organist and not the cantor, he did

[127] Snyder, *Dieterich Buxtehude,* 382.

not have a choir available to him. Instead, soloists usually sang his choral music. Also, Snyder points out the soloistic nature of the "Amen" section of *Der Herr* as evidence that this piece was intended for solo voices.[128] Indeed, the final "Amen" section has quickly moving sixteenth-note and thirty-second-note melismas; however, advanced college or community chamber choirs have the skills to perform this piece with multiple singers on a part.

When this piece was first performed, men sang the soprano (in falsetto) and alto parts. During Buxtehude's day, women were not allowed to perform in church.[129] Since performance practice has changed so that now women sing the soprano and alto parts, the conductor may want to consider the original timbre that was intended. Men singing soprano in falsetto would mean a lighter tone with minimal vibrato. Women do not need to try to imitate men sopranos but can keep a lighter tone and minimal vibrato.

Der Herr is scored for two violins, cello, and continuo. Interestingly, the cello part only plays when the two violins play and is not indicated throughout the piece. Given that the bass instrument typically played throughout a piece as part of the continuo group, it is advised that the cello double the continuo bass line throughout. Snyder writes that organ is the assumed continuo instrument on Buxtehude's pieces.[130] Continuo registration during Buxtehude's time was 8' Gedakt for most music. If needed for balance, the continuo player can add the 8' Principal.[131]

During the Baroque period, slower tempos and softer dynamics were assigned to more somber texts and faster tempo and louder dynamics were assigned to more joyous texts.[132] With

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[128] Ibid., 365.
[129] Ibid., 367.
[130] Ibid., 377.
[131] Ibid., 396
[132] Geoffrey Webber, *North German Church Music in the Age of Buxtehude* (Oxford: Clarendon Press, 1996), 190-91.

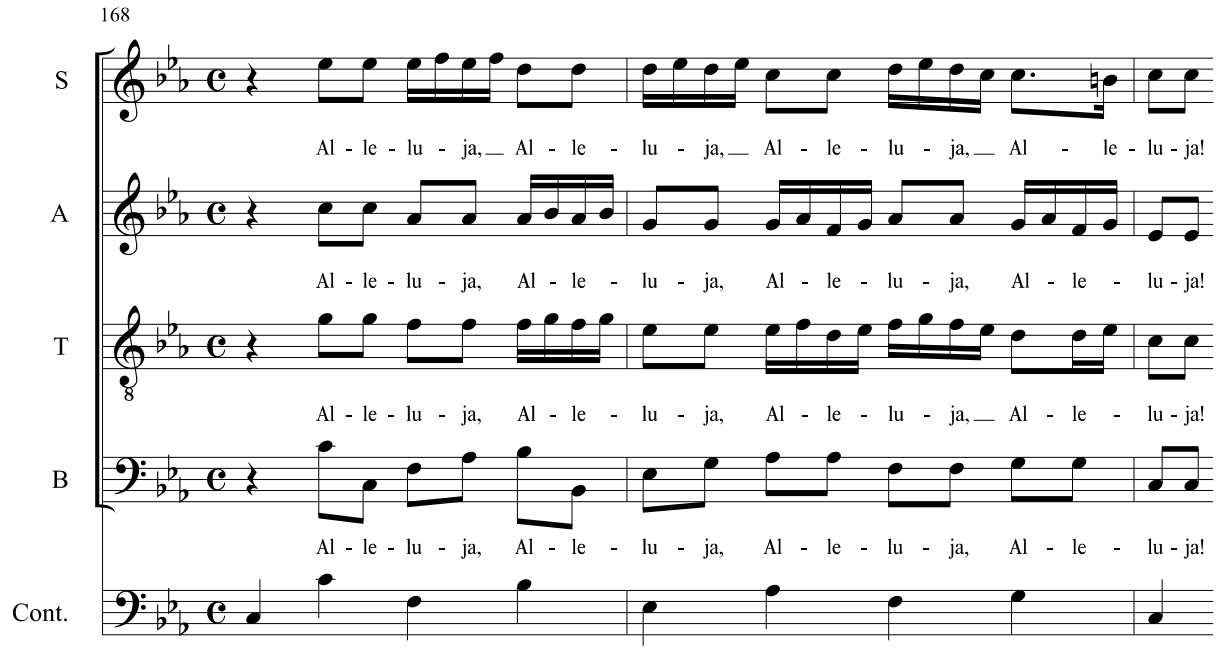
a primarily joyful text and the absence of any dynamic markings by Buxtehude, I recommend *mf* or *f* for most of *Der Herr*. The exception is the reflective text of the *adagio* (mm. 38-39, 50-55), for which I recommend *p* or *mp.*

Tempo choices in *Der Herr* are more complex than the dynamics given a lack of tempo markings in some places (table 7.1) and changes of meter and rhythmic motion between sections. No tempo marking is given in the first section of *Der Herr* until the *adagio* marking at m. 38. The *adagio* is followed by *tempo primo* (mm. 40-49) and another *adagio* (mm. 50-55). The text in mm. 1-37 and 40-49 is confident and hopeful. The prevalence of sixteenth notes, dotted rhythms, and melismas in these measures creates quick rhythmic motion. I suggest a tempo of quarter note equals 84 BPM, which will maintain a sense of liveliness and clarity of text and rhythm. The question "what can man do to me?" at the *adagio* (mm. 38-39 and 50-55) is reflective. I recommend a slower tempo of quarter note equals 72 BPM to contrast with the preceding measures.

The second section of *Der Herr* is marked *allegro,* and the meter signature changes from common time to 3/4 time. This section has longer rhythmic values than the previous section (table 7.1), but the *allegro* marking indicates that it is still lively. I recommend a tempo of quarter note equals 132 BPM to allow clarity of text. The final "Allelujah" section returns to common time and has fast rhythmic motion with lots of sixteenth notes and an occasional thirty-second note. I recommend a tempo of quarter note equals 60 BPM; however, if performing this with soloists, the tempo can go faster.

The conductor can choose articulations based on text and rhythm considerations. In the first section, joyful and rhythmic measures (mm. 1-37, 40-49) can have a lightly-marked articulation with *legato* on the melismas. *Legato* is also appropriate for the *adagio* measures

(mm. 38-39 and 50-55), which have a reflective text and slower rhythmic motion. In the second section, the conductor can bring out the contrast between *a* and *b* by choosing *legato* articulation for the slower rhythmic motion of *a* and lightly-marked articulation for the faster rhythmic motion of *b*. In the third section, it is important to re-articulate the "a" at the beginning of each "allelujah" so that one word does not bleed into the next. Additionally, the melismas may be sung *legato*. When the first two syllables of "allelujah" are on eighth notes, the conductor may choose a lightly-marked articulation (example 7.9).



Example 7.9. Dieterich Buxtehude, *Der Herr ist mit mir,* mm. 168-170.

Conclusion

Buxtehude's vocal concerto *Der Herr ist mit mir* is a joyful setting of Psalm 118:6-7. The influence of antiphonal and responsorial psalmody is evident through the concerted-style interplay between the voices and instruments and responsorial texture. In this piece, the text is expressively communicated through textures, text painting, form, and rhythmic language. When preparing to perform this piece, conductors will want to make choices on performing forces,

tempo, dynamics, and articulation. In this chapter, I discussed the original performing forces and their implications for modern performances of *Der Herr*. Tempo, dynamic, and articulation choices are guided by the text and rhythmic motion.

CHAPTER 8. JOHANN KUHNAU'S (1660-1722) *GOTT, SEI MIR GNÄDIG* (1705)

Johann Kuhnau was a composer, organist, and music theorist of Bohemian ancestry.[133] At the age of ten, he began studying music in Dresden with court organist Christoph Kittel (1641-1680). In 1680 he accepted an invitation to study at the Gymnasium in Zittau, where two years later he also briefly served as cantor and organist of St. John's Church. After a short time in Zittau, Kuhnau moved to Leipzig in 1682 to study law at the University of Leipzig. In 1684 he became organist at St. Thomas Church in Leipzig while continuing to study the law. He became the *Kantor* at St. Thomas in 1701, which increased his responsibilities to directing church music at St. Thomas and St. Nicholas Churches, teaching classes at St. Thomas School, directing music at the university, and overseeing the city musicians.[134]

Kuhnau's extant compositions include keyboard and vocal music. Records indicate that he composed at least 106 vocal pieces, including both sacred and secular texts.[135] Only one piece was ever published,[136] and none of his secular vocal music has survived.[137] His extant vocal music includes twenty-three cantatas, one Magnificat, and five motets.[138] According to Baroque scholar George Beulow, Kuhnau's cantatas are important because that they "show a stability of formal structure previously unknown in German cantatas that strongly anticipates the Leipzig cantatas of Bach," and "many of the arias, though brief...are markedly more lyrical than the

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[133] George J. Buelow, "Johann Kuhnau," in *Grove Music Online. Oxford Music Online* (Oxford University Press, 2001–), accessed March 23, 2019, https://doi-org.ezproxy.lib.ndsu.nodak.edu/10.1093/gmo/9781561592630.article.15642.

[134] Ibid. (Buelow)

[135] Evangeline Lois Rimbach, "The Church Cantatas of Johann Kuhnau" (PhD diss., University of Rochester, 1966), 145-55.

[136] Ibid., 9. Kuhnau's only published vocal piece is *Ach Gott, wie lästu mich erstarren* (1681), a motet for five voices.

[137] Buelow, "Johann Kuhnau."

[138] Dennis Shrock, *Choral Repertoire,* (Oxford: Oxford University Press, 2009), 279.

songlike movements found in earlier German cantatas."[139] Kuhnau's cantata *Gott sei mir gnädig*, based on Psalm 51:1-8, demonstrates the structural and lyrical developments of the cantata, a connection to types of psalmody, and Kuhnau's skill at setting text. As J. S. Bach's predecessor at Leipzig, Kuhnau's cantatas are important to understanding the development of the German church cantata.

Analysis: *Gott sei mir gnädig* (1705)[140]

Gott, sei mir gnädig, a cantata with six movements, was first performed in Leipzig on Quinquagesima Sunday, February 22, 1705.[141] In the cantata, Kuhnau creates a variety of contrasting textures through his use of SATB chorus, SATB soli, two violins, two violas, and continuo. He also includes techniques developed from antiphonal and direct psalmody. The tonal center is C minor, and the movements alternate between quadruple and triple meter signatures (table 8.1). The whole string ensemble plays on all of the movements.

Table 8.1. Movements of *Gott, sei mir gnädig.*

Movement:	Vocal Forces:	Meter:	Key:	Text:
1	chorus	common time	C minor	Ps. 51:1
2	alto solo	3/4	C minor	Ps. 51:2
3	alto recitative	common time	G minor	Ps. 51:3
4	soprano solo, bass solo, chorus	3/2	C minor, G minor	Ps. 51:4
5	tenor solo, bass solo, chorus	common time	G minor, C minor	Ps. 51:5-7
6	soprano solo, soprano and tenor duet, chorus	3/4	G minor, Bb major, G minor, C minor	Ps. 51:8

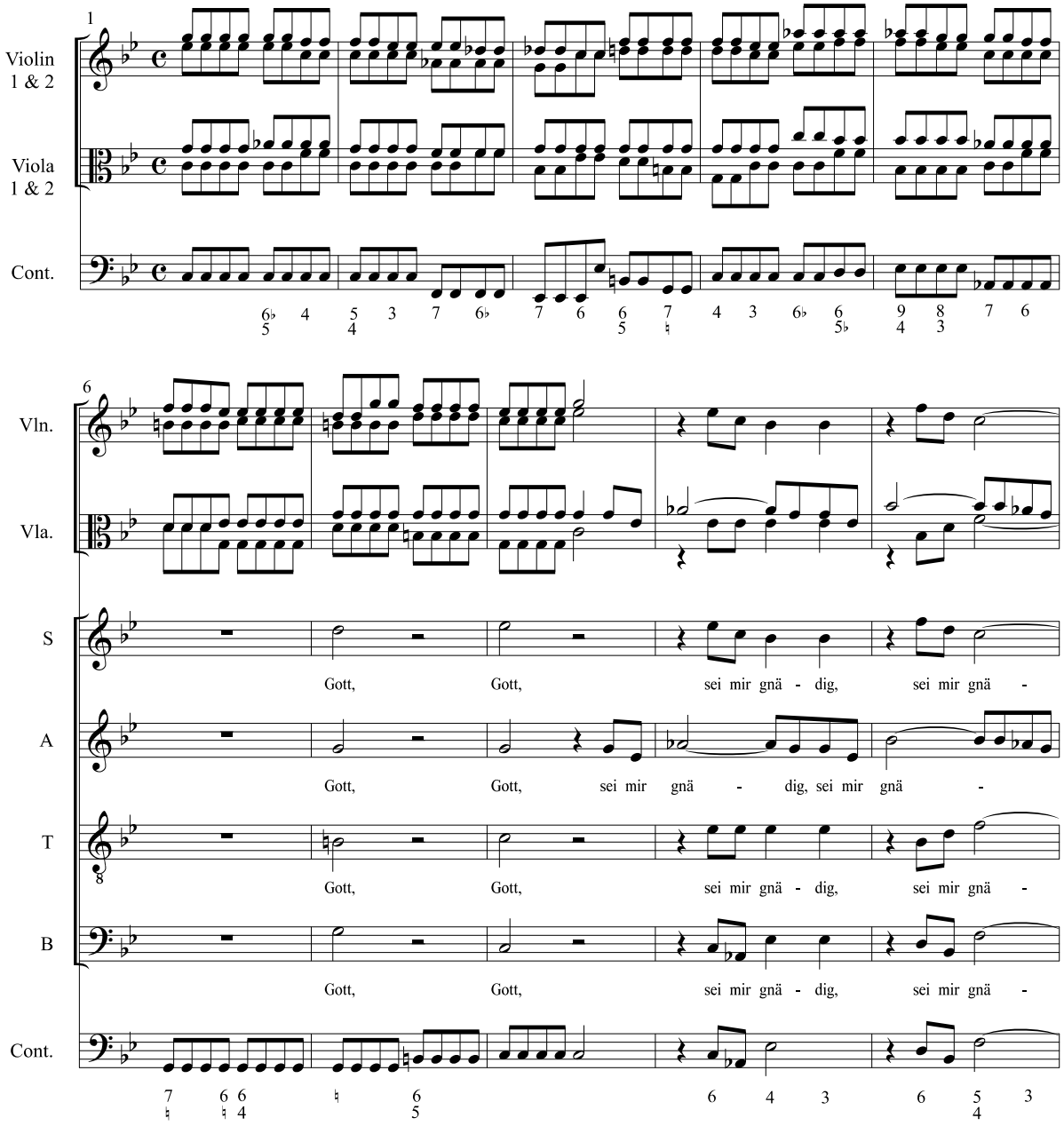
[139] Buelow, "Johann Kuhnau."

[140] A performance edition of Kuhnau's *Gott, sei mir gnädig* is published by Carus (edited by Dietrich Krüger, 10.016/00). A scholarly edition of this piece is published by Breitkopf & Hartel: Sebastian Knüpfer, Johann Schelle, and Johann Kuhnau, *Denkmäler deutscher Tonkunst,* edited Hans Joachim Moser, vol. 58 and 59, *Ausgewählte Kirchenkantaten* (Wiesbaden, Ger.: Breitkopf and Härtel, 1957).

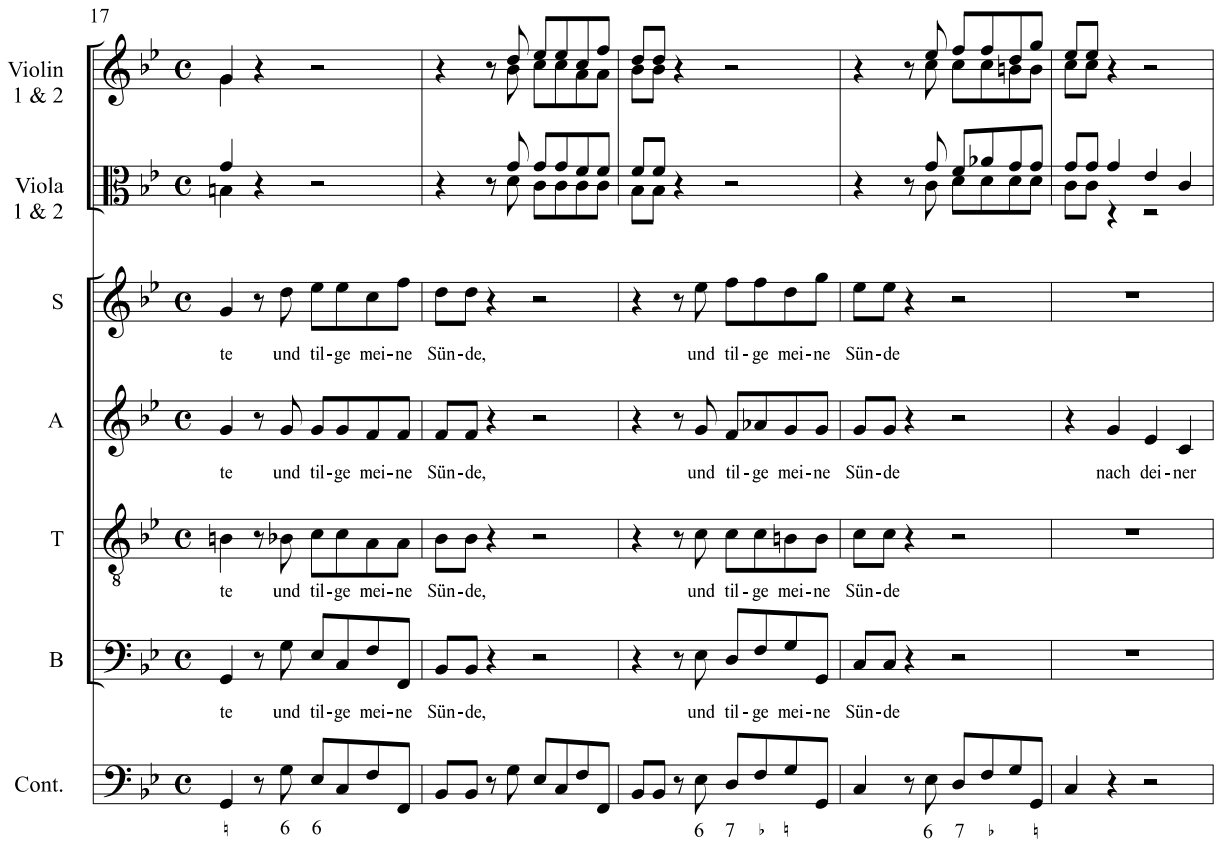
[141] Buelow, "Johann Kuhnau."

Psalm 51:1-8 is a prayer of confession. The tone is somber until the final joyful verse. The pervasive use of "me," "my," and "I" gives a personal nature to the text. Kuhnau captures the affect of each verse through his choice of textures, meter, melodic and rhythmic motives, melismas, solos, and literal text painting.

The first movement is a prayer to God for mercy and forgiveness. Kuhnau composes this verse as a dramatic and heartfelt plea, beginning with a six-measure instrumental introduction made up of pulsing eighth notes, suspensions, and slow harmonic movement (mm. 1-6) (example 8.1). These musical elements lead up to two dramatic homophonic statements which plead, "God," by the choir (mm. 7-8). The altos then take the lead and sing, "have mercy on me," in responsorial texture with the choir (mm. 8-10) (example 8.1). Like Buxtehude's use of responsorial texture in *Der Herr*, this example calls to mind responsorial psalmody. The influence of antiphonal psalmody is evident in Kuhnau's use of the concerted style between the strings and choir (example 8.2). The last phrase of the psalm verse is set as a fugato, which leads to a short *adagio* section at the end of the movement.

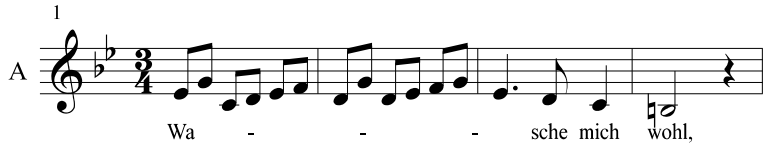


Example 8.1. Johann Kuhnau, *Gott, sei mir gnädig,* movement 1, mm. 7-10.

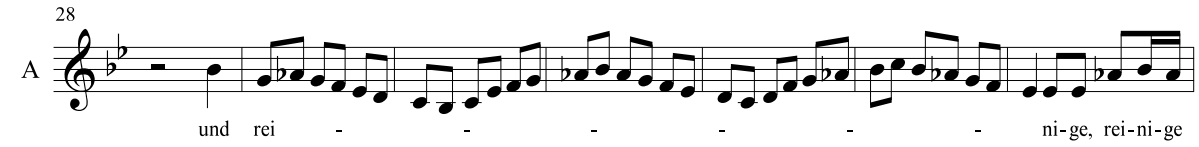


Example 8.2. Johann Kuhnau, *Gott, sei mir gnädig,* movement 1, mm. 17-21.

The second movement is an alto solo in which the first and second violins echo the melodies sung by the soloist. Kuhnau gives emphasis to the verbs "wash" (*wasche*) (example 8.3) and "cleanse" (*reinige*) (example 8.4) through his use of melismas.



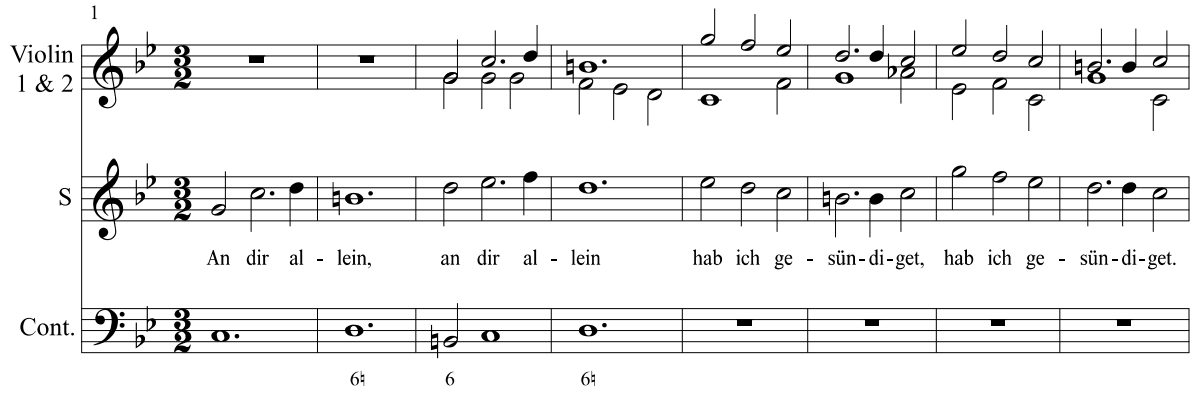
Example 8.3. Johann Kuhnau, *Gott, sei mir gnädig,* movement 2, mm. 1-4.



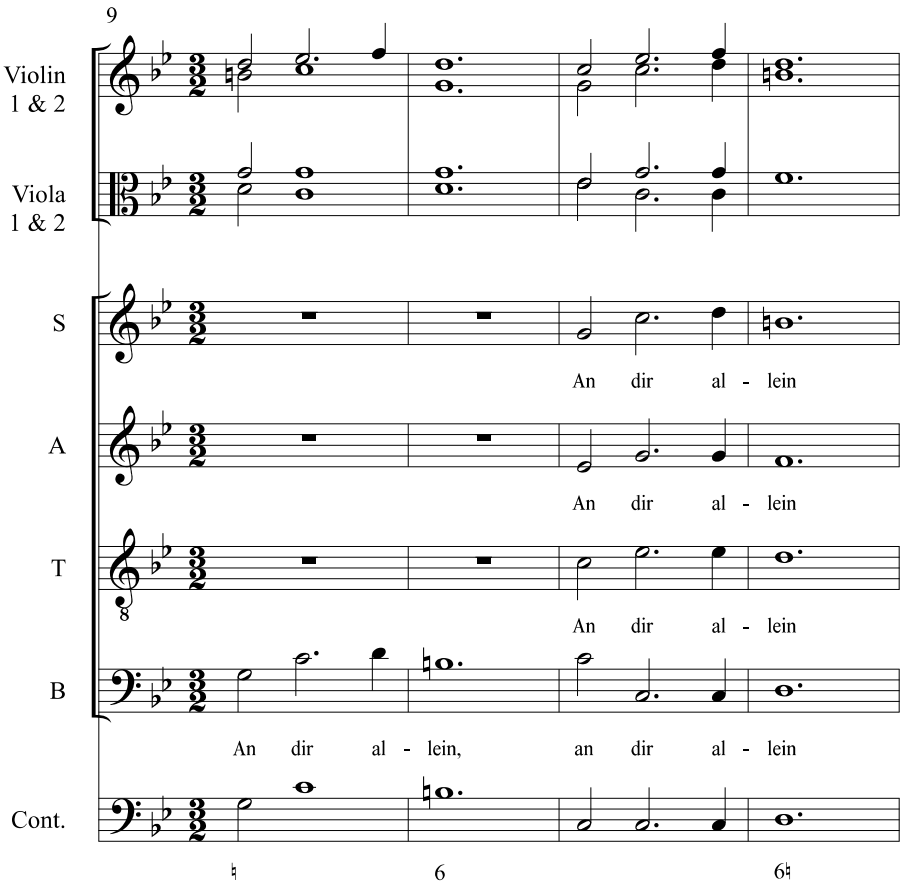
Example 8.4. Johann Kuhnau, *Gott, sei mir gnädig,* movement 2, mm. 28-34.

The third movement is a six-measure alto recitative accompanied by the instruments. The text contains the first use of the word "I," and the use of recitative creates a direct and personal communication of the psalmist's confession.

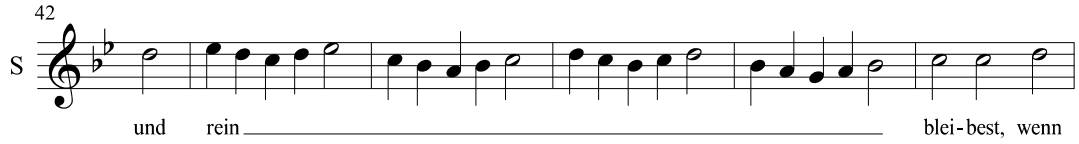
The fourth movement begins with soprano solo and interesting use of strings. After the first two measures accompanied by only continuo, the two violins enter and the first violin echoes the soprano melody from the previous measures. Then the soprano and violins proceed with no continuo, which creates a beautiful high timbre and expresses the intimate nature of the text, "to you alone have I sinned" (example 8.5). Next, the responsorial texture is created by a short baritone solo followed by tutti choir (example 8.6). At m. 18, Kuhnau uses an E-diminished chord to create dissonance on the word, "evil" (*Übel*). He uses a declamatory style at mm. 33-42 to communicate the text, "you are right in your words," which calls to mind direct psalmody. Kuhnau draws attention to the word "pure" (*rein*) through repetition and by setting it as a melisma in the soprano solo (mm. 42-46) and chorus (mm. 54-59) (example 8.7 and 8.8).



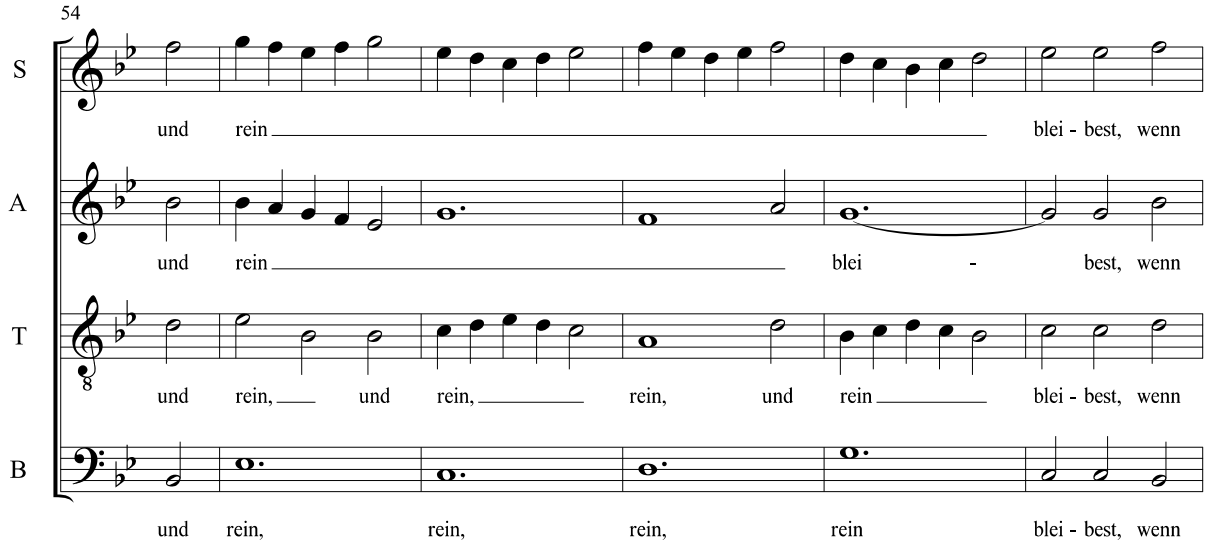
Example 8.5. Johann Kuhnau, *Gott, sei mir gnädig,* movement 4, mm. 1-8.



Example 8.6. Johann Kuhnau, *Gott, sei mir gnädig,* movement 4, mm. 9-12.

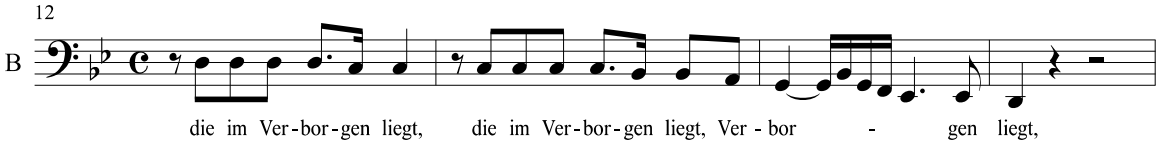


Example 8.7. Johann Kuhnau, *Gott, sei mir gnädig,* movement 4, mm. 42-47.

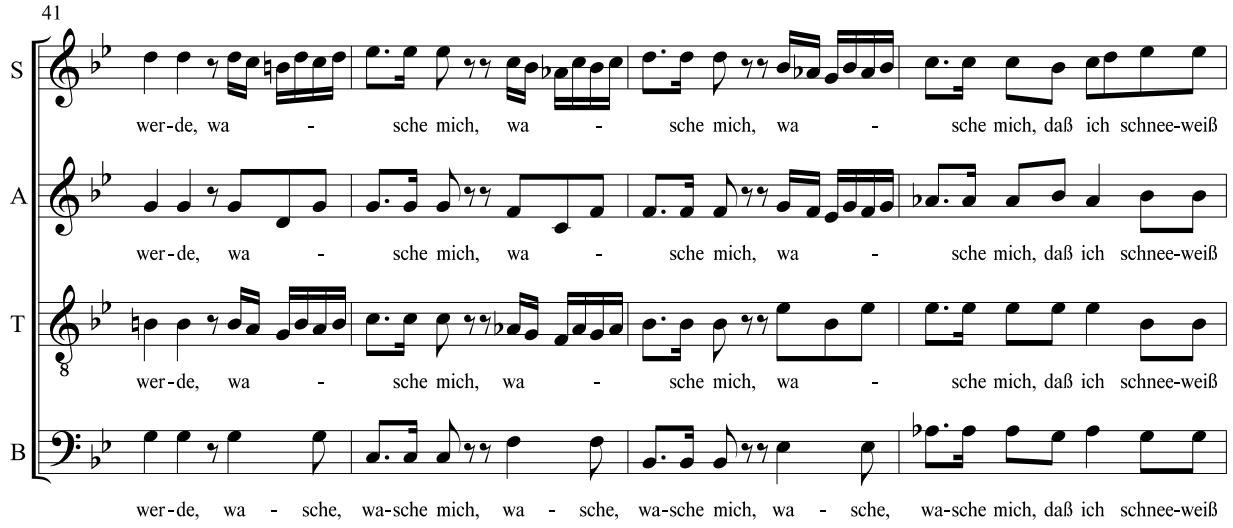


Example 8.8. Johann Kuhnau, *Gott, sei mir gnädig,* movement 4, mm. 54-59.

The fifth movement has three sections delineated by vocal forces and include tenor arioso, bass arioso, and chorus. The arioso sections are comprised of animated recitative with coloratura passages. In the first section, the tenor arioso is accompanied by violins and continuo. The bass arioso in the second section is accompanied by all instruments and includes text painting on the word "hidden" (*Verborgen*). Kuhnau conceals this word in the low end of the bass range (example 8.9). The third section includes choir and instruments and emphasizes the words "become clean" (*rein werde*) and "wash" (*wasche*) through the use of melismas (example 8.10). Kuhnau emphasized the same words with melismas in movements 2 and 4.

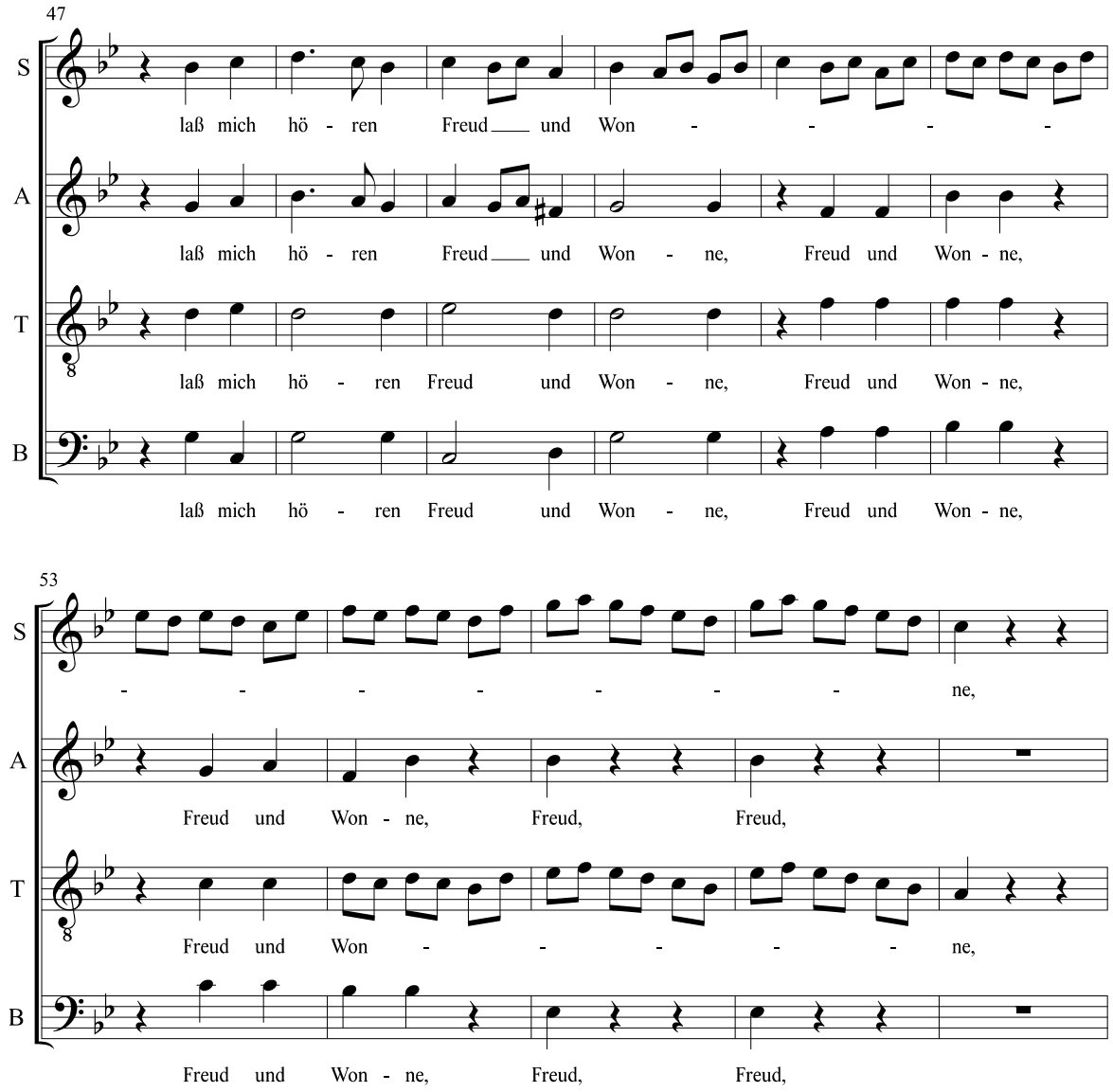


Example 8.9. Johann Kuhnau, *Gott, sei mir gnädig,* movement 5, mm. 12-15.



Example 8.10. Johann Kuhnau, *Gott, sei mir gnädig,* movement 5, mm. 41-44.

The sixth movement is a setting of a joyful and hopeful text that begins with a soprano solo followed by soprano and tenor duet and choir. The use of melismas and short, rhythmic phrases creates a joyful affect (example 8.11). The final eight-measure *adagio* section returns to the somber affect of the first movement to express the text, "which you have smashed." To achieve this affect, the meter changes to common time, the rhythmic motion slows to quarter and half notes, and the text setting is primarily syllabic.



Example 8.11. Johann Kuhnau, *Gott, sei mir gnädig,* movement 6, mm. 47-56.

Performance Practice Considerations

To perform *Gott, sei mir gnädig* the conductor will want to make decisions on tempos, dynamics, and ornaments. Tempo considerations are based on markings given by Kuhnau in movements 1 (*adagio* near the end) and 6 (*poco allegro* at m. 1, *più allegro* at m. 68, *adagio* at m. 121), relationships between meter signatures, and text. During the Baroque period, meter signatures implied relative tempos. Meters with larger note values were played slower than meters with shorter note values. Summarizing primary sources, Shrock gives the following

example: "3/2 indicated a slow tempo, 3/4 a medium tempo, and 3/8 a fast tempo."[142] In *Gott, sei mir gnädig*, this means that movement 4 in 3/2 is taken at a slower tempo than movements 2 and 6 in 3/4. Additionally, the *poco allegro* and *più allegro* indications along with the joyful text in movement 6 will mean a faster tempo than movement 2. In movement 2, tempo decisions will need to take into consideration the sixteenth notes in mm. 34 and 49 so that they are not too fast to articulate clearly. Given these considerations, I suggest the following tempos (table 8.2).

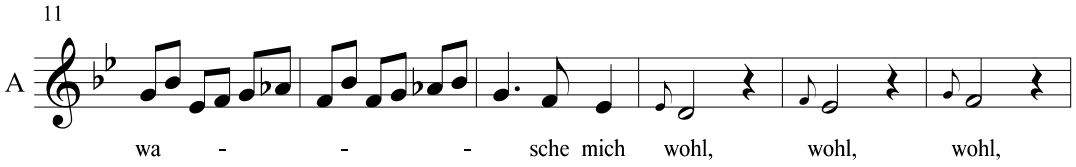
Table 8.2. Recommended Tempos for Movements of *Gott, sei mir gnädig.*

Movement:	**Tempo recommendation:**
1	quarter note = 56-60 BPM
2	quarter note = 108 BPM
3	(alto recitative)
4	half note = 88-92 BPM
5	tenor arioso: quarter note = 54-58 BPM bass arioso: quarter note = 54-58 BPM chorus: quarter note = 92-96 BPM
6	*poco allegro:* quarter note = 120-124 BPM *più allegro:* dotted half note = 56-58 BPM

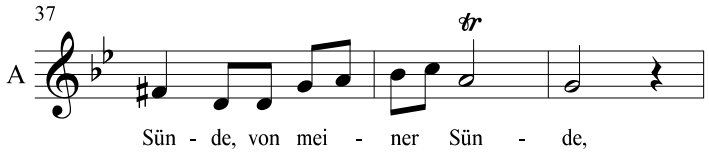
The somber nature of most of the movements calls for softer dynamics, such as *mp*. The expressive melodies lend themselves to subtle *crescendos* and *diminuendos*. In the fourth movement, the choir has a short declamatory section, which can be louder (*mf*) and more articulated than the other sections.

The alto solo in movement 2 will benefit from the addition of ornaments. For example, the soloist can add upper appoggiaturas to the half notes in mm. 14-16 (example 8.12) and trills to the half notes in m. 38 (example 8.13) and m. 53 (example 8.14). The conductor will want to ensure that ornaments in the vocal parts are matched by those in the string parts.

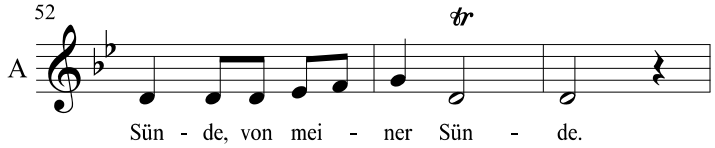
[142] Dennis Shrock, *Performance Practices in the Baroque Era* (Chicago: GIA Publications, 2013), 116.



Example 8.12. Johann Kuhnau, *Gott, sei mir gnädig,* movement 2, mm. 11-14.



Example 8.13. Johann Kuhnau, *Gott, sei mir gnädig,* movement 2, mm. 37-39.



Example 8.14. Johann Kuhnau, *Gott, sei mir gnädig,* movement 2, mm. 52-54.

Conclusion

In *Gott, sei mir gnädig,* Kuhnau expresses the affect of the text through textures, meter signatures, melodic and rhythmic motives, solos, and literal text painting. Performance practice choices that will aid in bringing out the musical elements in this cantata are tempo, dynamics, and ornaments. These choices will serve to enhance the somber, yet ultimately hopeful, text of Psalm 51:1-8.

CHAPTER 9. JOHANN SEBASTIAN BACH'S (1685-1750) *LOBET DEN HERRN, ALLE HEIDEN,* BWV 230 (N.D.)

Johann Sebastian Bach, German composer of the late Baroque period, is one of the most famous figures in Western art music. In his own day, he was well-known as a virtuosic organist, yet many of his contemporaries considered his music old-fashioned. Bach's ability to combine old compositional techniques with new ones in unique ways expanded the expressive possibilities of his time. His innovations earned him the posthumous reputation as a musical genius and elevated his compositions to masterpieces of the Baroque period. Throughout his career, Bach held a number of positions in Germany as church and court musician prior to receiving his final and most prestigious position as *Kantor* at the St. Thomas Church in Leipzig in 1723.

Bach's extant vocal output includes three oratorios, two Passions, 200 sacred cantatas, thirty-three secular cantatas, ten motets, one Magnificat, one mass, several missas, and many chorale settings and arias.[143] The texts for Bach's sacred vocal works are biblical texts, poems, chorales, or a combination of texts from two or more sources. Bach combines texts in order to create theological points that reflect on the Bible readings of a particular day of the liturgical church calendar. Psalm verses are commonly used to this end in his motets and cantatas. *Der Herr denket an uns,* BWV 196 (n.d.), a setting of Psalm 115:12-15, is the only cantata that contains exclusively psalm verses as its text, and *Aus der Tiefen rufe ich, Herr, zu dir,* BWV 131 (ca. 1707), a setting of Psalm 130 with chorale verses interspersed, is the only cantata to contain a full-length psalm. Only two motets include psalm verses: *Singet dem Herrn ein neues Leid,*

[143] Christoph Wolff and Walter Emery, "Johann Sebastian Bach," in *Grove Music Online, Oxford Music Online* (Oxford University Press, 2001–), accessed March 30, 2019, https://doi.org/10.1093/gmo/9781561592630.article.6002278195.

BWV 225 (1727), and *Lobet den Herrn, alle Heiden,* BWV 230 (n.d.). Bach combines multiple texts in *Singet dem Herrn,* including Psalm 149:1-3 and 150:2, 6, a sacred poem, and a chorale verse. For equal-voiced double choir, this motet draws on the concerted style developed from antiphonal psalmody. *Lobet den Herrn,* a setting of Psalm 117, is Bach's only composition to contain a full-length psalm without any additional texts. Although this motet is in *prima prattica* style and does not draw on any types of psalmody, it is included for analysis in this chapter as an example of a late Baroque full-length psalm setting. Additionally, *Lobet den Herrn* was chosen for its programmatic significance in the lecture recital that accompanied this disquisition.

Scholars disagree on the number of motets to attribute to Bach and on the authenticity of *Lobet den Herrn.* Bach scholar Martin Geck questions the authorship of *Lobet den Herrn* based on the lack of a signed manuscript (or any manuscript from Bach's time) and on stylistic grounds.[144] However, Bach scholar Christoph Wolff notes that "the authenticity of *Lobet den Herrn* has been questioned, probably groundlessly, but the paucity of material that would permit comparisons weakens the arguments on either side."[145] I agree with Wolff and argue that form, motives, and counterpoint in *Lobet den Herrn* give evidence of the craftsmanship for which Bach is known.

Analysis: *Lobet den Herrn, alle Heiden,* BWV 230 (n.d.)[146]

Lobet den Herrn is a joyful setting of Psalm 117, a text praising God for his mercy. This affect is communicated through the use of a major key (C major) and fast-moving melismas. As

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[144] Martin Geck, *Johann Sebastian Bach: Life and Work,* trans. John Hargraves (Orlando: Hancourt, 2006), 467-68.

[145] Wolff and Emery, "Johann Sebastian Bach."

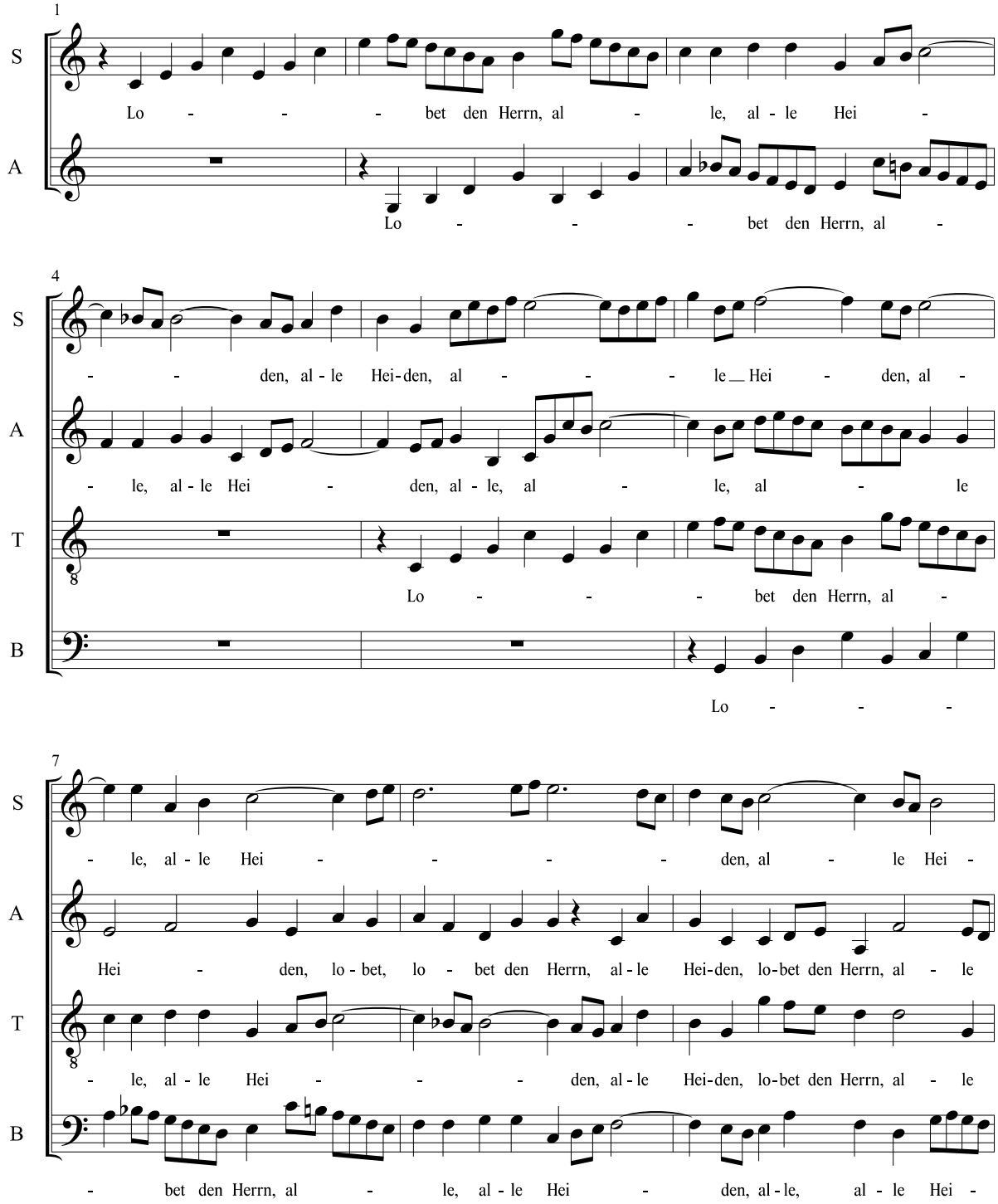
[146] Performance editions of Bach's *Lobet den Herrn* are published by Carus (edited by Günter Graulich and Uwe Wolf, 31.230/00), Bärenreiter (edited by Konrad Ameln, BA 5135), and Edition Peters (edited by Werner Neumann, 6106). A scholarly edition of this piece is published by Bärenreiter: Johann Sebastian Bach, *Neue Ausgabe Sämtlicher Werke,* series III, vol. 1, *Motetten,* ed. Konrad Ameln (Kassel, Ger.: Bärenreiter, 1965).

is typical of Bach, the melodic lines are conceived instrumentally with wide ranges, frequent leaps, and quick passage work. In traditional motet-style, *Lobet den Herrn* is through-composed and sectional with new motives for new lines of text. Bach divides this short psalm into three sections, which are made clear through his use of motives, textures, and cadences (table 9.1). The first two sections are further divided into two subsections, which I label *a* and *b* for the first section and *c* and *d* for the second section.

Table 9.1. Form in *Lobet den Herrn.*

Section/*Subsection:*	**Text:**	**Textures:**	**Final Cadence:**
1 ***a*** (mm. 1-23)	*Lobet den Herrn, alle Heiden*, (Ps. 117:1a)	Imitation at the 5th	IAC in G major (m. 23)
b (mm. 23-58)	*und preiset ihn, alle Völker;* (Ps. 117:1b)	Imitation at the 5th	PAC in C major (m. 58)
2 ***c*** (mm. 58-77)	*Denn seine Gnade und Wahrheit waltet über uns* (Ps. 117:2a)	Homophony, duetting	HC in C major (m. 77)
d (mm. 77-98)	*Denn seine Gnade und Wahrheit waltet über uns in Ewigkeit.* (Ps. 117:2a)	Imitation at the 5th with pedal tone	PAC in C major (m. 98)
3 (mm. 99-165)	*Alleluja*. (Ps. 117:2b)	Imitation at the 5th	PAC in C major (m. 165)

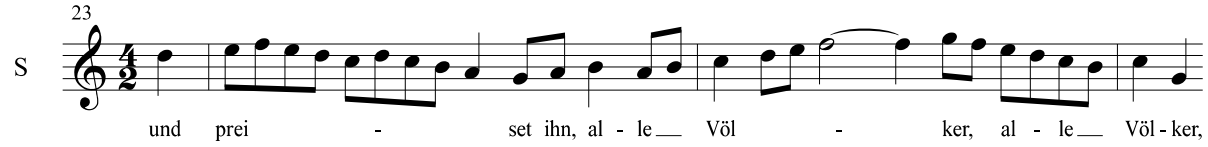
Sections one and two are in 4/2 meter. The first section is polyphonic throughout with imitative entrances primarily at the fifth. The sopranos begin the piece, and before they finish the motive, the altos enter in imitation at the fifth. These two voice-parts duet until the tenors and basses enter, separated by one measure and in imitation at the fifth (example 9.1). After all four voices have sung the motive, Bach begins passing the first measure of the motive among the voices. Subsection *a* concludes with an imperfect authentic cadence (IAC) in G major at m. 23.



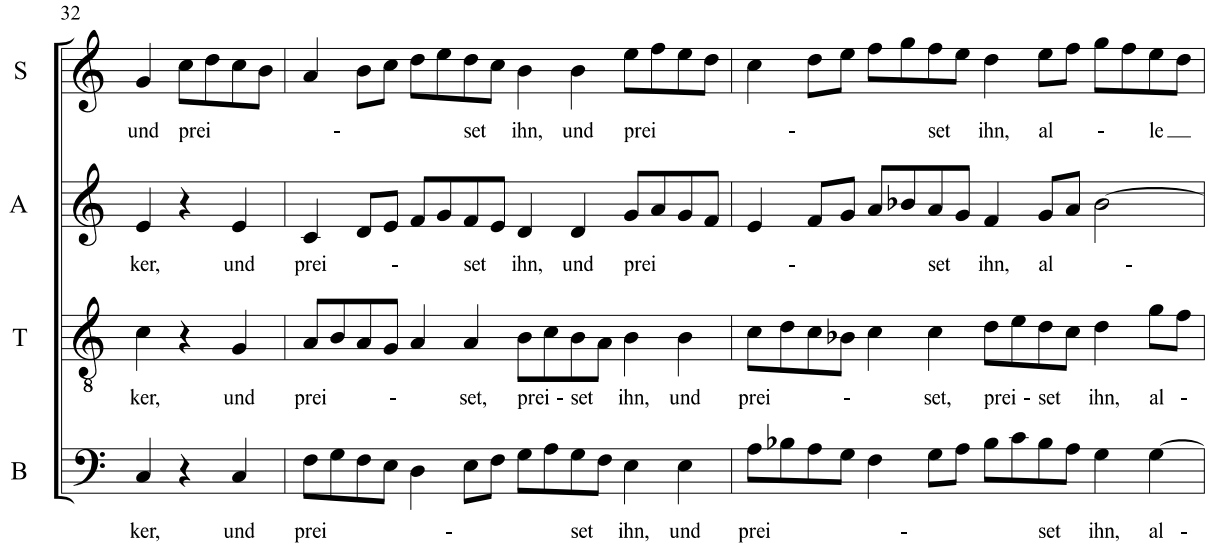
Example 9.1. Johann Sebastian Bach, *Lobet den Herrn*, mm. 1-9.

In subsection *b*, new text is signaled by a new motive (example 9.2) presented in the same order as the previous subsection: soprano, alto, tenor, bass. However, this time each motive

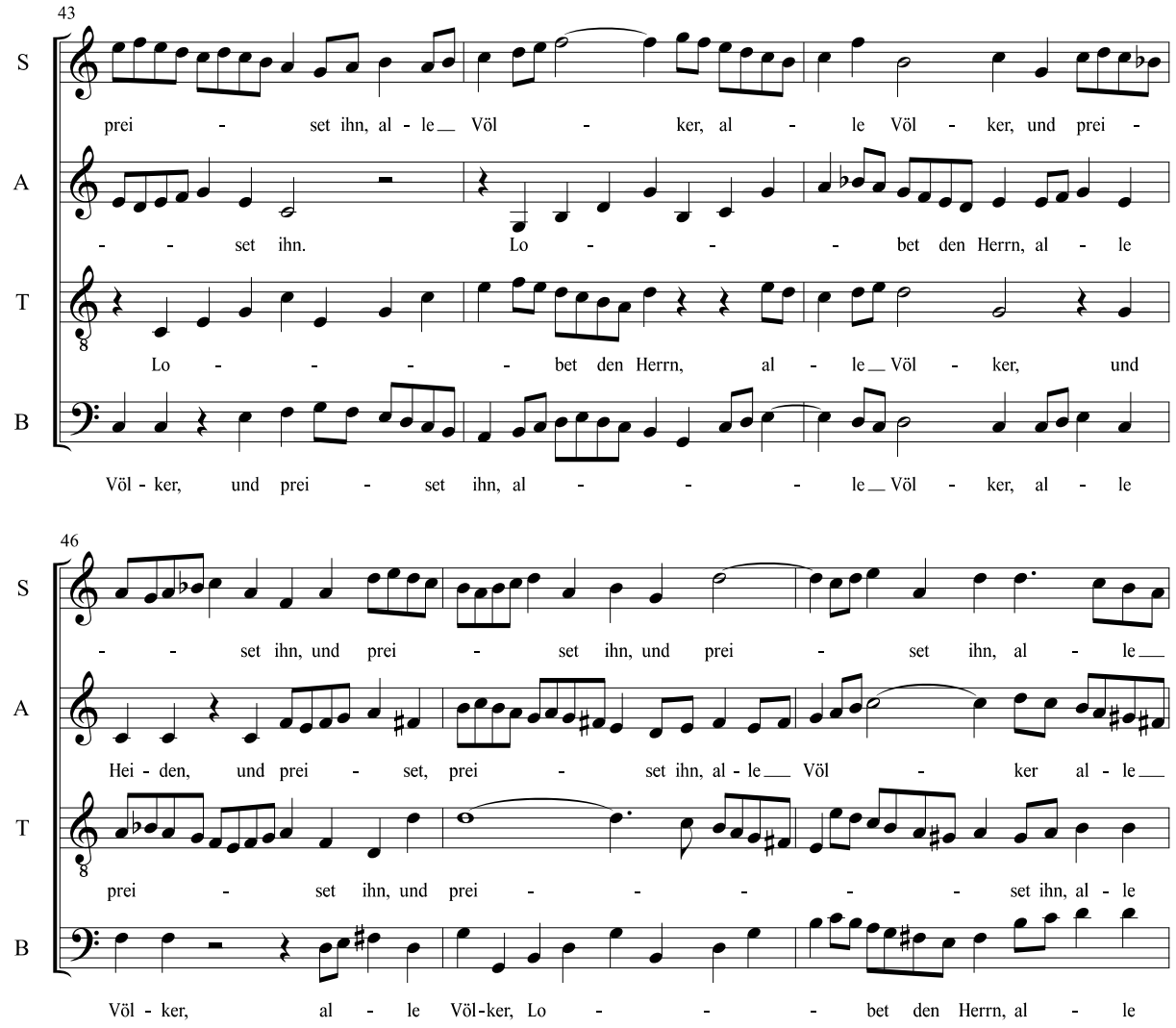
is presented in its entirety before the next voice enters. These entrances are followed by a sequence in all the voices based on a smaller fragment of the motive (example 9.3). After additional full and partial statements of the motive, Bach brings unity to the two subsections with a return of material from *a* (example 9.4). Subsection *b* concludes with a perfect authentic cadence (PAC) in C major at m. 58. In contrast with the weaker IAC at the end of *a*, the stronger PAC brings a sense of finality to the end of *b* and the first section.



Example 9.2. Johann Sebastian Bach, *Lobet den Herrn*, mm. 23-26.

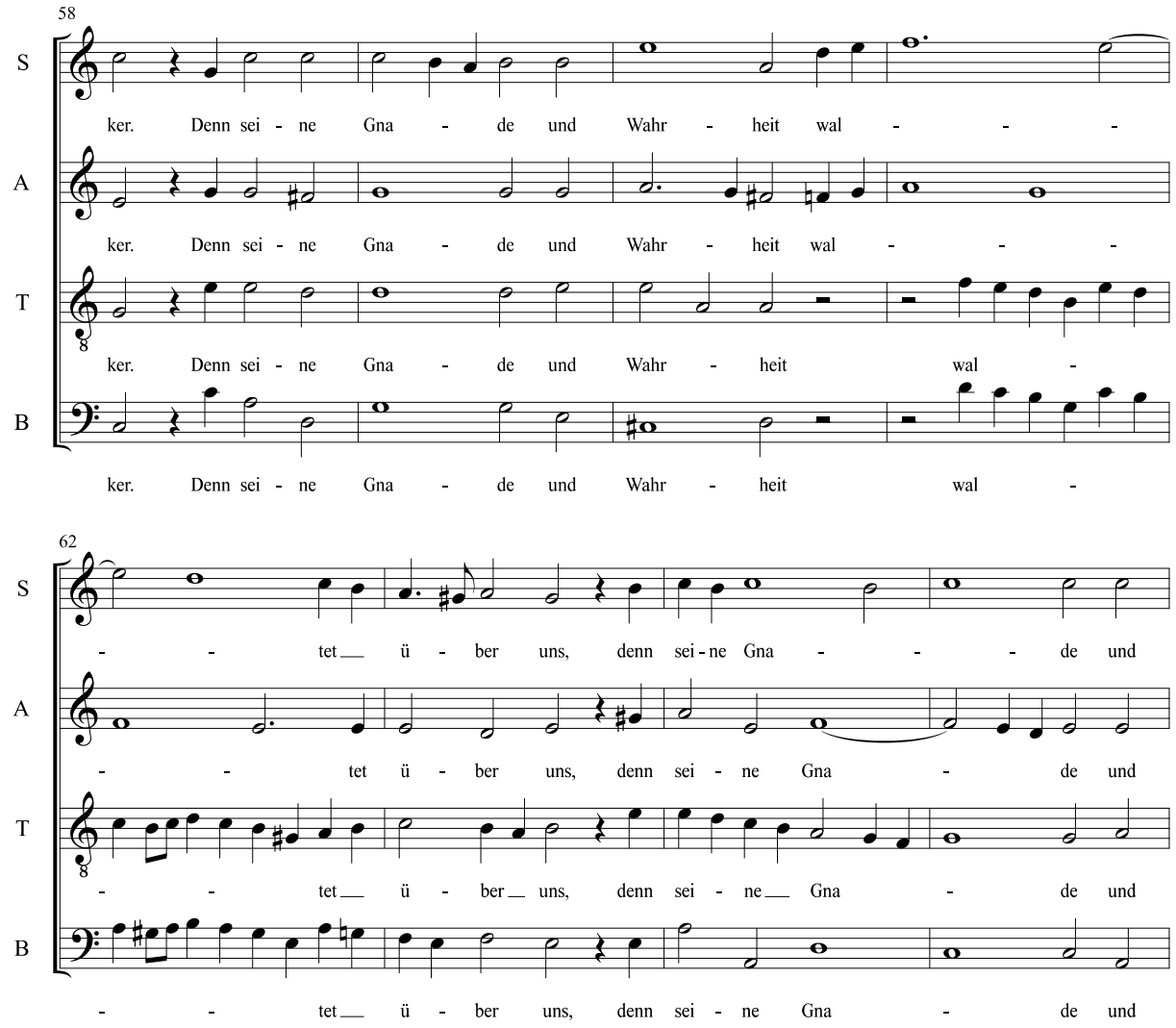


Example 9.3. Johann Sebastian Bach, *Lobet den Herrn*, mm. 32-34.



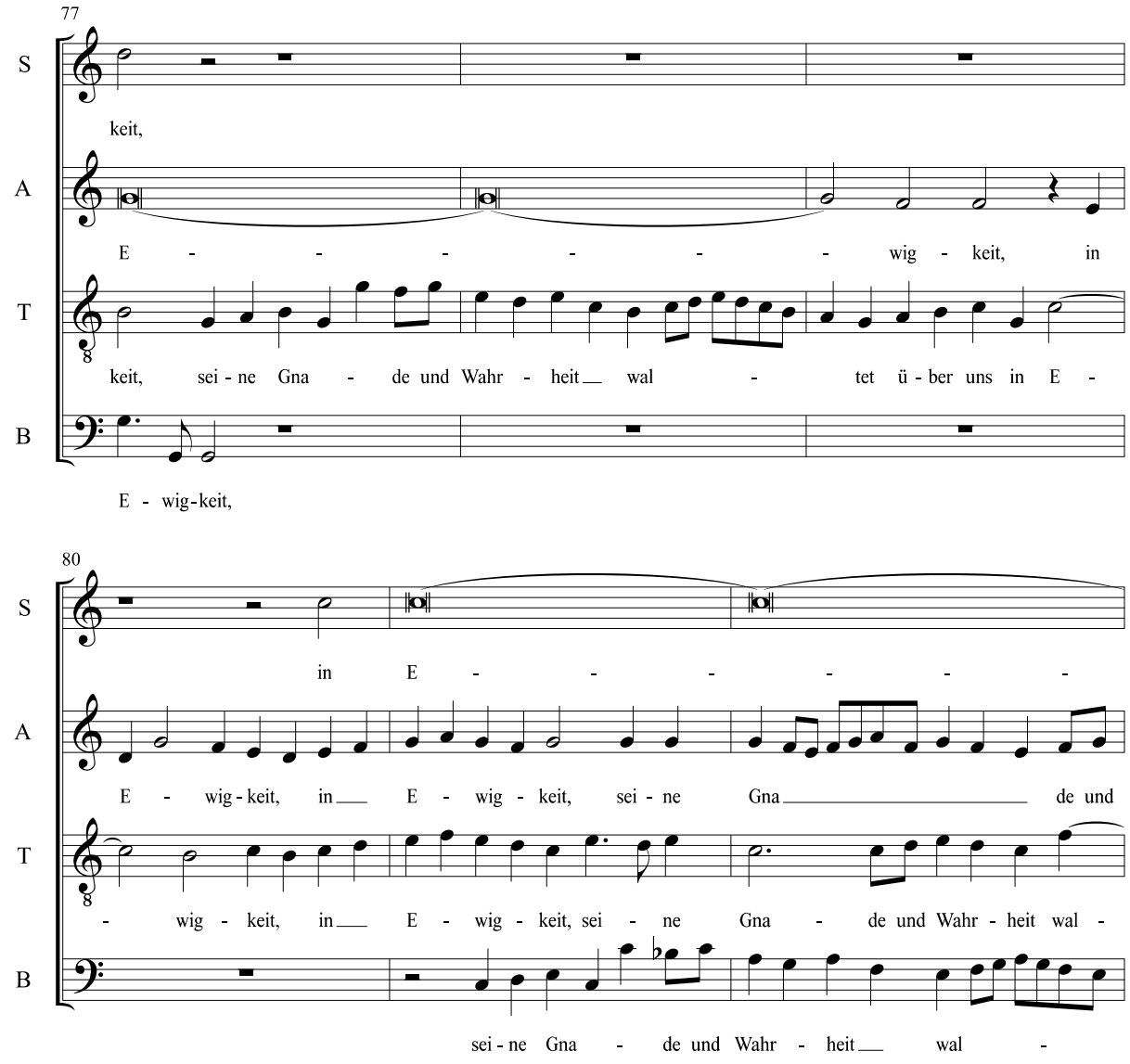
Example 9.4. Johann Sebastian Bach, *Lobet den Herrn,* mm. 43-48.

The second section contrasts with the previous section through a sudden change to a homophonic texture. In addition, the rhythmic motion slows from eighth notes and quarter notes in section one to quarter notes and half notes in section two (example 9.5). Subsection *c* also includes beautiful duetting and suspensions (example 9.5, mm. 60-65). All these musical elements create a peaceful affect, which communicate the text, "for his mercy and truth reign over us." Subsection *c* ends on a half cadence (HC) in C major, which overlaps with the beginning of subsection *d* at m. 77.



Example 9.5. Johann Sebastian Bach, *Lobet den Herrn*, mm. 58-65.

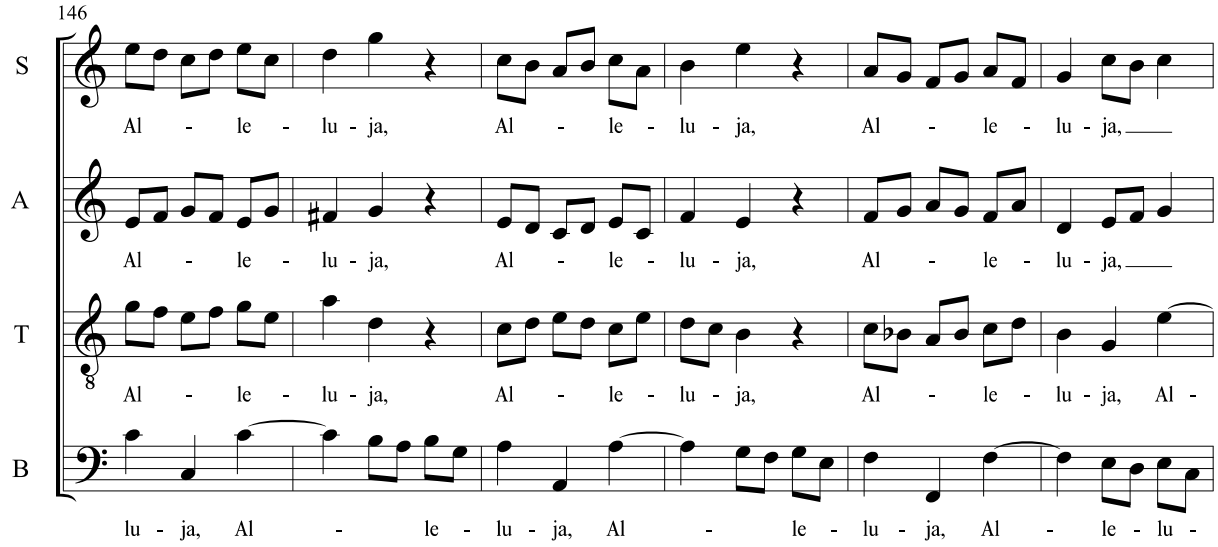
In addition to the HC, *d* is distinguished by an increased rhythmic motion to include eighth notes and two new motives. The first motive includes a pedal tone that is over two measures long and which creates text painting on the word “eternity” (*Ewigkeit*). The second motive occurs simultaneously with the pedal tone and consists of a lyrical melody with a distinctive octave leap. At m. 77 the altos introduce the pedal tone while the tenors sing the second motive (example 9.6). Bach gives both motives to each voice: m. 81 (pedal tone: sopranos, second motive: basses), m. 89 (pedal tone: basses, second motive: sopranos), and m. 93 (pedal tone: tenors, second motive: altos).



Example 9.6. Johann Sebastian Bach, *Lobet den Herrn,* mm. 77-82.

The third section is a joyous exclamation of "Alleluja" in 3/4 meter with plenty of eighth-note motion and melismas. Like the first section, the sopranos begin, and the altos enter one measure later in imitation at the fifth. Next, the tenors enter with the basses imitating at the fifth one measure later. After the initial statements of the "Alleluja" motive, smaller fragments are passed around between the voices in a joyous interplay. Bach propels the piece to an end with two sequences. The first sequence joins soprano, alto, and tenor together in trio against the bass'

leaping octaves (example 9.7). The second sequence consists of counterpoint among all voices (mm. 156-161).



Example 9.7. Johann Sebastian Bach, *Lobet den Herrn,* mm. 146-151.

Performance Practice

In performing *Lobet den Herrn,* the conductor will want to make choices on the use of instruments, articulation, dynamics, and tempo. Choices regarding instruments must begin with a discussion about the performance of Bach's motets during his time. With the exception of a continuo part for *Lobet den Herrn* and continuo and instrument parts for *Der Geist hilft unsrer Schwachheit auf,* BWV 226 (1729), none of the motets have continuo or instrumental parts. However, we do know that the practice in Leipzig before and during Bach's time was to accompany motets with continuo and occasionally additional instruments.[147] The earliest source of *Lobet den Herrn* contains a continuo part.[148] However, since this source is from the nineteenth century, no certainty exists as to whether the continuo part was created by Bach.[149] Performance

[147] Wolff and Emery, "Johann Sebastian Bach."

[148] Philipp Spitta, *Johann Sebastian Bach: His Work and Influence on the Music of Germany, 1685-1750,* vol. 2, trans. Clara Bell and J. A. Fuller-Maitland (New York: Dover, 1951), 607.

[149] Geck, *Johann Sebastian Bach,* 467.

of this piece will benefit from the inclusion of continuo given the difficulty and instrumental nature of the vocal lines. A string quartet doubling the vocal parts is also a rewarding addition.

The difficulty of the vocal lines also requires that a light vocal production is used. As mentioned in chapter 3, Helmuth Rilling spoke on the topic of articulation in a rehearsal at the Oregon Bach Festival. He recommended re-articulating leaps of a fourth or more and in some cases, even skips of a third. He advised that step-wise motion implies a more *legato* approach.[150] These principles are applicable to the opening motive of the piece, which consists of an ascending arpeggio followed by a step-wise melisma. A slightly detached or lightly marked articulation is appropriate for the arpeggio, and a *legato* articulation will work well for the melisma.

The general principles of dynamics during this time period took into account the text and performing forces. Rilling's advice is also helpful on this topic: "The use of the full complement of instruments with the full chorus will invite a dynamic tendency toward *forte*. When only part of the ensemble is used within the same piece, the tendency will be toward a reduced dynamic level."[151] Therefore, since each part enters individually on the joyful opening text, the opening dynamic can be *mf*, with each voice softening to *mp* when they no longer have the motive. Although the second section begins with a homophonic texture with all voices present, a soft dynamic, such as *mp*, is appropriate for the text about God's mercy. The final exuberant "Alleluja" section calls for *mf* dynamic with a strong *f* at the conclusion.

The tempo of this piece is determined by the ability of the choir and the acoustics of the performance space. For an advanced college choir, I recommend a tempo range of half note

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[150] Helmuth Rilling, "Conductors Q&A with Helmuth Rilling" (discussion session at Oregon Bach Festival, Eugene, OR, early July, 2000).

[151] Sharon A. Hansen, *Helmuth Rilling: Conductor-Teacher* (Dayton: Roger Dean Publishing, 1997), 116.

equals 72-80 BPM for the first two sections and quarter note equals 140-150 BPM for the third section. For a live acoustic, slightly slower tempos are recommended. A *ritardando* is recommended at the three strong cadences that mark each section end. A *poco ritardando* will suffice at the end of sections one and two, and a *molto ritardando* is appropriate at the end of the piece.

Conclusion

Bach's craft as a composer is evident in the form, motives, and counterpoint of his *prima prattica* motet *Lobet den Herrn.* Conductors can bring out the key elements of the piece through choices on instrumental forces, articulation, dynamics, and tempo. Many instrumental choices are available ranging from small continuo group to a full instrumental ensemble doubling the voice parts. A light vocal production along with lightly marked and *legato* articulations are appropriate for this piece. Dynamics can be chosen to reflect the text and bring out important motives. Finally, tempo choices will depend on the skill of the choir and performance acoustics.

CHAPTER 10. CONCLUSION

Psalm settings by German Baroque composers are an important part of the choral repertoire. In these settings, meaningful text is communicated to the listener through expressive music. The preceding chapters addressed a lack in research on psalm settings as a body of work by providing a history of psalm settings and an in-depth look at six settings that span the Baroque period. Additionally, these chapters provided an overview of German Baroque performance practices and then applied them to the six individual psalm settings.

Types of psalmody that developed in Medieval Roman Catholic worship were adapted into compositional techniques and styles during the Renaissance and Baroque periods. In this disquisition, I explored the relationship of direct psalmody with *falsobordone* and the declamatory style, antiphonal psalmody with *cori spezzati* and the concerted style, and responsorial psalmody with responsorial texture. Direct psalmody is evident in the *falsobordone* setting of prayerful text in Schütz's "Wie lieblich sind deine Wohnungen" and the declamatory style in Hammerschmidt's "Schaffe in mir Gott" and Kuhnau's *Gott sei mir gnädig*. In "Wie lieblich," the majesty of God is communicated through *cori spezzati*, influenced by antiphonal psalmody. The concerted style, also developed from antiphonal psalmody, is apparent in the interplay between ensembles in Schein's *Alleluja! Lobet den Herrn in seinem Heiligtum,* between different groups of voices in "Schaffe in mir Gott," and between choir and instruments in Buxtehude's *Der Herr ist mit mir* and Kuhnau's *Gott sei mir gnädig.* Responsorial textures, developed from responsorial psalmody, in *Der Herr* evoke the presence of God. Although Bach's motet *Lobet den Herrn, alle Heiden* is composed in the *prima prattica* style, his other motet, *Singet dem Herrn ein neues Leid,* is for double choir and incorporates the concerted style.

Additional compositional techniques that composers used to communicate the text in these settings include tonality, rhythm, text painting, form, meter signatures, and motives.

Along with an analysis of each piece, I provided information on Baroque performance practices, including instrumentation, tempo, dynamics, articulation, and ornamentation. Special emphasis was given to principles applicable to the six psalm settings studied. Flexibility of instrumentation, especially at the beginning of the period, was common practice in Baroque vocal music. As a result, the conductor will typically want to decide whether to include instruments (where none are indicated) and what instruments to use for the continuo group. Regarding tempo, considerations include the Baroque understanding of meter signatures and tempo words, the key musical elements of the piece, and tempo fluctuation. Dynamics are not often included in Baroque scores. To address this, a conductor's preparation can include considering the impact of the performing forces, devising an overall dynamic scheme, allowing for the fluctuation of dynamics, and determining which parts to bring out. Articulation in vocal music is naturally created by the text. Singing *legato* or lightly marked can contribute additional articulation. Ornamentation in choral music is limited and typically includes appoggiaturas and trills added at cadential points. The conductor can work with soloists to make ornamentation choices.

The performance of psalm settings by German Baroque composers is rewarding for the conductor, choir, and audience. By taking into account the history of this body of work, key compositional features, and performance practices of the period, conductors can lead their choirs to relevant and expressive performances.

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APPENDIX A. TRANSLATIONS OF SELECTED PSALM SETTINGS

Heinrich Schutz's "Wie lieblich sind deine Wohnungen," SWV 29 (1619)

Wie lieblich sind deine Wohnungen, Herr Zebaoth!
How lovely is your dwelling place, Lord of hosts!
Meine Seele verlangt und sehnt sich nach den Vorhöfen des Herrn;
My soul longs and faints for the courts of the Lord;
Mein Leib und Seele freuen sich in dem lebendigen Gott.
My body and soul rejoice in the living God.
Denn der Vogel hat ein Haus gefunden und die Schwalbe ihr Nest, da sie Junge hecken:
Because the bird has found a house and the swallow a nest where she may lay her young:
Nämlich deine Altäre, HERR Zebaoth, mein König und Gott.
Namely, at your altar, Lord of hosts, my King and God.
Wohl denen, die in deinem Hause wohnen; die loben dich immerdar. Sela.
Blessed are those who live in your house; they praise you always. Sela.
Wohl den Menschen, die dich für ihre Stärke halten, und von Herzen dir nachwandeln,
Blessed the people whose strength is in you and who follow you from the heart,
Die durch das Jammertal gehen und machen daselbst Brunnen;
That go through the vale of tears and dig wells there;
Und die Lehrer werden mit viel Segen geschmückt.
And the teachers are decorated with blessing.
Sie erhalten einen Sieg nach dem andern, daß man sehen muß, der rechte Gott sei zu Zion.
You receive one victory after another, each one appears before God in Zion.
Herr, Gott Zebaoth, erhöre mein Gebet; vernimm's, Gott Jakobs! Sela.
Lord, God of hosts, hear my prayer, listen, God of Jacob! Sela.
Gott, unser Schild, schaue doch; siehe an das Antlitz deines Gesalbten!
God, our shield, look at the kingdom of your anointed one!
Denn ein Tag in deinen Vorhöfen ist besser denn sonst tausend;
Because a day in your courts is better than a thousand elsewhere;
Ich will lieber der Tür hüten in meines Gottes Hause denn wohnen in der Gottlosen Hütten.
I would rather be a doorkeeper in my God's home than dwell in the godless guard.
Denn Gott der HERR ist Sonne und Schild; der Herr gibt Gnade und Ehre:
For God the Lord is sun and shield; the Lord gives grace and honor:
Er wird kein Gutes mangeln lassen den Frommen.
No good thing does he withhold from the devout.
Herr Zebaoth, wohl dem Menschen, der sich auf dich verläßt!
Lord of hosts, blessed is the one who trusts in you! (Psalm 84)

Johann Hermann Schein's *Alleluja! Lobet den Herrn in seinem Heiligtum* (1620)

Alleluja!
Praise the Lord!
Lobet den Herrn in seinem Heiligtum; lobet ihn in der Feste seiner Macht!
Praise the Lord in his sanctuary; praise him in his mighty heavens!

Lobet ihn in seinen Taten; lobet ihn in seiner großen Herrlichkeit!
Praise him for his mighty deeds; praise him for his great glory!
Lobet ihn mit Posaunen; lobet ihn mit Psalter und Harfe!
Praise him with trumpets; praise him with Psalter and Harp!
Lobet ihn mit Pauken und Reigen; lobet ihn mit Saiten und Pfeifen!
Praise him with timpani and dance; praise him with strings and pipes!
Lobet ihn mit hellen Cymbalen; lobet ihn mit wohlklingenden Cymbalen!
Praise him with bright cymbals; Praise him with melodious cymbals!
Alles, was Odem hat, lobe den Herrn!
All that has breath praise the Lord! (Psalm 150)

Andreas Hammerschmidt's "Schaffe in mir Gott ein reines Herz" (1671)

Schaffe in mir Gott ein reines Herz und gib mir einen neues, gewissen Geist,
Create in me, God, a clean heart and renew a right spirit within me,
Verwirf mich nicht von deinem Angesicht, und nimm deinen heiligen Geist,
Cast me not away from your presence, and take not your Holy Spirit from me,
Tröste mich wieder mit deiner Hilfe, und der freudige Geist enthalte mich.
Restore to me the joy of our salvation, and uphold me with a willing spirit.
(Psalm 51:10-12)

Dieterich Buxtehude's *Der Herr ist mit mir,* BuxWV 15 (ca. 1687)

Der Herr ist mit mir,
The Lord is with me,
darum fürchte ich mich nicht.
that's why I'm not afraid.
Was können wir Menschen tun?
What can man do to me?
Der Herr ist mit mir zu helfen,
The Lord is with me to help,
und ich will meine Lust
and I will look in triumph
sehen an meinen Feinden.
over my enemies.
Alleluja!
Praise the Lord! (Psalm 118:6-7)

Johann Kuhnau's *Gott, sei mir gnädig* (1705)

Gott, sei mir gnädig nach deiner Güte
God, have mercy on me according to your goodness
und tilge meine Sünden nach deiner großen Barmherzigkeit.
and erase my sins according to your great mercy.

Wasche mich wohl von meiner Missetat und reinige mich von meiner Sünde.
Wash me thoroughly of my wrongdoing and cleanse me of my sin.
Denn ich erkenne meine Missetat, und meine Sünde ist immer vor mir.
For I know my wrongdoing and my sin is ever before me.
An dir allein habe ich gesündigt und übel vor dir getan,
Against you only have I sinned and done evil before you,
auf daß du recht behaltest in deinen Worten und rein bleibest, wenn du gerichtet wirst.
that you might be right in your words and stay pure when judged.
Siehe, ich bin in sündlichem Wesen geboren, und meine Mutter hat mich in Sünden empfangen.
Behold, I was born in sinfulness, and my mother conceived me in sin.
Siehe, du hast Lust zur Wahrheit, die im Verborgenen liegt;
Behold, you desire truth in the inward parts;
du lässest mich wissen die heimliche Weisheit.
in the hidden part you will make known your wisdom.
Entsündige mich mit Isop, daß ich rein werde; wasche mich, daß ich schneeweiß werde.
Purge me with hyssop, and I will be clean; wash me, and I will be whiter than snow.
Laß mich hören Freude und Wonne, daß die Gebeine fröhlich werden, die du zerschlagen hast.
Let me hear joy and bliss, that the bones that you have shattered may rejoice.
(Psalm 51:1-8)

Johann Sebastian Bach's *Lobet den Herrn, alle Heiden,* BWV 230 (n.d.)

Lobet den Herrn, alle Heiden, und preiset ihn, alle Völker.
Praise the Lord, all the Gentiles, and praise him, all nations.
Denn seine Gnade und Wahrheit, waltet über uns in Ewigkeit.
For his mercy and truth reign over us forever.
Alleluja.
Praise the Lord. (Psalm 117)

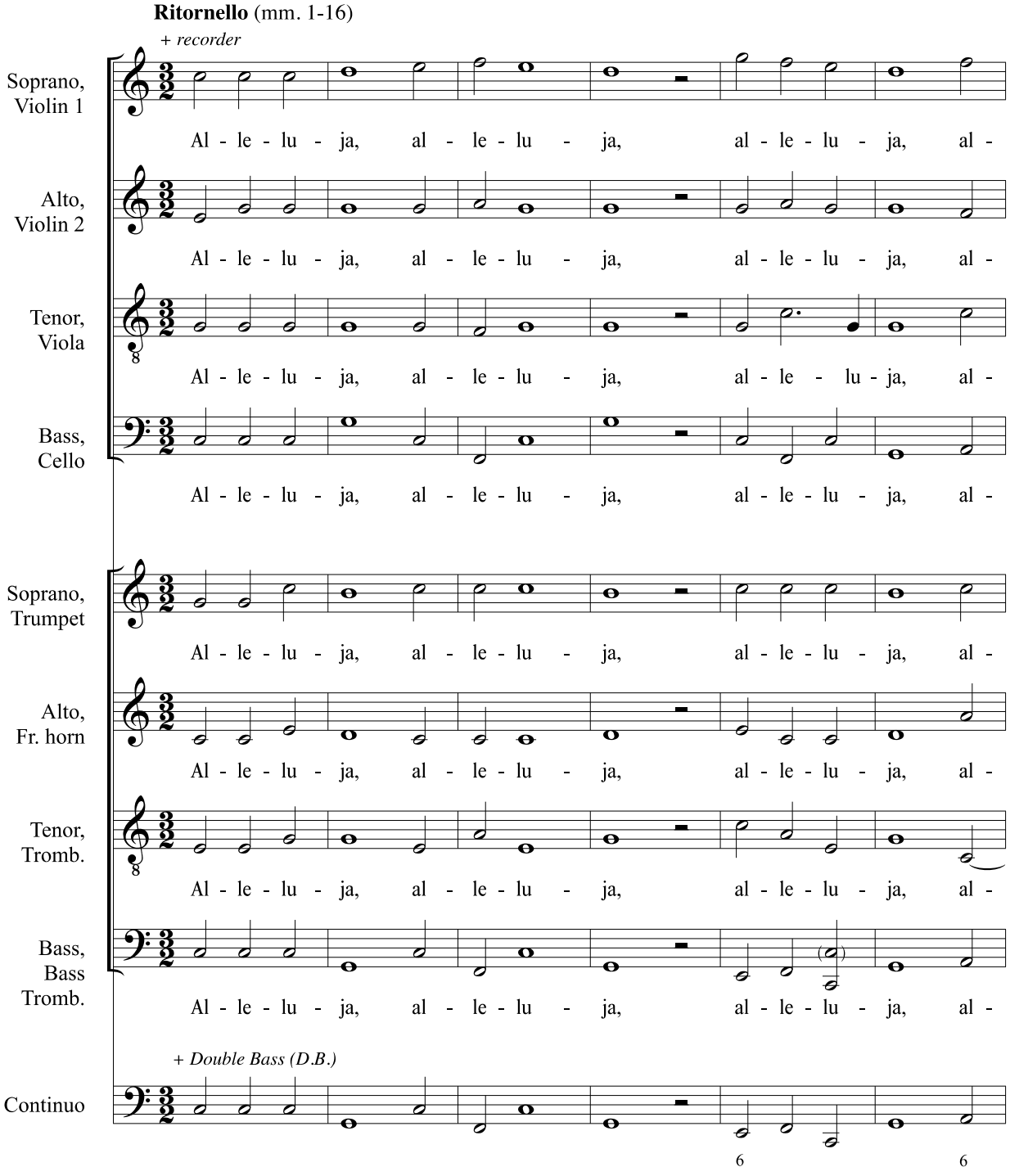
APPENDIX B. PERFORMANCE EDITION OF *ALLELUJAH! LOBET DEN HERRN IN SEINEM HEILIGTUM* BY JOHANN HERMANN SCHEIN

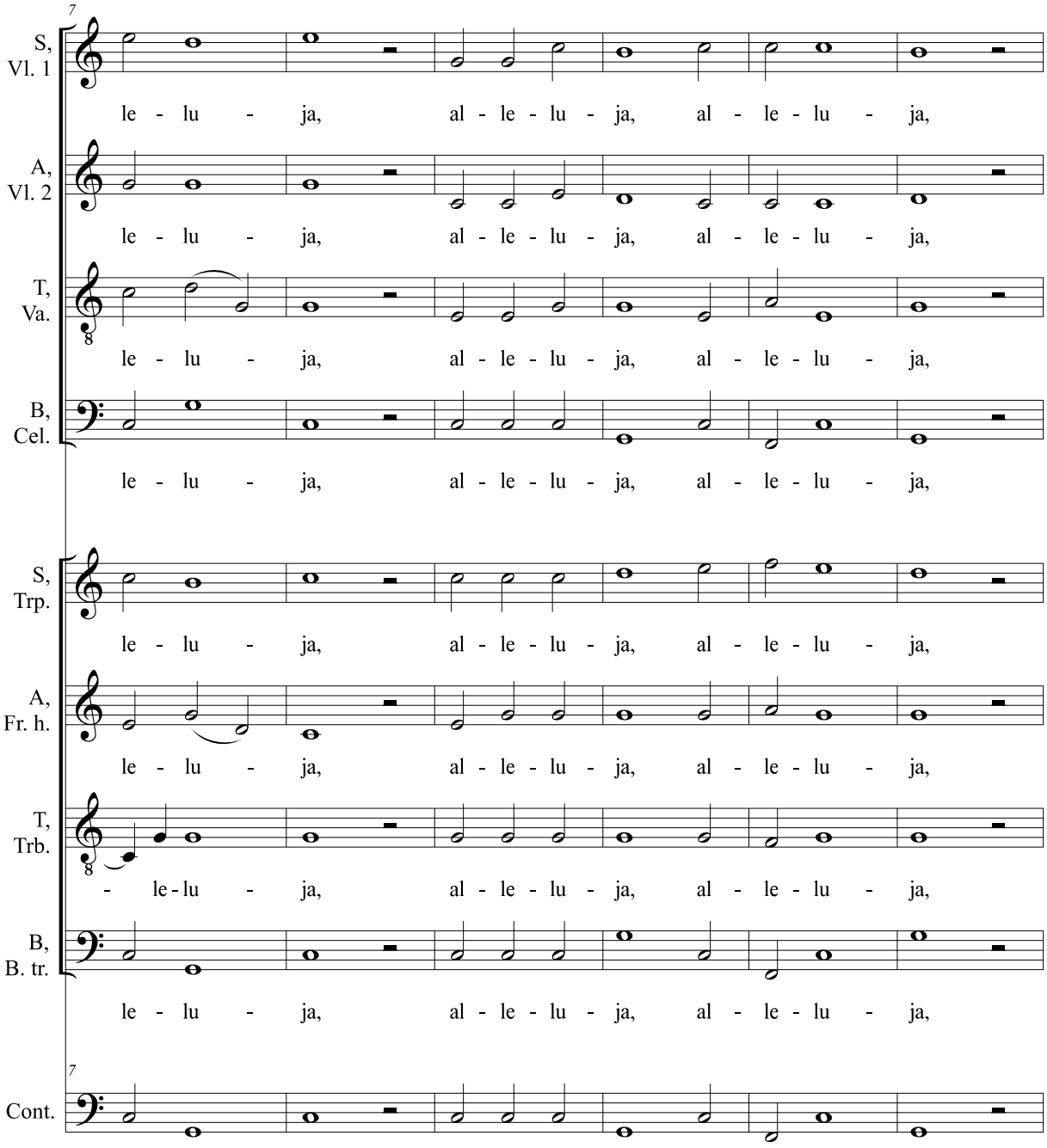
Editorial Notes

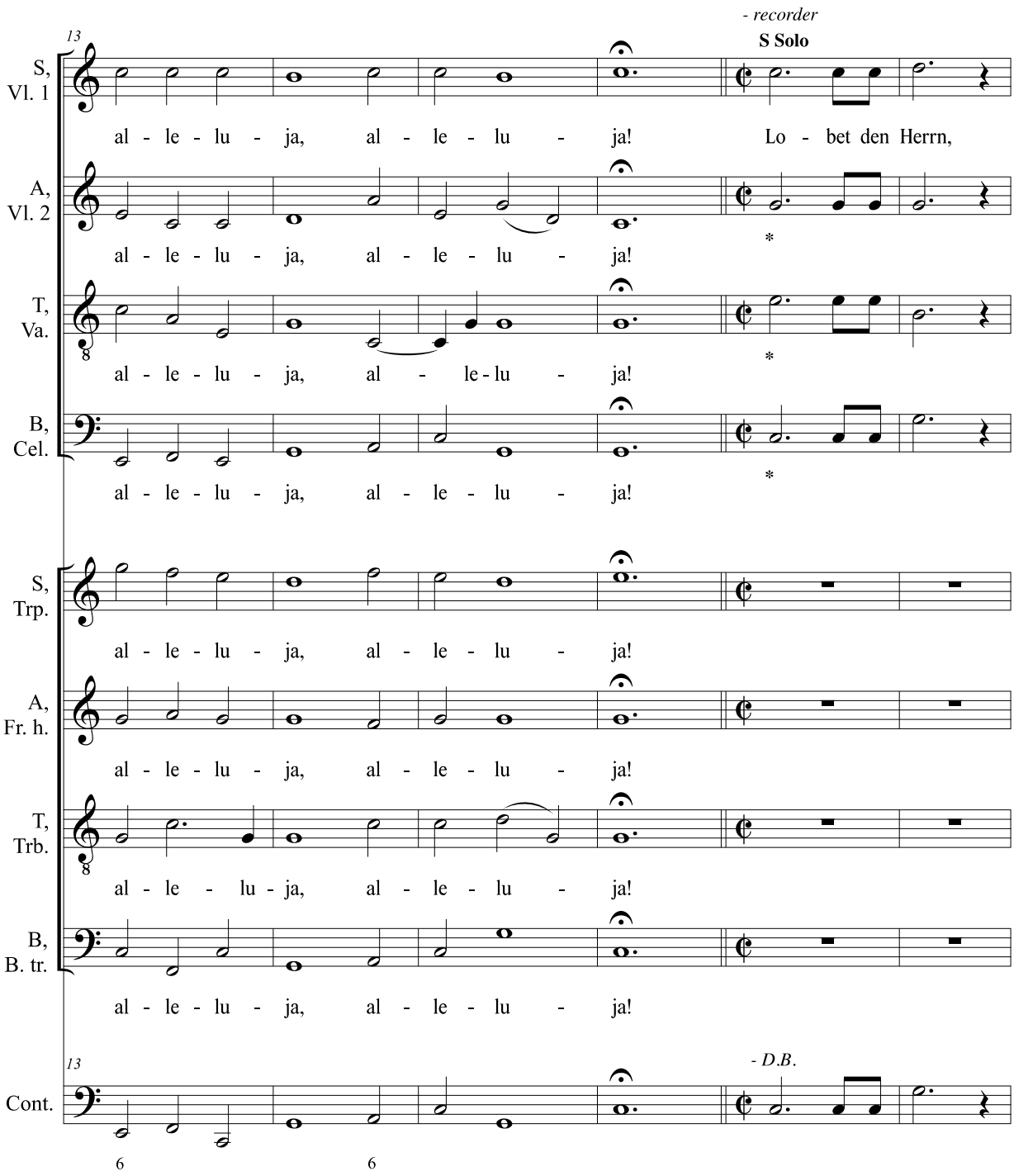
1. Basses in choir 2 may substitute C2 with C3 (indicated in parenthesis in the score).
2. Rests were added to the score to provide breaths and phrasing.
3. *Adagio* was added at m. 279.
4. The editor recommends not doubling vocal solos with instruments.
5. The recorder doubles the violin part. Schein indicates recorder at mm. 172-195. This edition includes recorder also at the *ripieno* sections at mm. 1-16 and mm. 223-282.
6. Schein does not indicate specific instruments for the continuo group. In most instances, the bass instruments of choir 1 and choir 2 double the continuo bass line. The exception to this is during the bass solos at mm. 172-191. For this section, the editor recommends that the bass instruments do not double the bass vocal solos. Instead, one bass instrument can play the continuo bass line. The editor also recommends adding double bass at *ripieno* measures throughout the piece.
7. In this edition, Baroque instruments that are no longer in common use today are substituted with modern instruments. See Chapter 5 for original instrumentation.
8. The editor recommends a tempo of half note equals 120 BPM in sections with 3/2 meter and half note equals 80 BPM in sections with 2/2 meter.

Alleluja! Lobet den Herrn in seinem Heiligtum

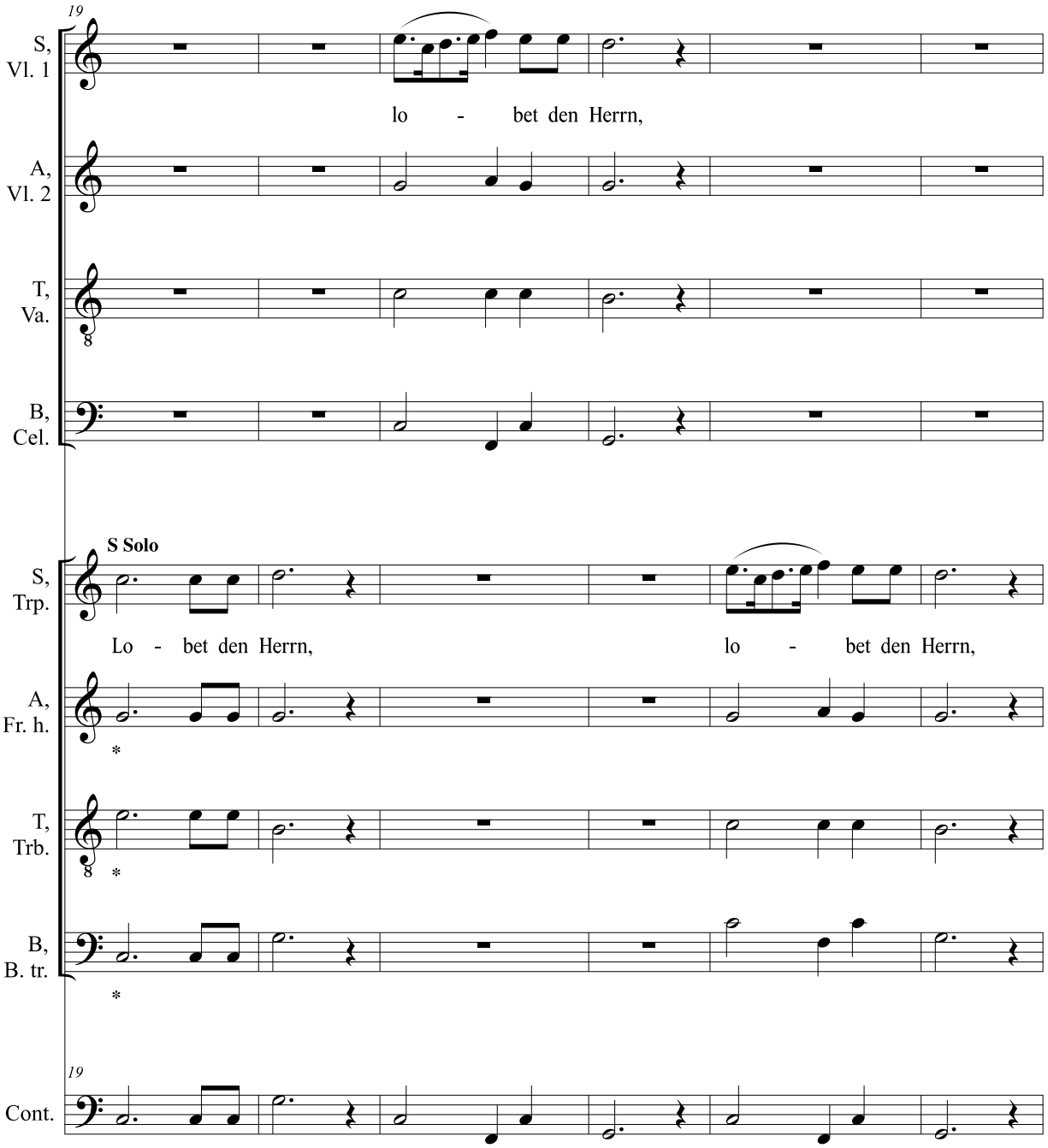
Johann Hermann Schein
(1586-1630)
edited by Kathryn Rolf

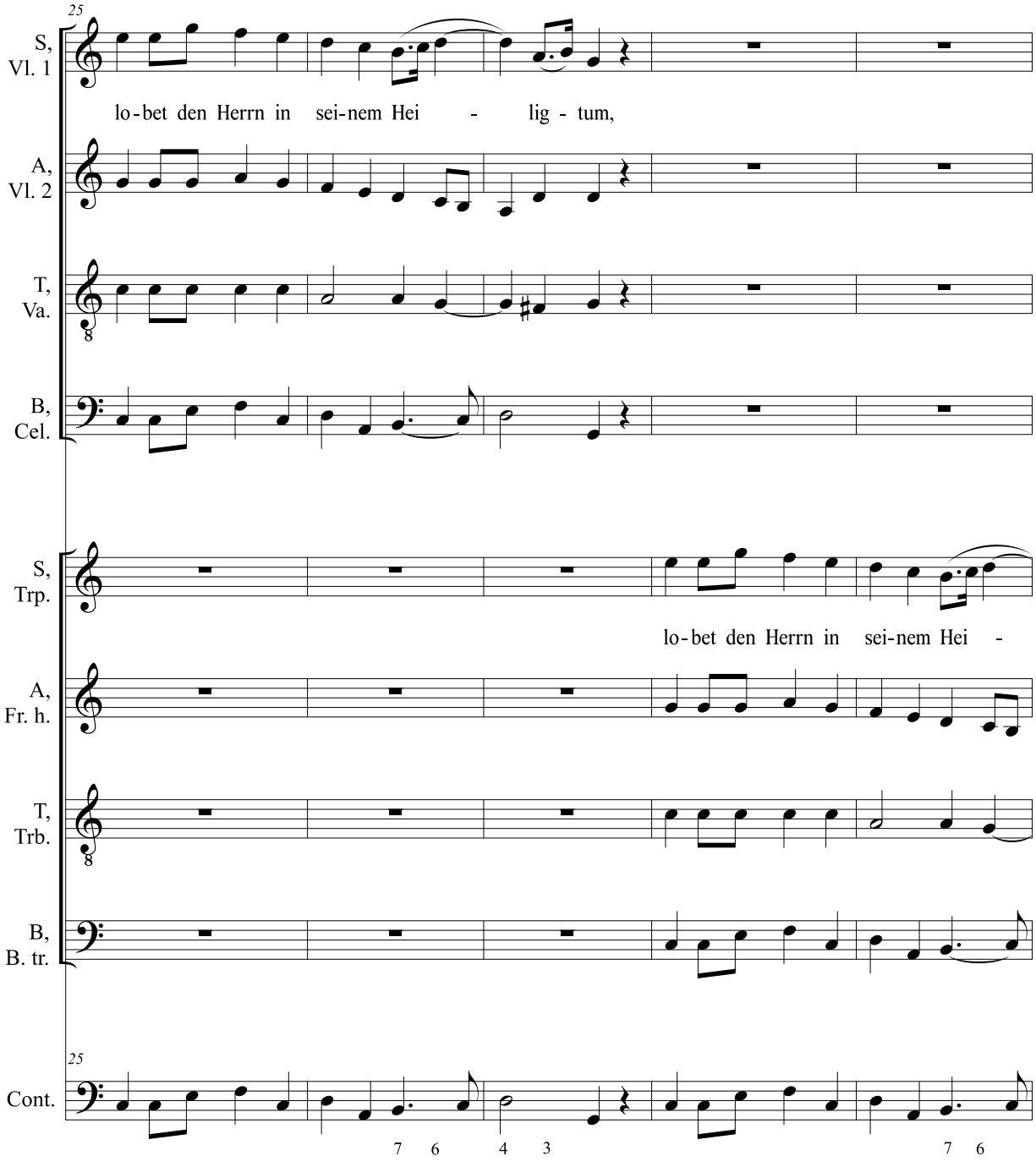


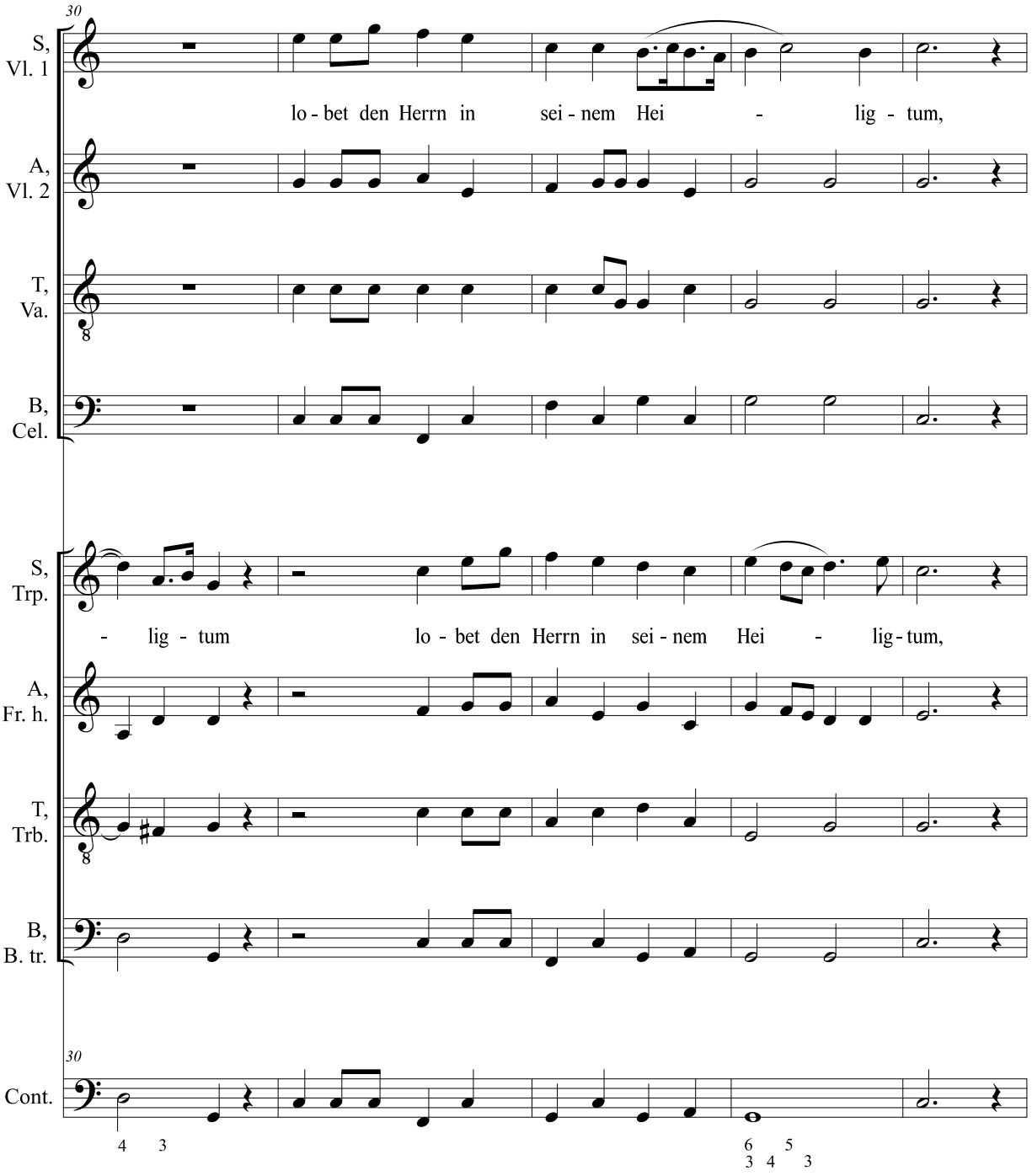

7
S, Vl. 1
le - lu - ja, al - le - lu - ja, al - le - lu - ja,
A, Vl. 2
le - lu - ja, al - le - lu - ja, al - le - lu - ja,
T, Va.
8
le - lu - ja, al - le - lu - ja, al - le - lu - ja,
B, Cel.
le - lu - ja, al - le - lu - ja, al - le - lu - ja,
S, Trp.
le - lu - ja, al - le - lu - ja, al - le - lu - ja,
A, Fr. h.
le - lu - ja, al - le - lu - ja, al - le - lu - ja,
T, Trb.
8
- le - lu - ja, al - le - lu - ja, al - le - lu - ja,
B, B. tr.
le - lu - ja, al - le - lu - ja, al - le - lu - ja,
7
Cont.

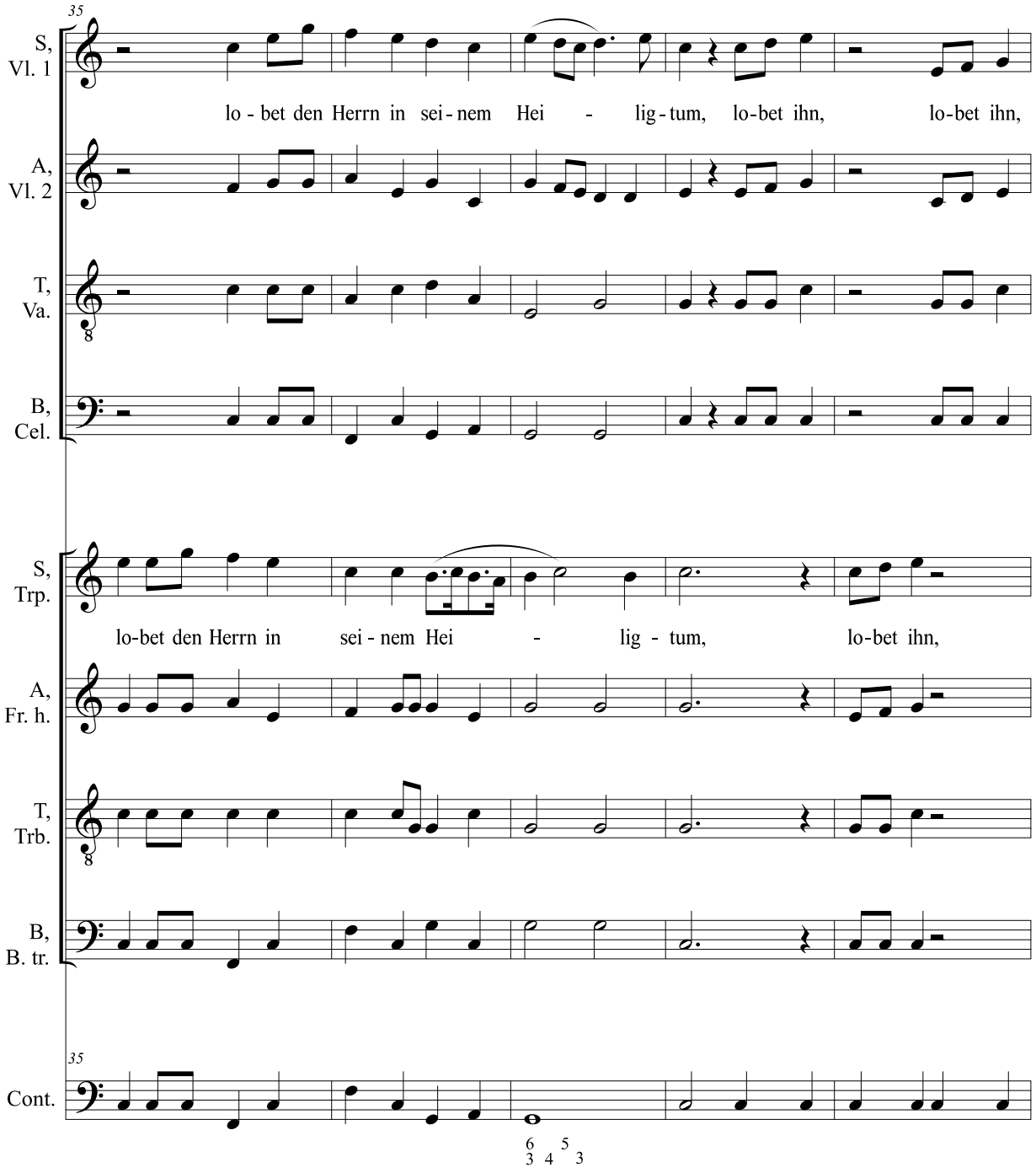


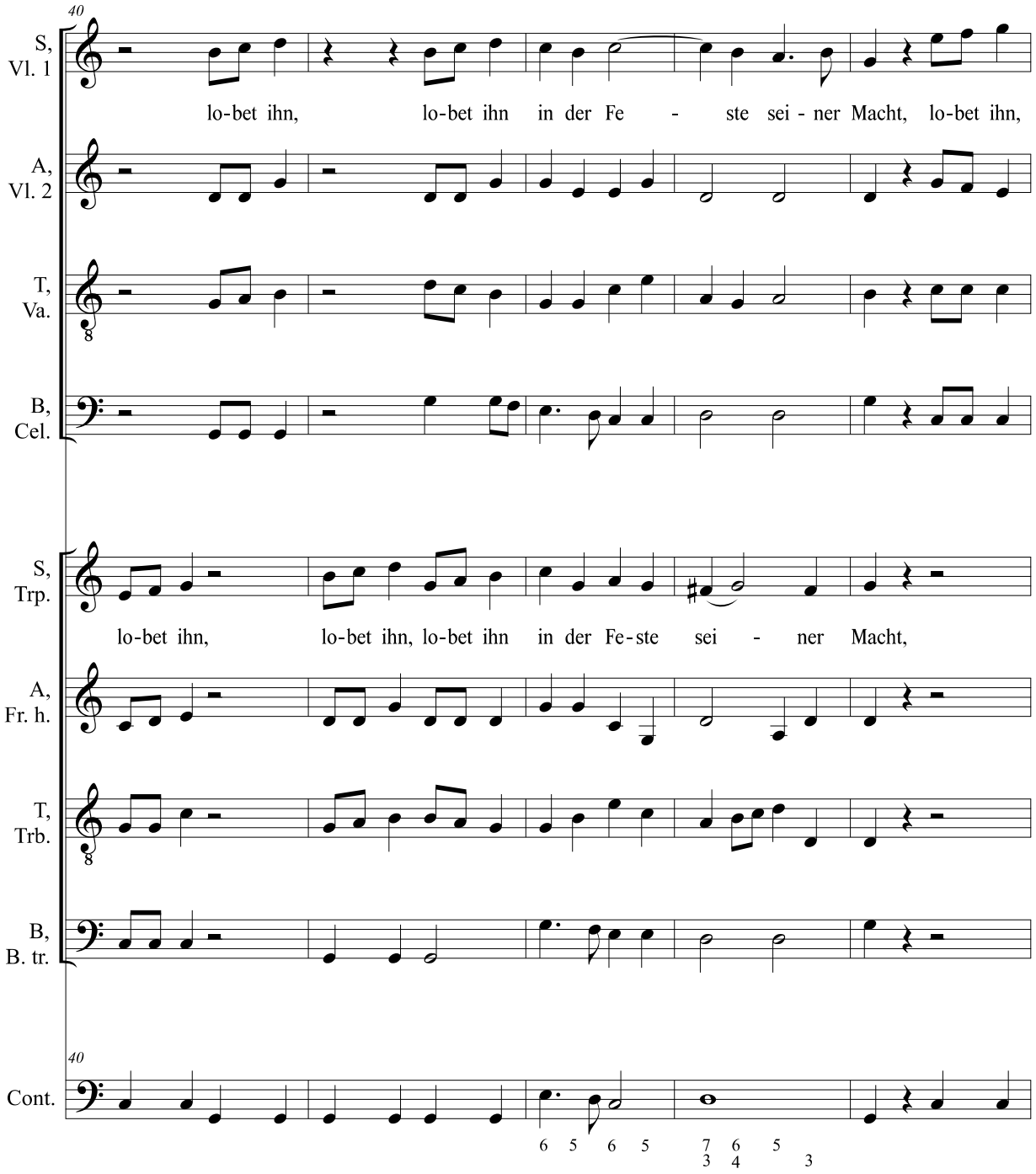
* Notes without text indicate instrument only.

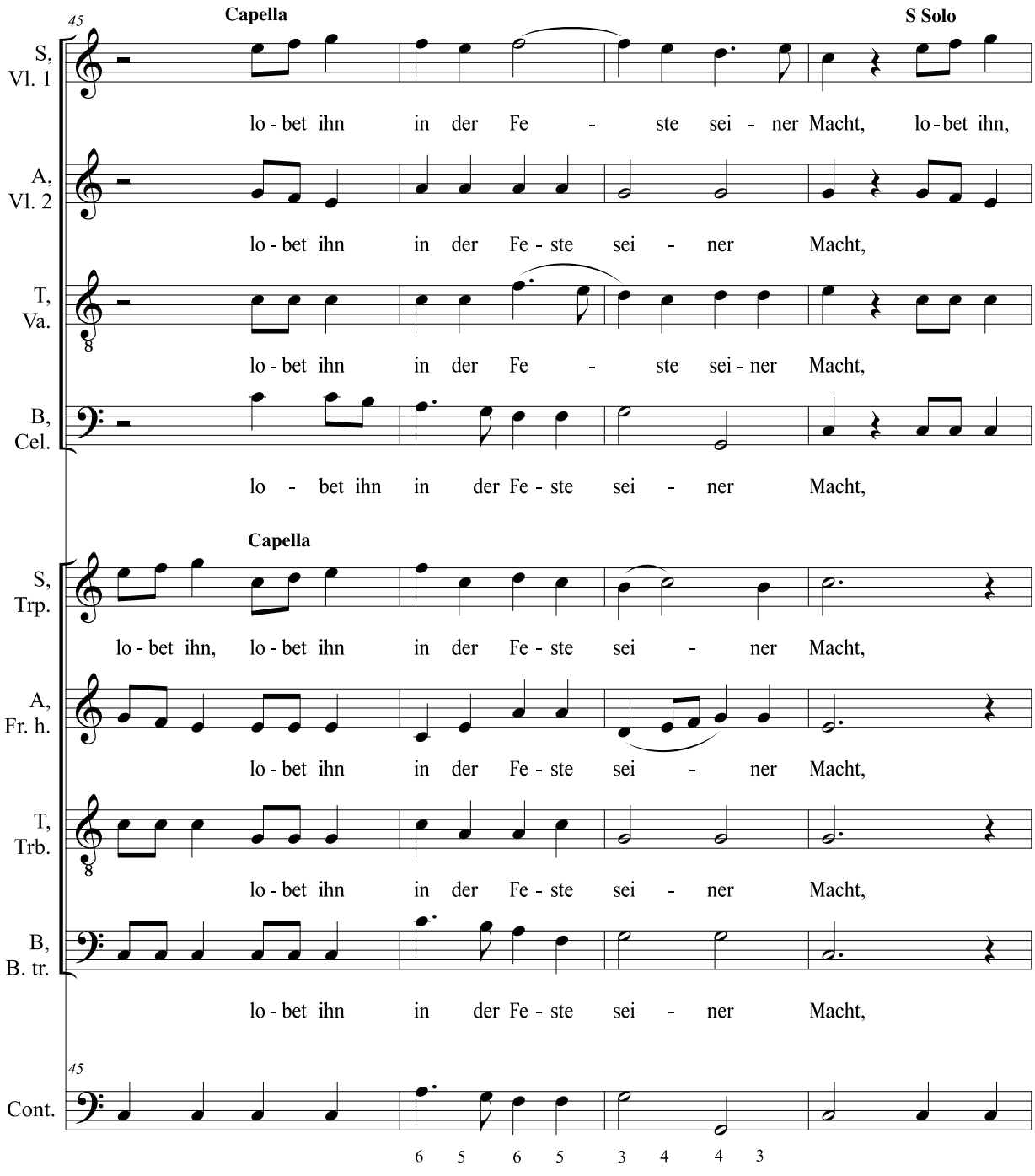

19
S, Vl. 1
lo - bet den Herrn,
A, Vl. 2
T, Va.
B, Cel.
S Solo
S, Trp.
Lo - bet den Herrn,
lo - bet den Herrn,
A, Fr. h.
T, Trb.
B, B. tr.
19
Cont.

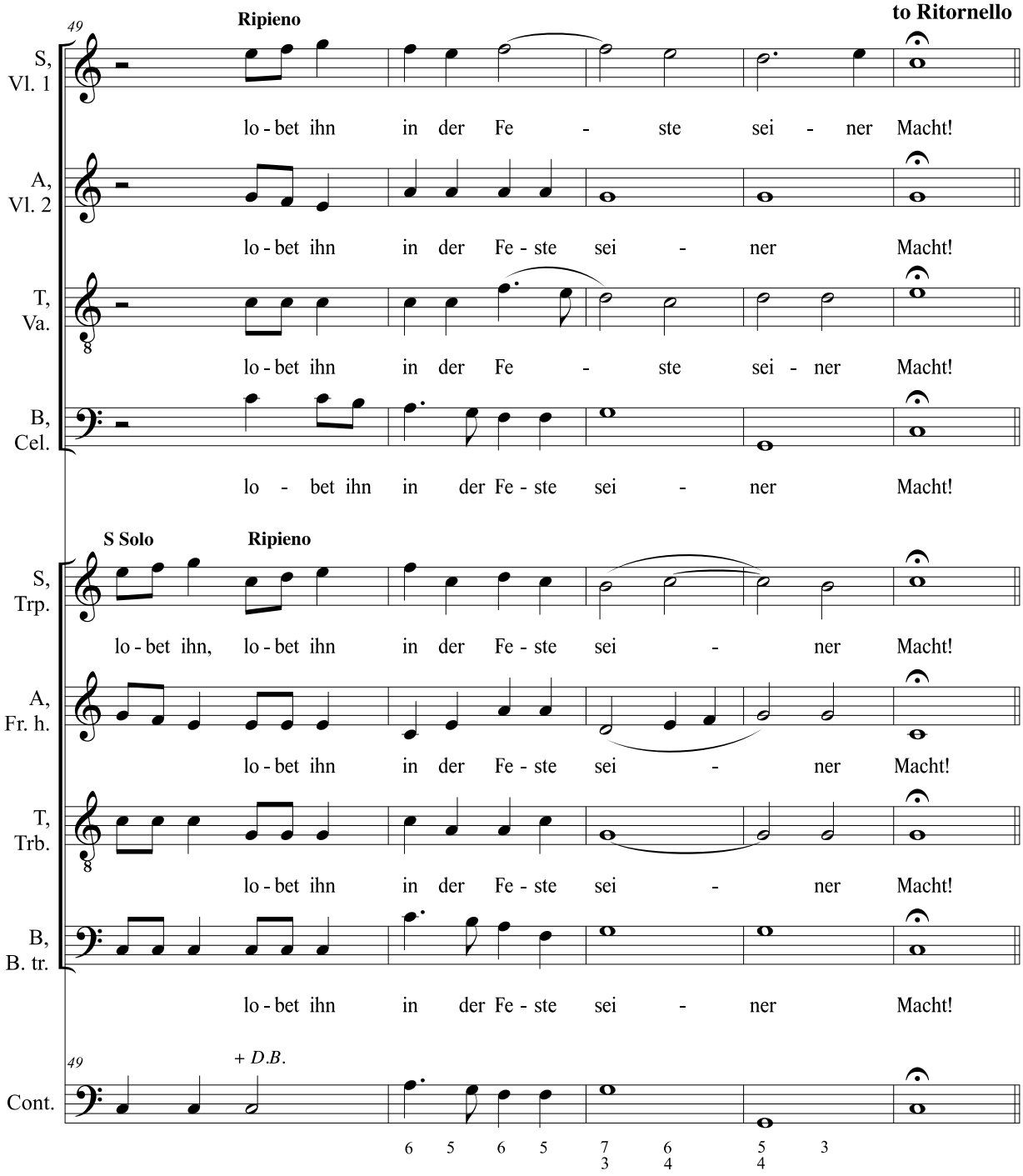

25
S, Vl. 1
lo - bet den Herrn in sei - nem Hei - lig - tum,
A, Vl. 2
T, Va.
B, Cel.
S, Trp.
lo - bet den Herrn in sei - nem Hei -
A, Fr. h.
T, Trb.
B, B. tr.
25
Cont.
7 6 4 3 7 6

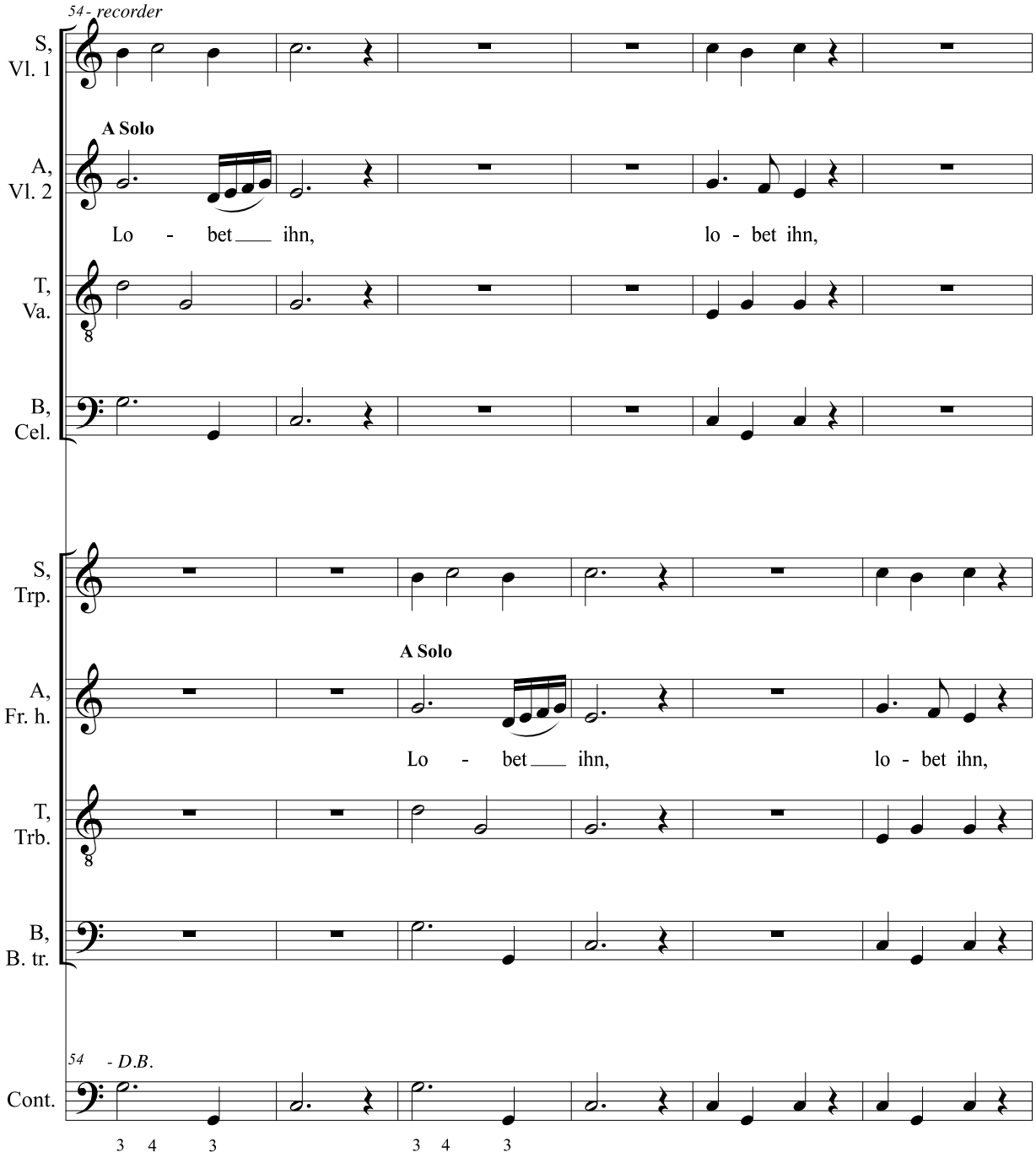

30
S, Vl. 1
lo - bet den Herrn in sei - nem Hei - lig - tum,
A, Vl. 2
T, Va.
B, Cel.
S, Trp.
- lig - tum lo - bet den Herrn in sei - nem Hei - lig - tum,
A, Fr. h.
T, Trb.
B, B. tr.
30
Cont.

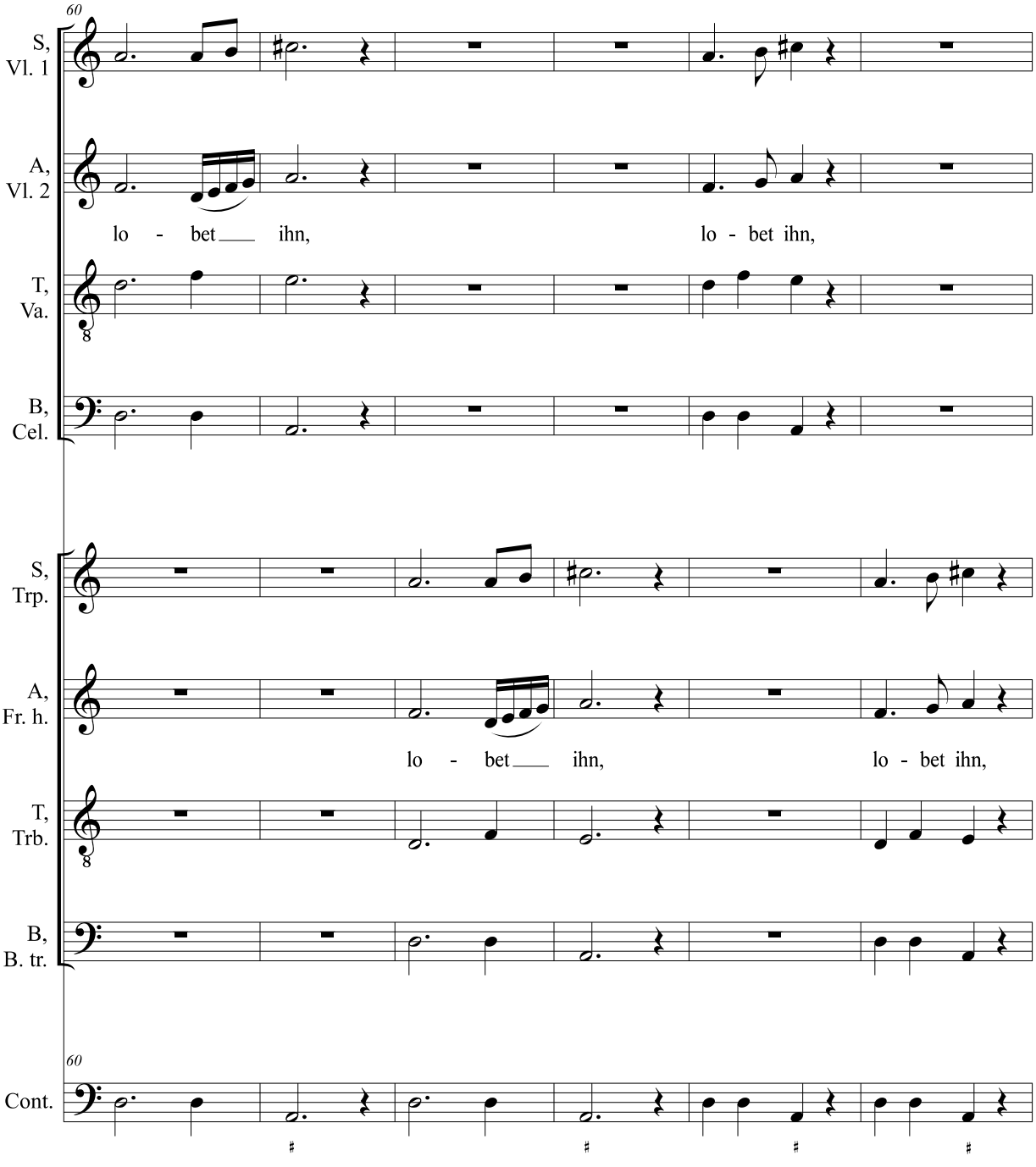

35
S, Vl. 1
lo - bet den Herrn in sei - nem Hei - lig - tum, lo - bet ihn, lo - bet ihn,
A, Vl. 2
T, Va.
B, Cel.
S, Trp.
lo - bet den Herrn in sei - nem Hei - lig - tum, lo - bet ihn,
A, Fr. h.
T, Trb.
B, B. tr.
35
Cont.
6 5
3 4 3

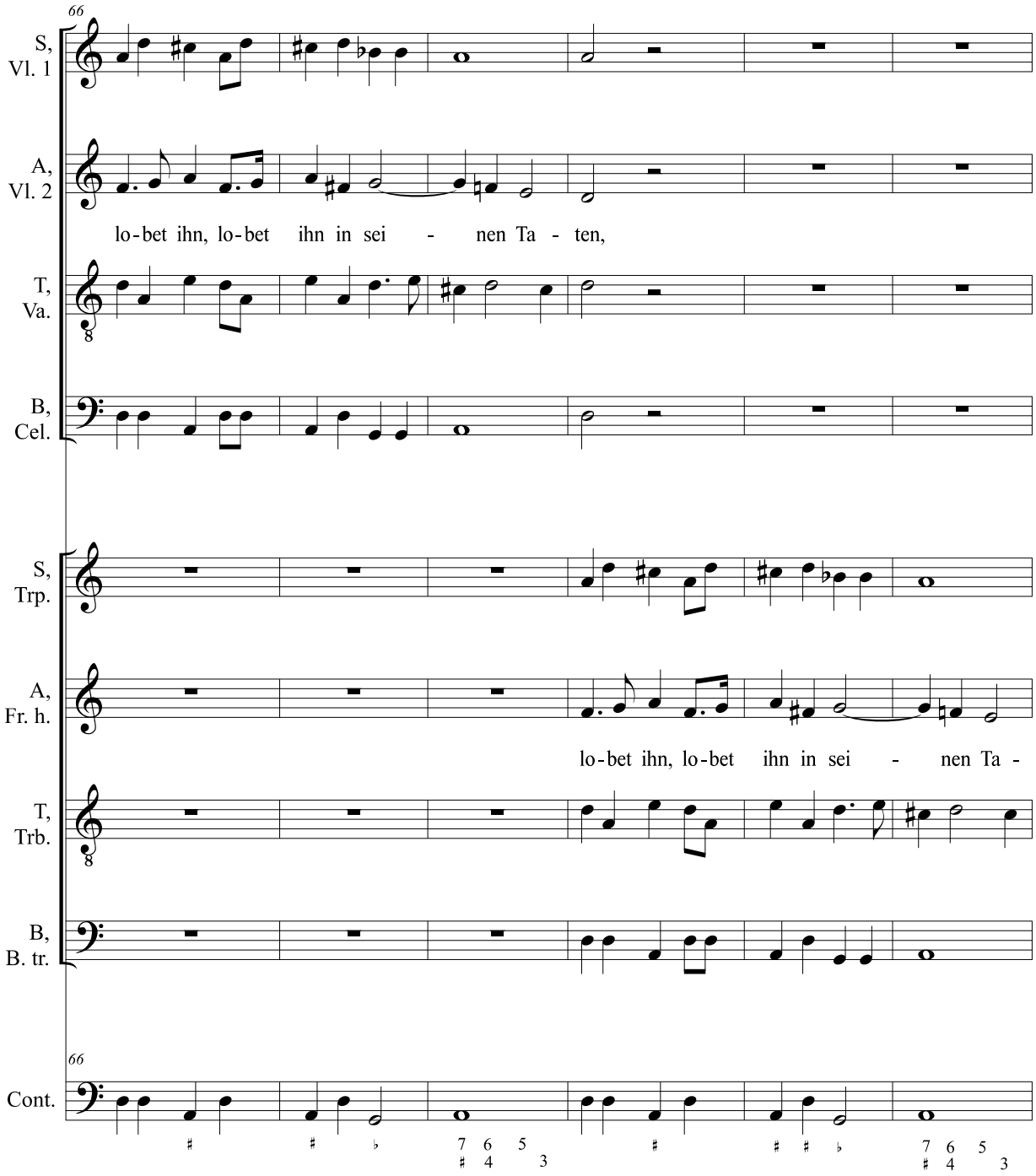

40
S, Vl. 1
lo-bet ihn, lo-bet ihn in der Fe - ste sei - ner Macht, lo-bet ihn,
A, Vl. 2
T, Va.
8
B, Cel.
S, Trp.
lo-bet ihn, lo-bet ihn, lo-bet ihn in der Fe-ste sei - ner Macht,
A, Fr. h.
T, Trb.
8
B, B. tr.
40
Cont.
6 5 6 5 7 6 5
3 4 3

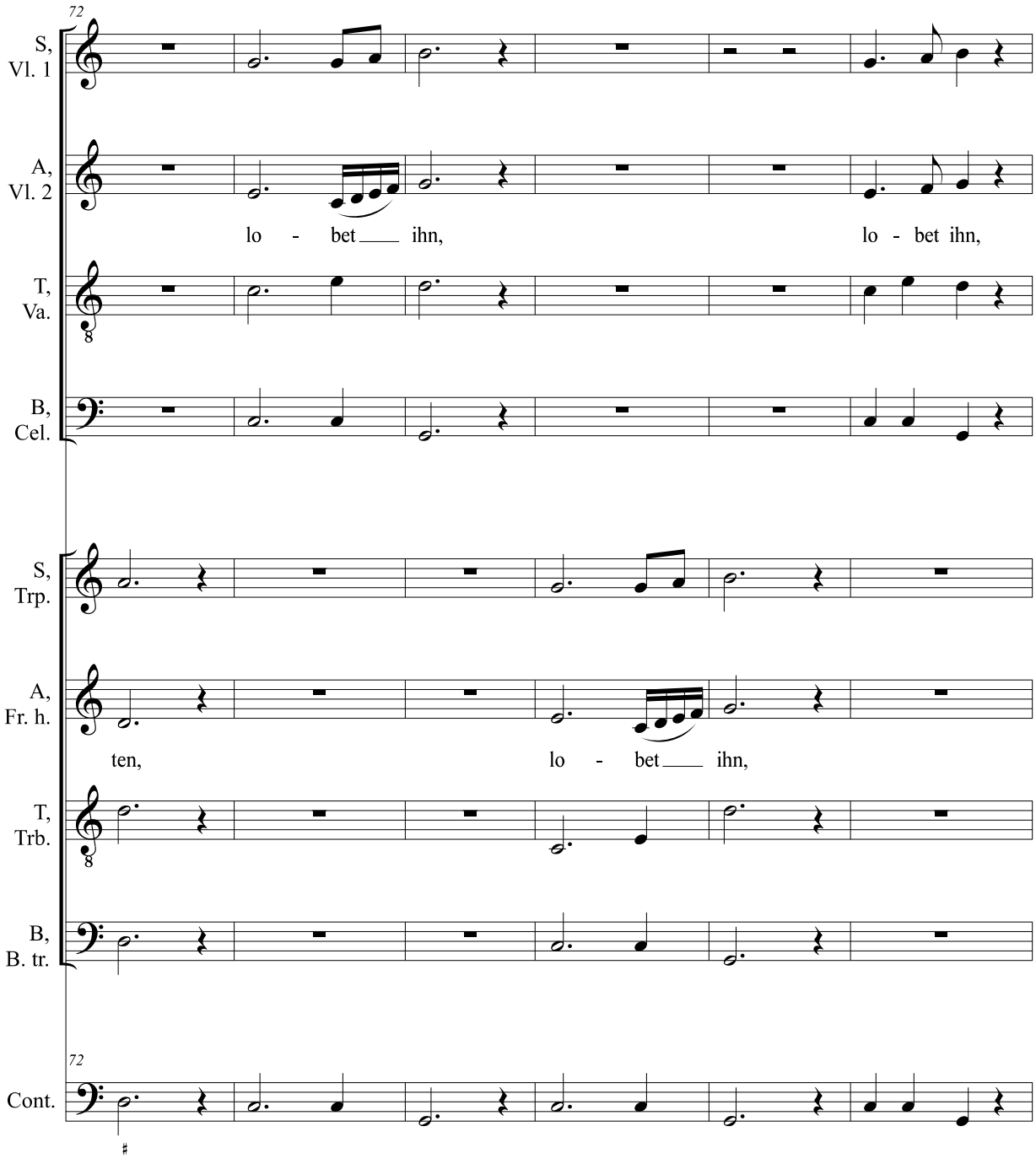

45
Capella
S Solo
S, Vl. 1
lo - bet ihn in der Fe - ste sei - ner Macht, lo - bet ihn,
A, Vl. 2
lo - bet ihn in der Fe - ste sei - ner Macht,
T, Va.
lo - bet ihn in der Fe - ste sei - ner Macht,
B, Cel.
lo - bet ihn in der Fe - ste sei - ner Macht,
Capella
S, Trp.
lo - bet ihn, lo - bet ihn in der Fe - ste sei - ner Macht,
A, Fr. h.
lo - bet ihn in der Fe - ste sei - ner Macht,
T, Trb.
lo - bet ihn in der Fe - ste sei - ner Macht,
B, B. tr.
lo - bet ihn in der Fe - ste sei - ner Macht,
45
Cont.
6 5 6 5 3 4 4 3

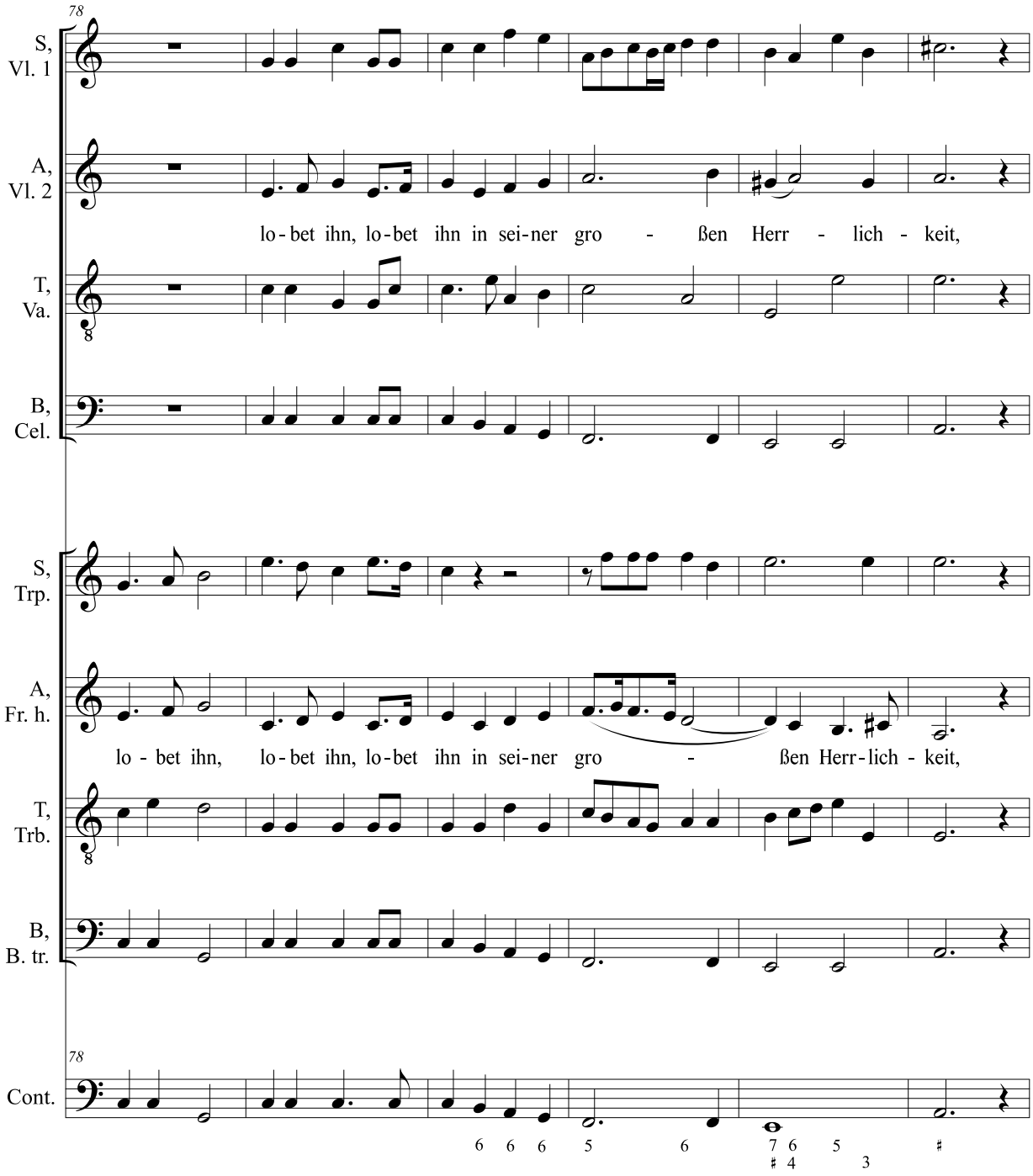

49
Ripieno
to Ritornello
S, Vl. 1
lo - bet ihn in der Fe - ste sei - ner Macht!
A, Vl. 2
lo - bet ihn in der Fe - ste sei - ner Macht!
T, Va.
lo - bet ihn in der Fe - ste sei - ner Macht!
B, Cel.
lo - bet ihn in der Fe - ste sei - ner Macht!
S Solo
Ripieno
S, Trp.
lo - bet ihn, lo - bet ihn in der Fe - ste sei - ner Macht!
A, Fr. h.
lo - bet ihn in der Fe - ste sei - ner Macht!
T, Trb.
lo - bet ihn in der Fe - ste sei - ner Macht!
B, B. tr.
lo - bet ihn in der Fe - ste sei - ner Macht!
49
+ D.B.
Cont.
6 5 6 5 7 6 5 3
3 4 4

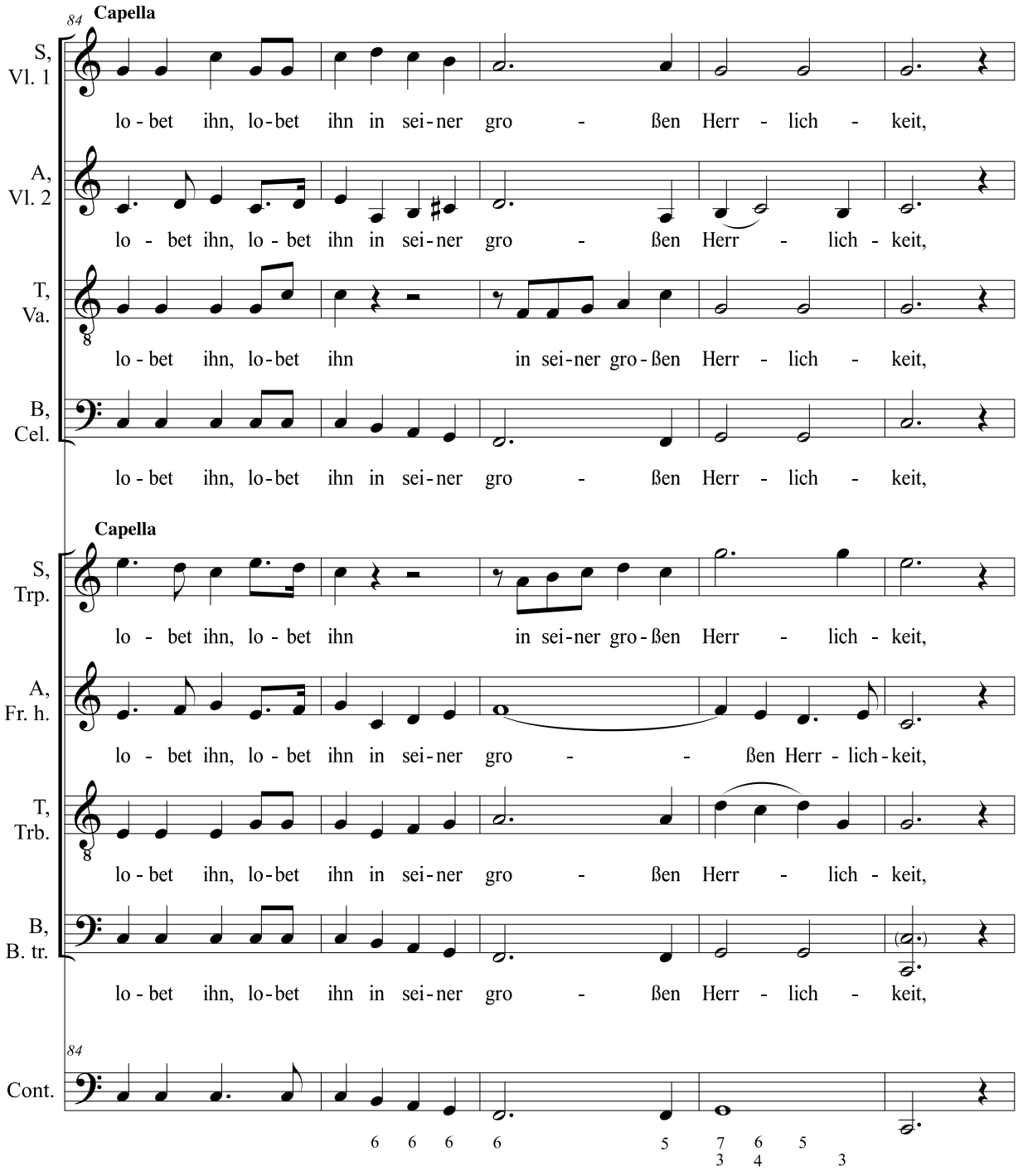

54 - recorder
S, Vl. 1
A Solo
A, Vl. 2
Lo - bet ihn, lo - bet ihn,
T, Va.
B, Cel.
S, Trp.
A Solo
A, Fr. h.
Lo - bet ihn, lo - bet ihn,
T, Trb.
B, B. tr.
54 - D.B.
Cont.
3 4 3 3 4 3

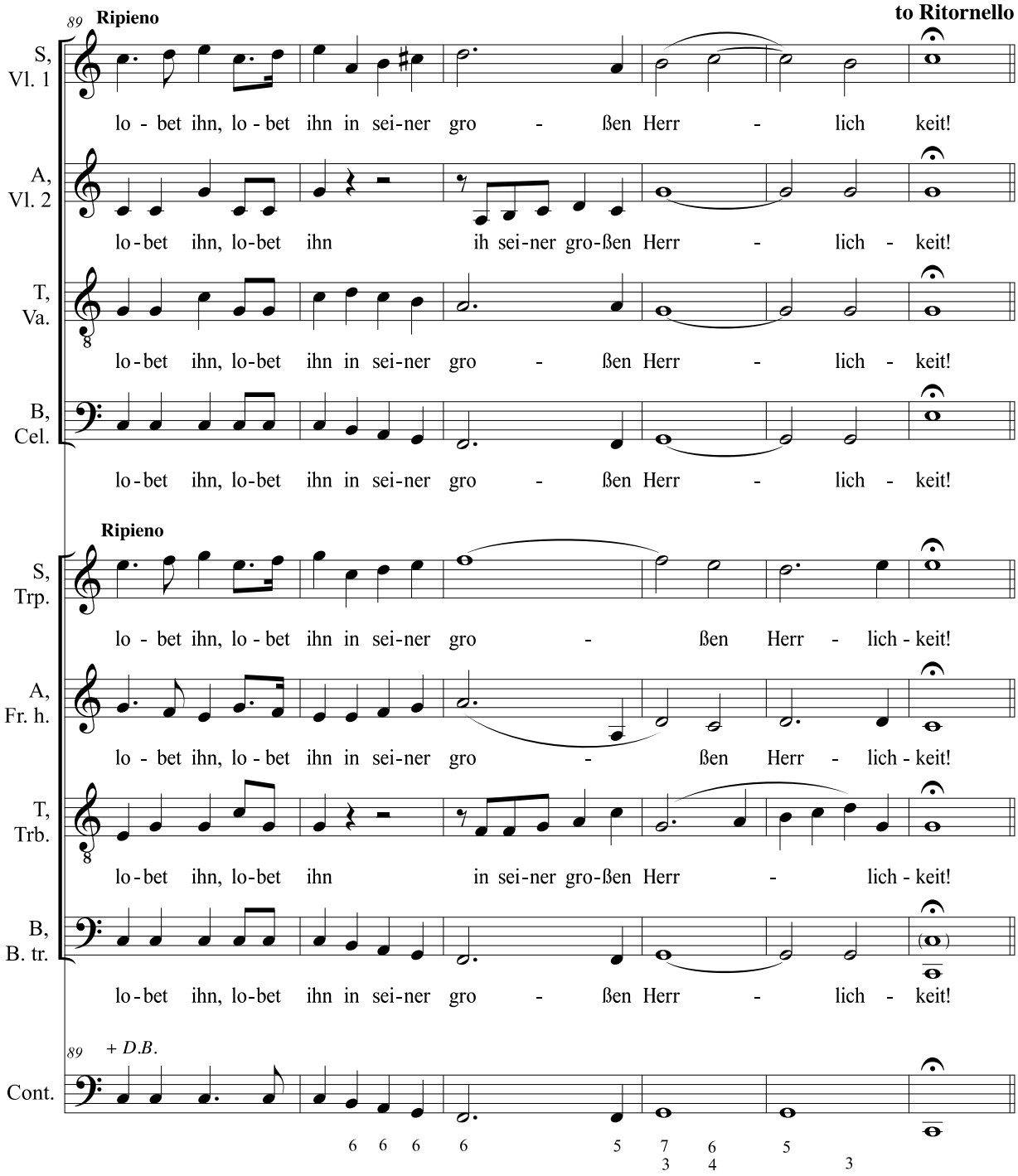

60
S, Vl. 1
A, Vl. 2
lo - bet ihn,
lo - bet ihn,
T, Va.
B, Cel.
S, Trp.
A, Fr. h.
lo - bet ihn,
lo - bet ihn,
T, Trb.
B, B. tr.
60
Cont.

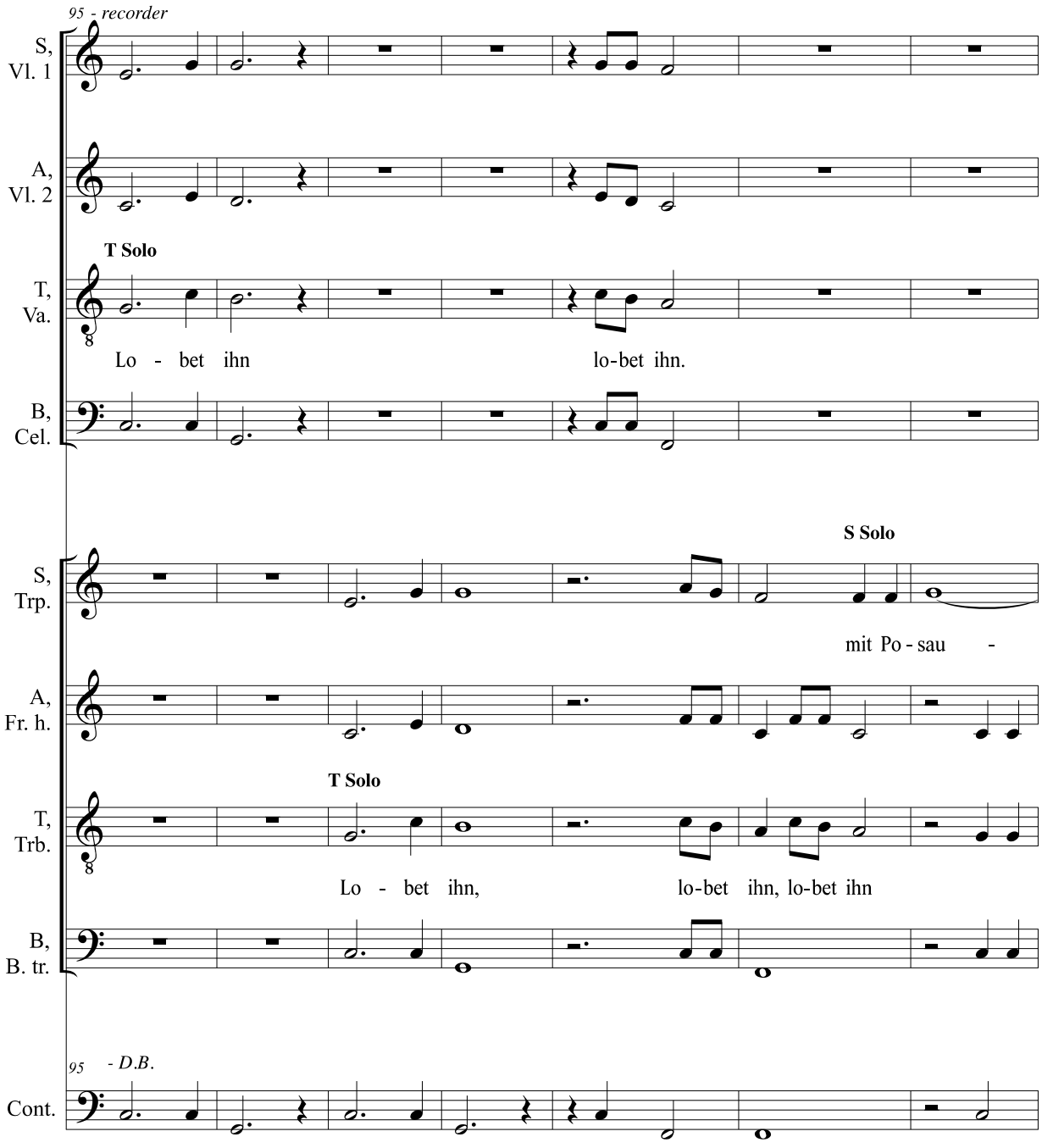

66
S, Vl. 1
A, Vl. 2
lo-bet ihn, lo-bet ihn in sei - nen Ta - ten,
T, Va.
B, Cel.
S, Trp.
A, Fr. h.
lo-bet ihn, lo-bet ihn in sei - nen Ta -
T, Trb.
B, B. tr.
66
Cont.

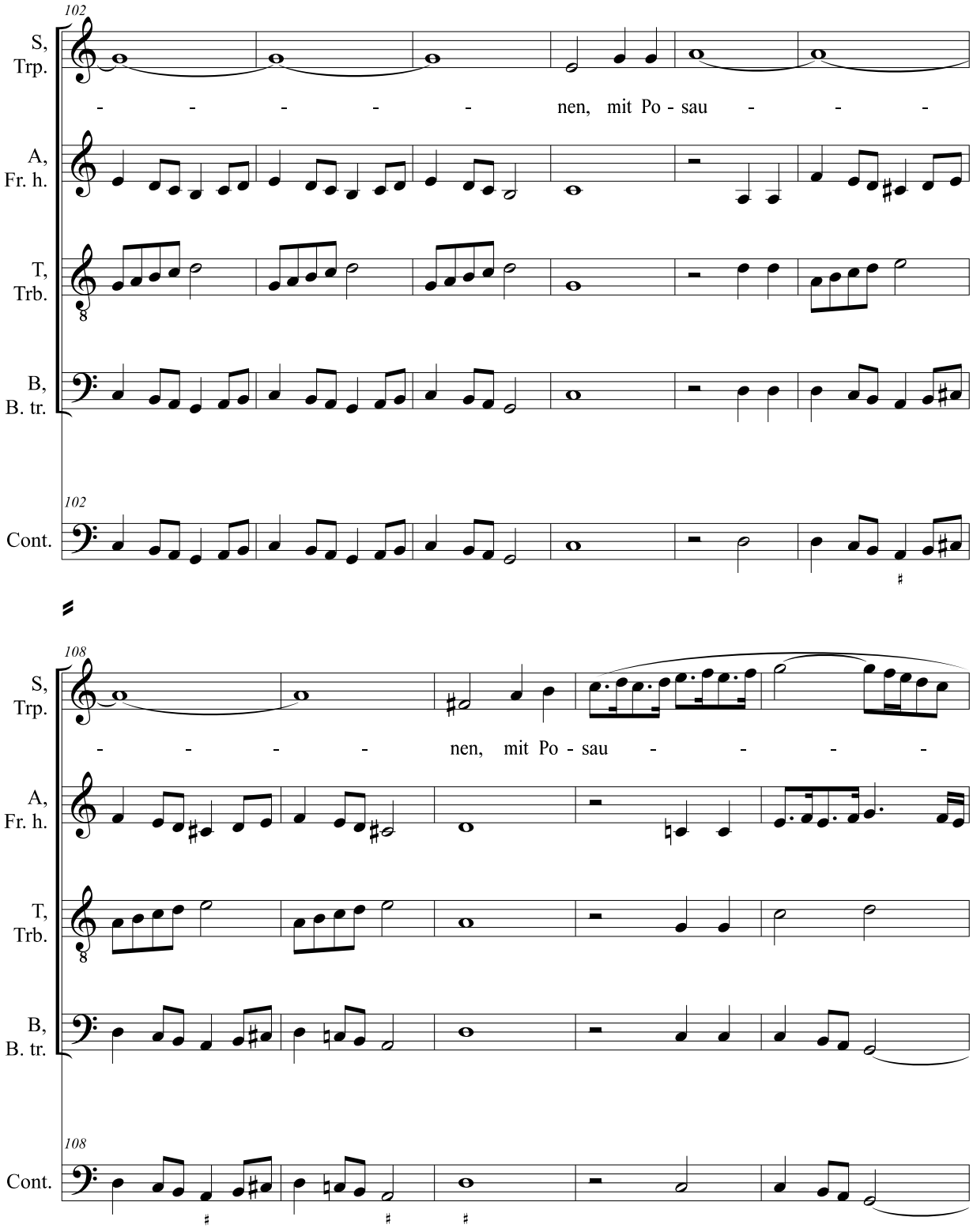

72
S, Vl. 1
A, Vl. 2
lo - bet ihn,
lo - bet ihn,
T, Va.
B, Cel.
S, Trp.
A, Fr. h.
ten,
lo - bet ihn,
T, Trb.
B, B. tr.
72
Cont.

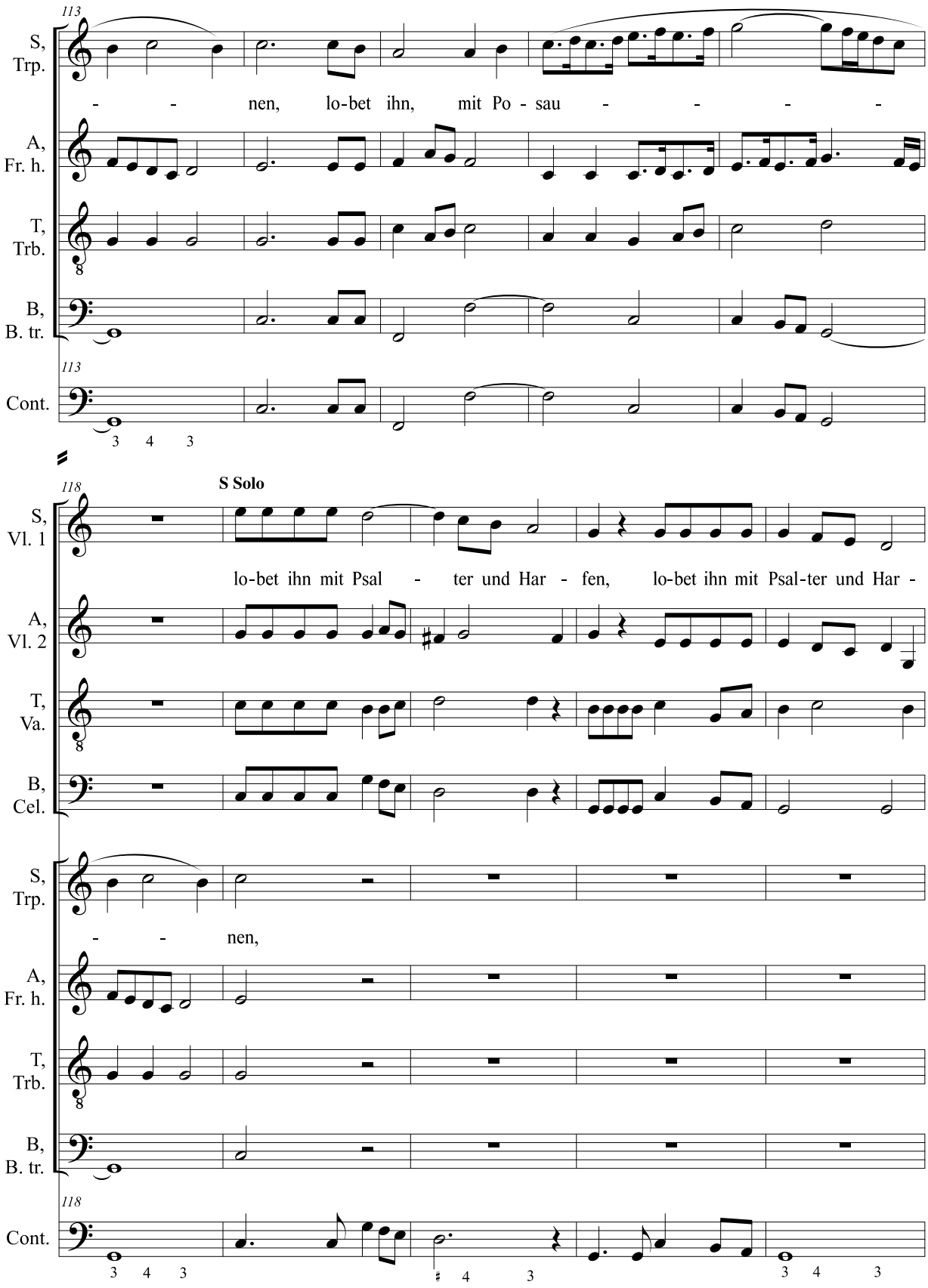

78
S, Vl. 1
A, Vl. 2
lo - bet ihn, lo - bet ihn in sei - ner gro - ßen Herr - lich - keit,
T, Va.
B, Cel.
S, Trp.
A, Fr. h.
lo - bet ihn, lo - bet ihn, lo - bet ihn in sei - ner gro - ßen Herr - lich - keit,
T, Trb.
B, B. tr.
78
Cont.

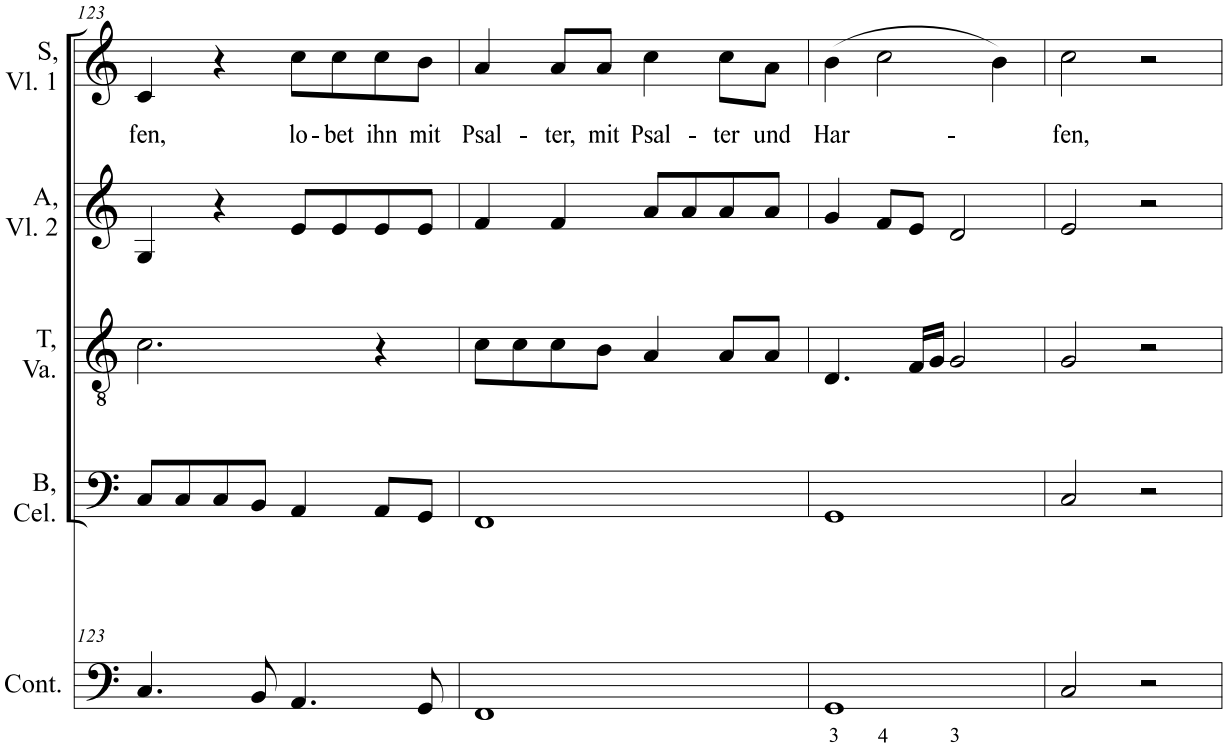

84
Capella
S, Vl. 1
lo - bet ihn, lo - bet ihn in sei - ner gro - ßen Herr - lich - keit,
A, Vl. 2
lo - bet ihn, lo - bet ihn in sei - ner gro - ßen Herr - lich - keit,
T, Va.
lo - bet ihn, lo - bet ihn in sei - ner gro - ßen Herr - lich - keit,
B, Cel.
lo - bet ihn, lo - bet ihn in sei - ner gro - ßen Herr - lich - keit,
Capella
S, Trp.
lo - bet ihn, lo - bet ihn in sei - ner gro - ßen Herr - lich - keit,
A, Fr. h.
lo - bet ihn, lo - bet ihn in sei - ner gro - ßen Herr - lich - keit,
T, Trb.
lo - bet ihn, lo - bet ihn in sei - ner gro - ßen Herr - lich - keit,
B, B. tr.
lo - bet ihn, lo - bet ihn in sei - ner gro - ßen Herr - lich - keit,
84
Cont.
6 6 6 6 5 7 6 5
3 4 3

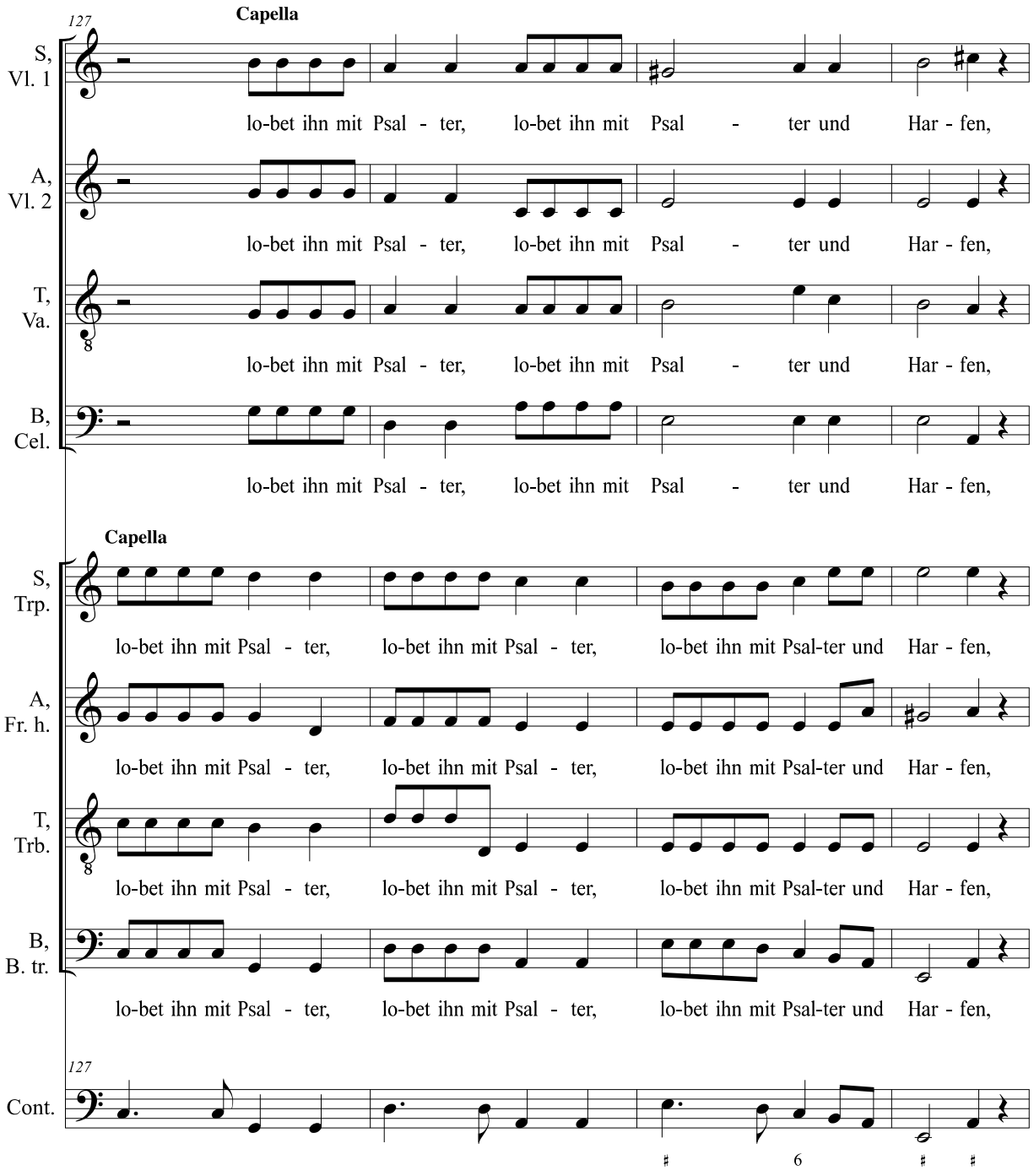

89
Ripieno
to Ritornello
S, Vl. 1
lo - bet ihn, lo - bet ihn in sei-ner gro - ßen Herr - lich keit!
A, Vl. 2
lo-bet ihn, lo-bet ihn ih sei-ner gro-ßen Herr - lich - keit!
T, Va.
lo-bet ihn, lo-bet ihn in sei-ner gro - ßen Herr - lich - keit!
B, Cel.
lo-bet ihn, lo-bet ihn in sei-ner gro - ßen Herr - lich - keit!
Ripieno
S, Trp.
lo - bet ihn, lo - bet ihn in sei-ner gro - ßen Herr - lich - keit!
A, Fr. h.
lo - bet ihn, lo - bet ihn in sei-ner gro - ßen Herr - lich - keit!
T, Trb.
lo-bet ihn, lo-bet ihn in sei-ner gro-ßen Herr - lich - keit!
B, B. tr.
lo-bet ihn, lo-bet ihn in sei-ner gro - ßen Herr - lich - keit!
89
+ D.B.
Cont.
6 6 6 6 5 7 6 5
3 4 3

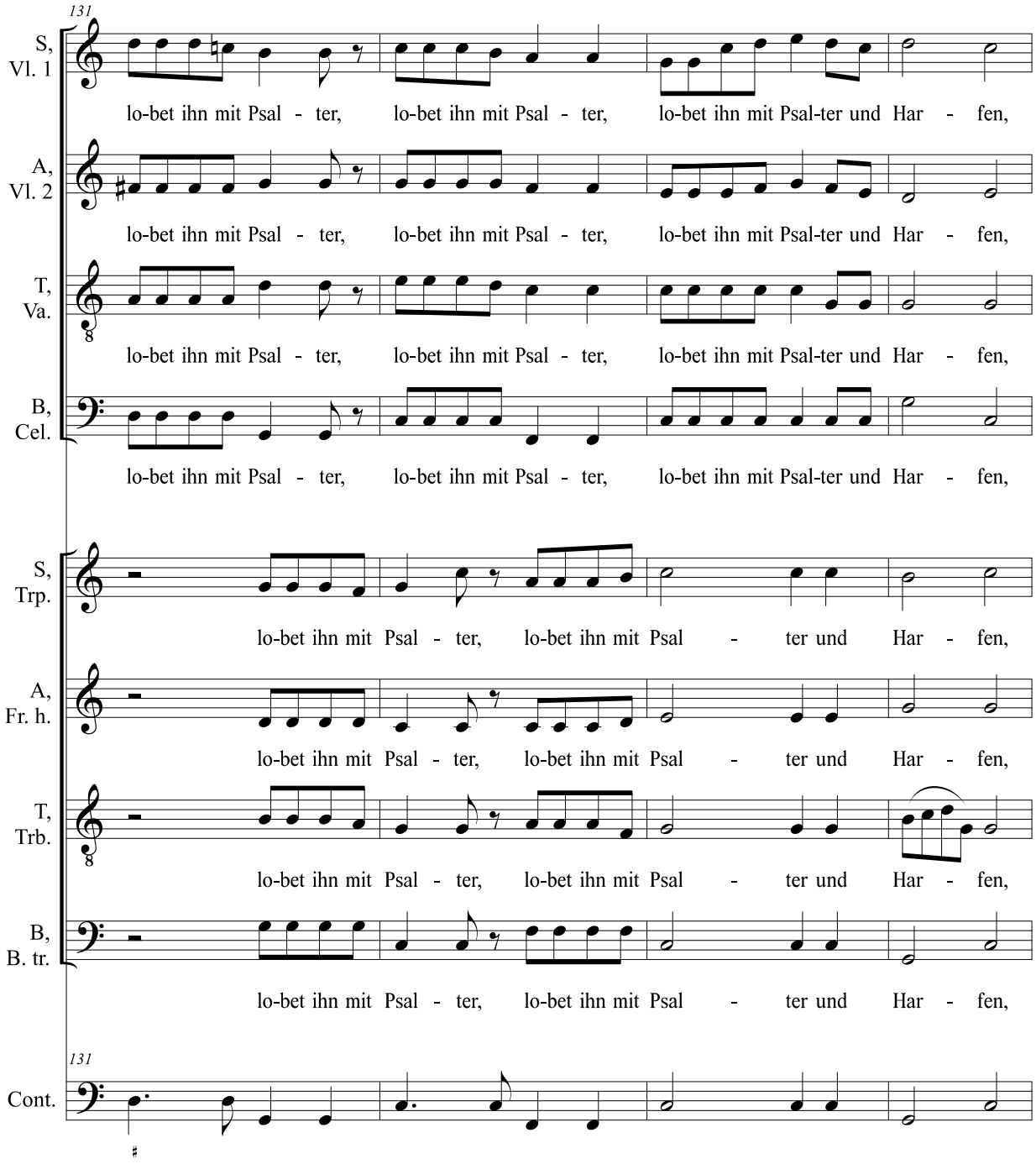

95 - recorder
S, Vl. 1
A, Vl. 2
T Solo
T, Va.
Lo - bet ihn
lo-bet ihn.
B, Cel.
S Solo
S, Trp.
mit Po - sau -
A, Fr. h.
T Solo
T, Trb.
Lo - bet ihn,
lo-bet ihn, lo-bet ihn
B, B. tr.
95 - D.B.
Cont.

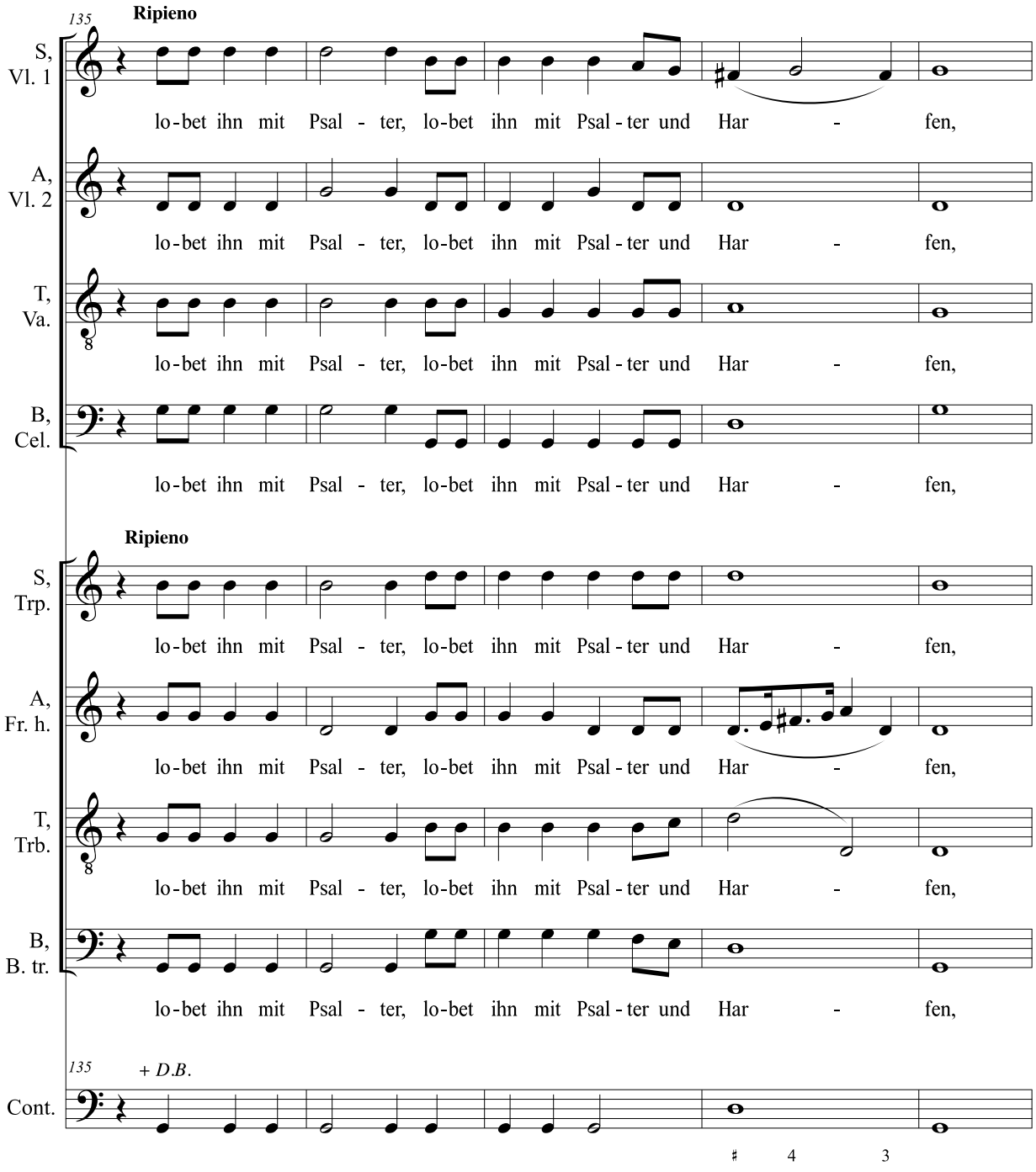

102
S, Trp.
nen, mit Po - sau
A, Fr. h.
T, Trb.
B, B. tr.
Cont.
108
S, Trp.
nen, mit Po - sau
A, Fr. h.
T, Trb.
B, B. tr.
Cont.

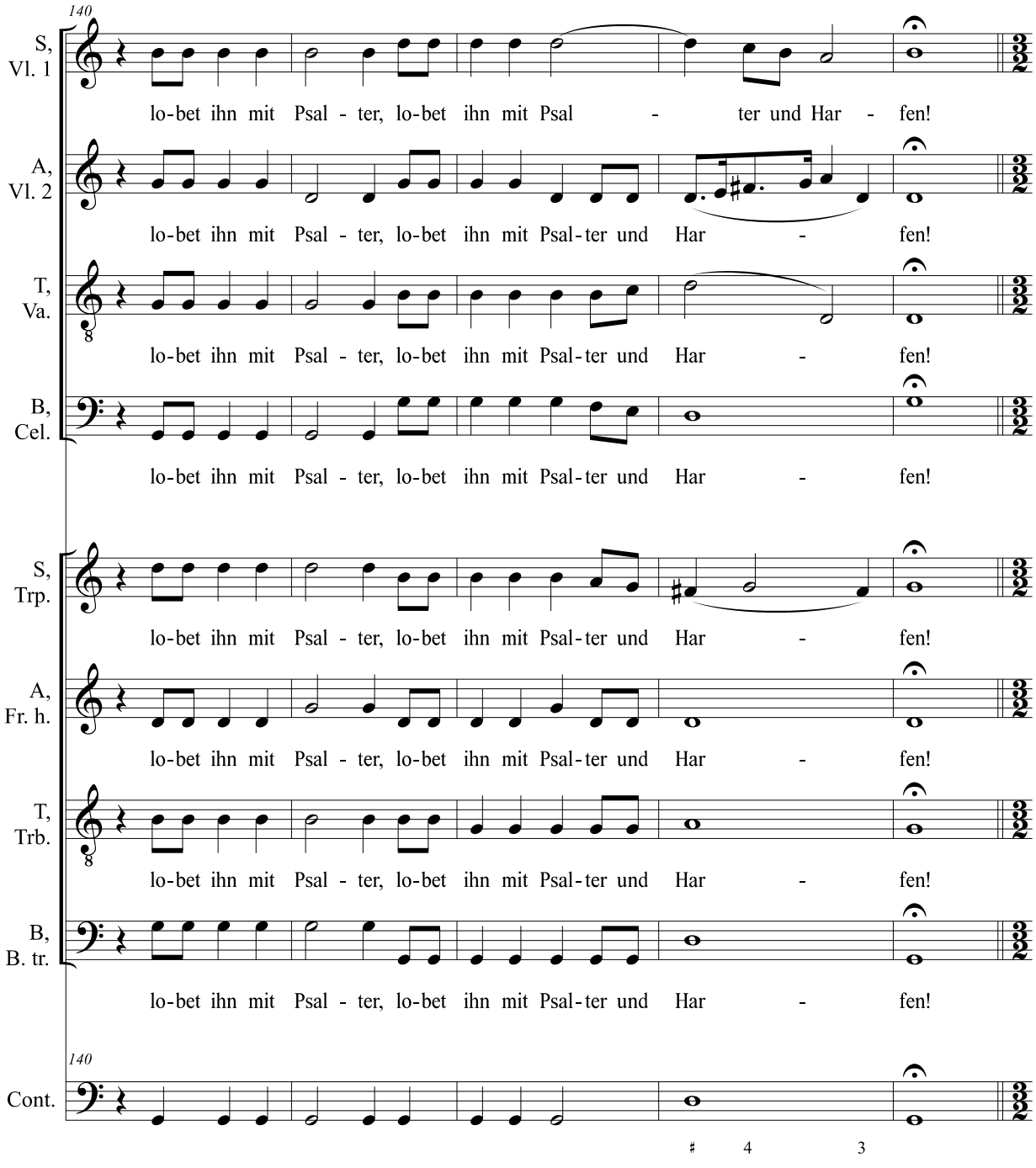

113
S, Trp.
- - nen, lo-bet ihn, mit Po - sau - - - -
A, Fr. h.
T, Trb.
B, B. tr.
113
Cont.
3 4 3
118
S Solo
S, Vl. 1
lo-bet ihn mit Psal - ter und Har - fen, lo-bet ihn mit Psal-ter und Har -
A, Vl. 2
T, Va.
B, Cel.
S, Trp.
- - nen,
A, Fr. h.
T, Trb.
B, B. tr.
118
Cont.
3 4 3
4 3
3 4 3

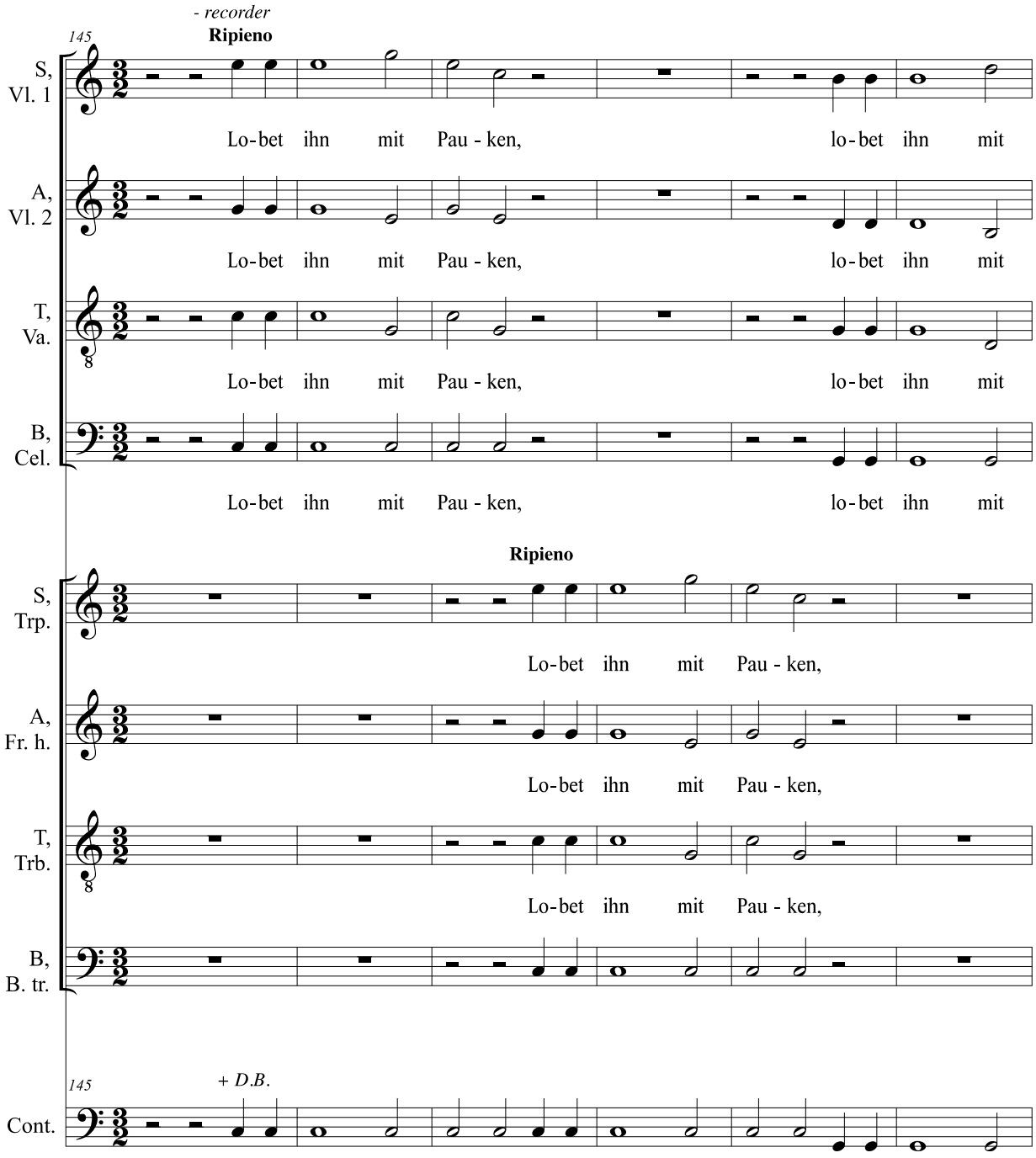

123
S,
Vl. 1
fen, lo - bet ihn mit Psal - ter, mit Psal - ter und Har - fen,
A,
Vl. 2
T,
Va.
8
B,
Cel.
123
Cont.
3 4 3

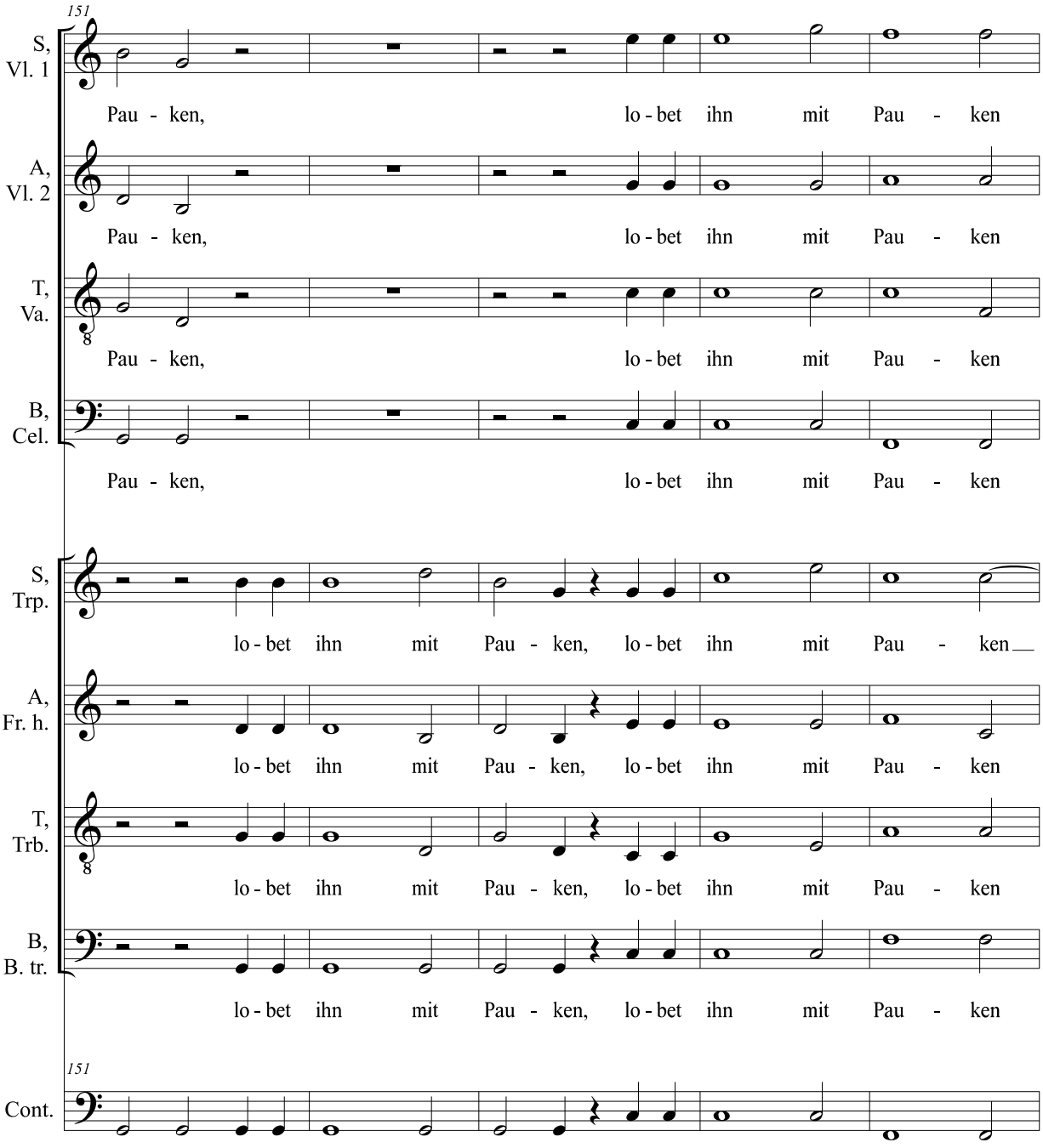

127
Capella
S, Vl. 1
lo-bet ihn mit Psal - ter, lo-bet ihn mit Psal - ter und Har - fen,
A, Vl. 2
lo-bet ihn mit Psal - ter, lo-bet ihn mit Psal - ter und Har - fen,
T, Va.
lo-bet ihn mit Psal - ter, lo-bet ihn mit Psal - ter und Har - fen,
B, Cel.
lo-bet ihn mit Psal - ter, lo-bet ihn mit Psal - ter und Har - fen,
Capella
S, Trp.
lo-bet ihn mit Psal - ter, lo-bet ihn mit Psal - ter, lo-bet ihn mit Psal-ter und Har - fen,
A, Fr. h.
lo-bet ihn mit Psal - ter, lo-bet ihn mit Psal - ter, lo-bet ihn mit Psal-ter und Har - fen,
T, Trb.
lo-bet ihn mit Psal - ter, lo-bet ihn mit Psal - ter, lo-bet ihn mit Psal-ter und Har - fen,
B, B. tr.
lo-bet ihn mit Psal - ter, lo-bet ihn mit Psal - ter, lo-bet ihn mit Psal-ter und Har - fen,
127
Cont.
6

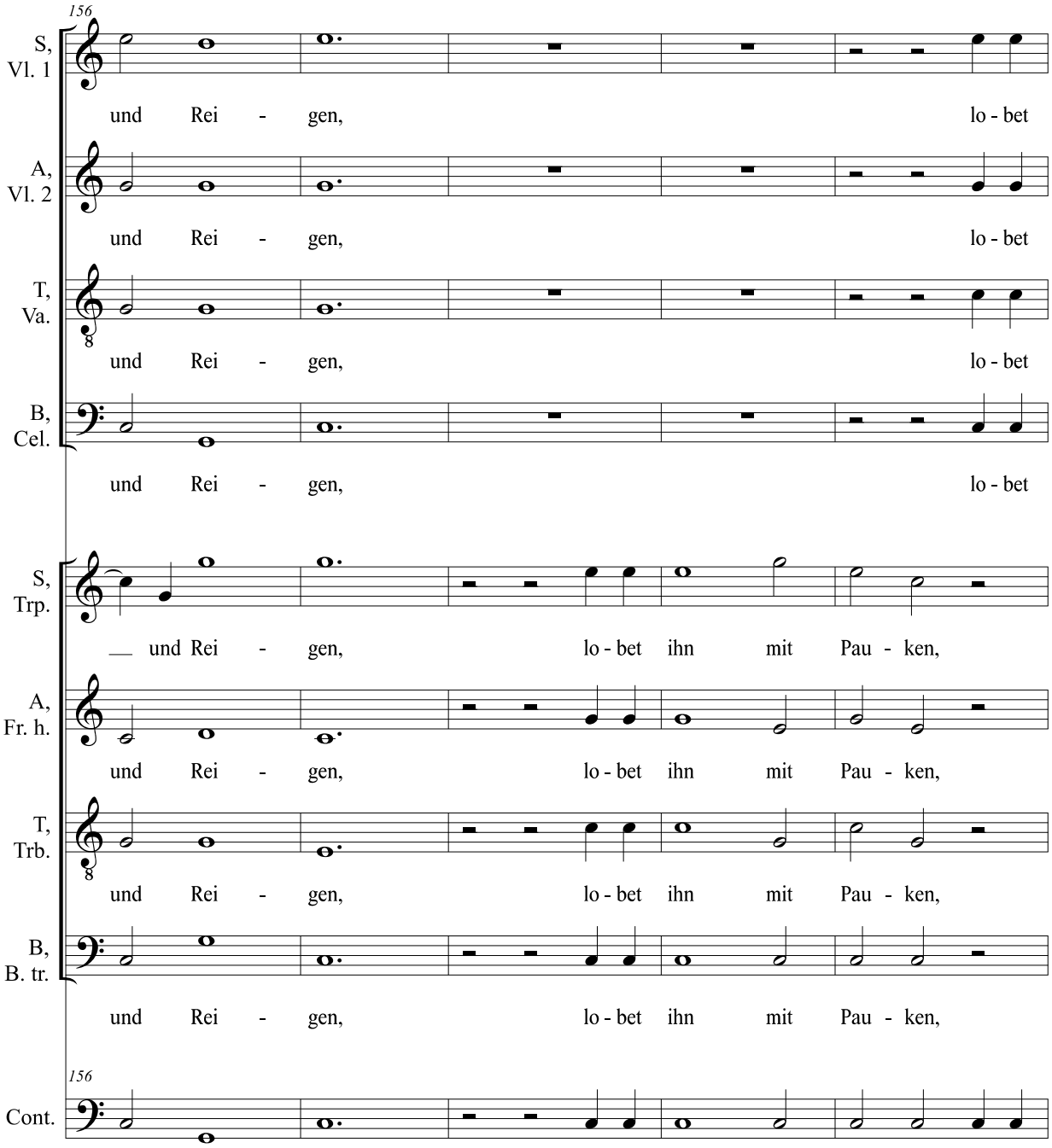

131
S, Vl. 1
lo-bet ihn mit Psal - ter, lo-bet ihn mit Psal - ter, lo-bet ihn mit Psal-ter und Har - fen,
A, Vl. 2
lo-bet ihn mit Psal - ter, lo-bet ihn mit Psal - ter, lo-bet ihn mit Psal-ter und Har - fen,
T, Va.
lo-bet ihn mit Psal - ter, lo-bet ihn mit Psal - ter, lo-bet ihn mit Psal-ter und Har - fen,
B, Cel.
lo-bet ihn mit Psal - ter, lo-bet ihn mit Psal - ter, lo-bet ihn mit Psal-ter und Har - fen,
S, Trp.
lo-bet ihn mit Psal - ter, lo-bet ihn mit Psal - ter und Har - fen,
A, Fr. h.
lo-bet ihn mit Psal - ter, lo-bet ihn mit Psal - ter und Har - fen,
T, Trb.
lo-bet ihn mit Psal - ter, lo-bet ihn mit Psal - ter und Har - fen,
B, B. tr.
lo-bet ihn mit Psal - ter, lo-bet ihn mit Psal - ter und Har - fen,
131
Cont.

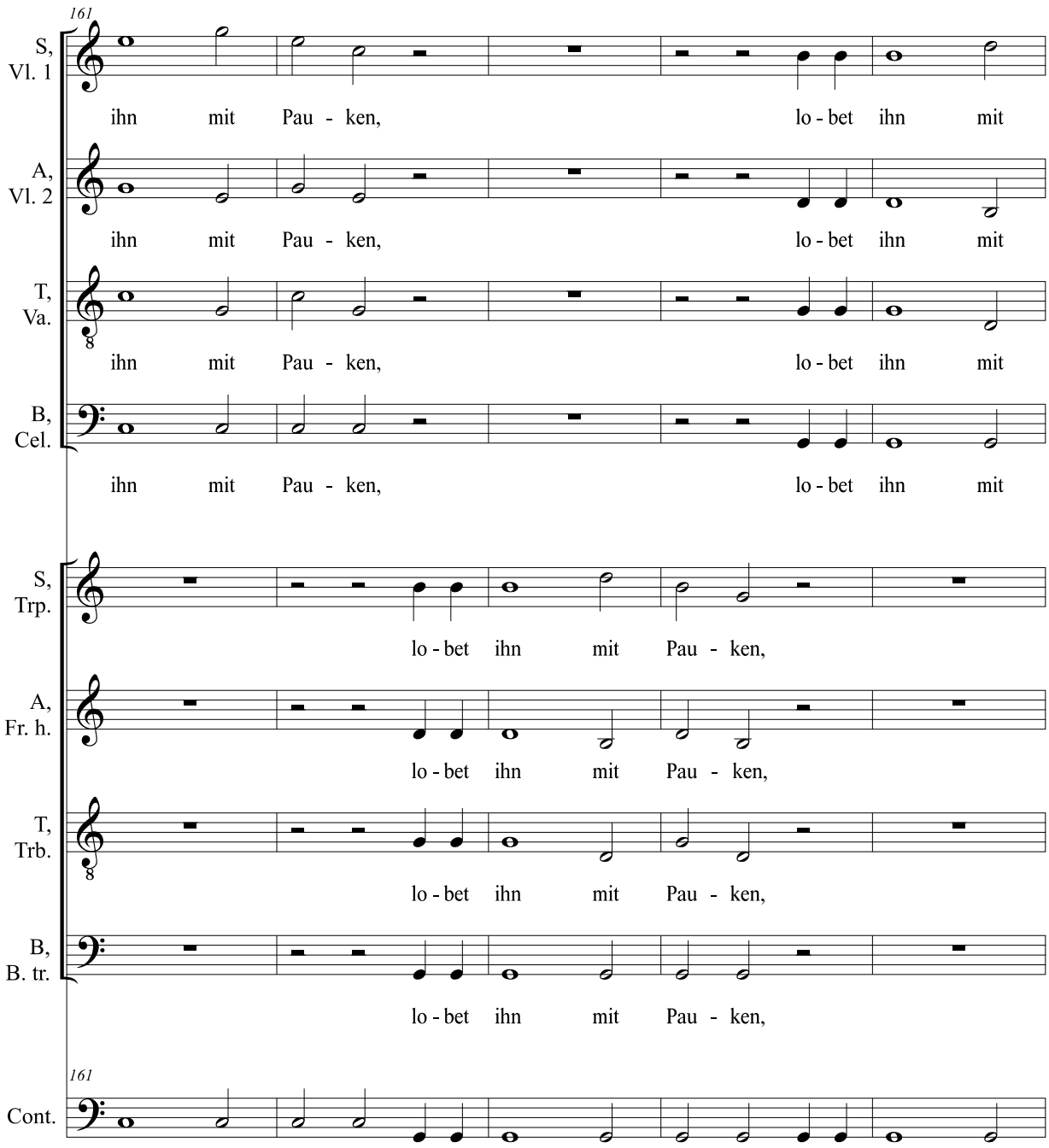

135
Ripieno
S, Vl. 1
lo-bet ihn mit Psal - ter, lo-bet ihn mit Psal-ter und Har - fen,
A, Vl. 2
lo-bet ihn mit Psal - ter, lo-bet ihn mit Psal-ter und Har - fen,
T, Va.
lo-bet ihn mit Psal - ter, lo-bet ihn mit Psal-ter und Har - fen,
B, Cel.
lo-bet ihn mit Psal - ter, lo-bet ihn mit Psal-ter und Har - fen,
Ripieno
S, Trp.
lo-bet ihn mit Psal - ter, lo-bet ihn mit Psal-ter und Har - fen,
A, Fr. h.
lo-bet ihn mit Psal - ter, lo-bet ihn mit Psal-ter und Har - fen,
T, Trb.
lo-bet ihn mit Psal - ter, lo-bet ihn mit Psal-ter und Har - fen,
B, B. tr.
lo-bet ihn mit Psal - ter, lo-bet ihn mit Psal-ter und Har - fen,
135
+ D.B.
Cont.
♯ 4 3

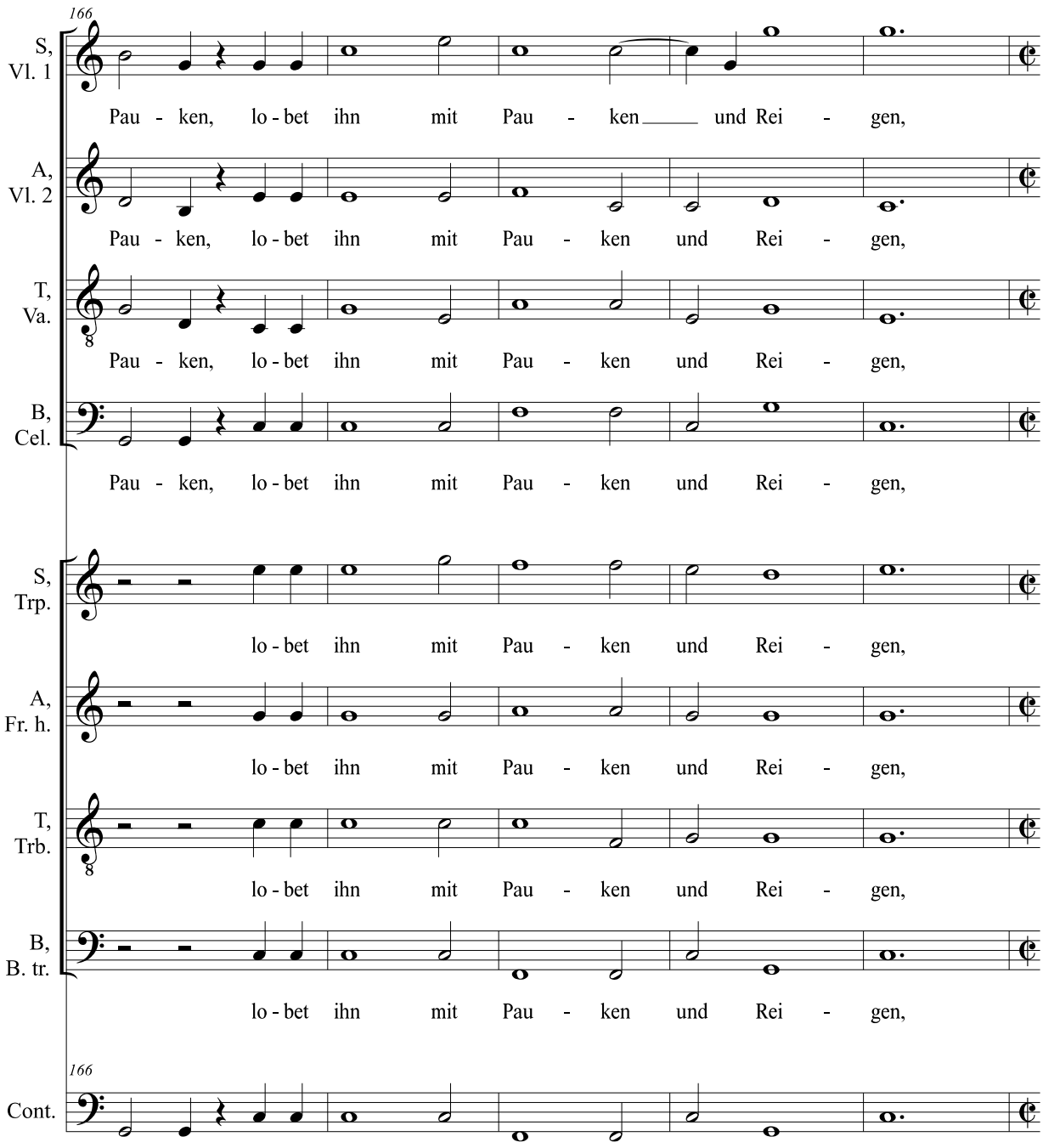

140
S, Vl. 1
lo-bet ihn mit Psal - ter, lo-bet ihn mit Psal - ter und Har - fen!
A, Vl. 2
lo-bet ihn mit Psal - ter, lo-bet ihn mit Psal-ter und Har - fen!
T, Va.
lo-bet ihn mit Psal - ter, lo-bet ihn mit Psal-ter und Har - fen!
B, Cel.
lo-bet ihn mit Psal - ter, lo-bet ihn mit Psal-ter und Har - fen!
S, Trp.
lo-bet ihn mit Psal - ter, lo-bet ihn mit Psal-ter und Har - fen!
A, Fr. h.
lo-bet ihn mit Psal - ter, lo-bet ihn mit Psal-ter und Har - fen!
T, Trb.
lo-bet ihn mit Psal - ter, lo-bet ihn mit Psal-ter und Har - fen!
B, B. tr.
lo-bet ihn mit Psal - ter, lo-bet ihn mit Psal-ter und Har - fen!
140
Cont.
♯ 4 3

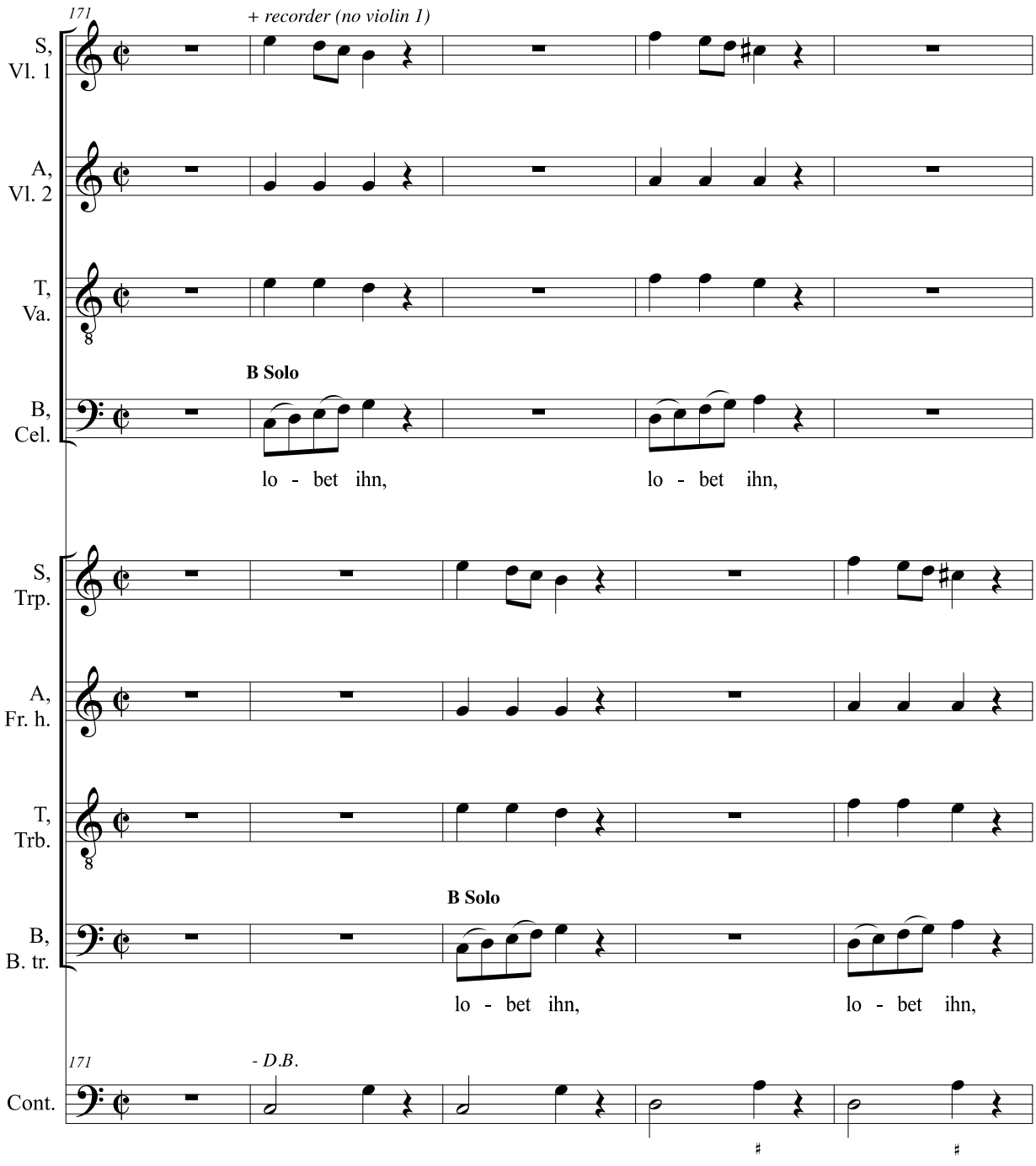

- recorder
Ripieno
145
S, Vl. 1
Lo-bet ihn mit Pau - ken, lo-bet ihn mit
A, Vl. 2
Lo-bet ihn mit Pau - ken, lo-bet ihn mit
T, Va.
Lo-bet ihn mit Pau - ken, lo-bet ihn mit
B, Cel.
Lo-bet ihn mit Pau - ken, lo-bet ihn mit
Ripieno
S, Trp.
Lo-bet ihn mit Pau - ken,
A, Fr. h.
Lo-bet ihn mit Pau - ken,
T, Trb.
Lo-bet ihn mit Pau - ken,
B, B. tr.
145
+ D.B.
Cont.

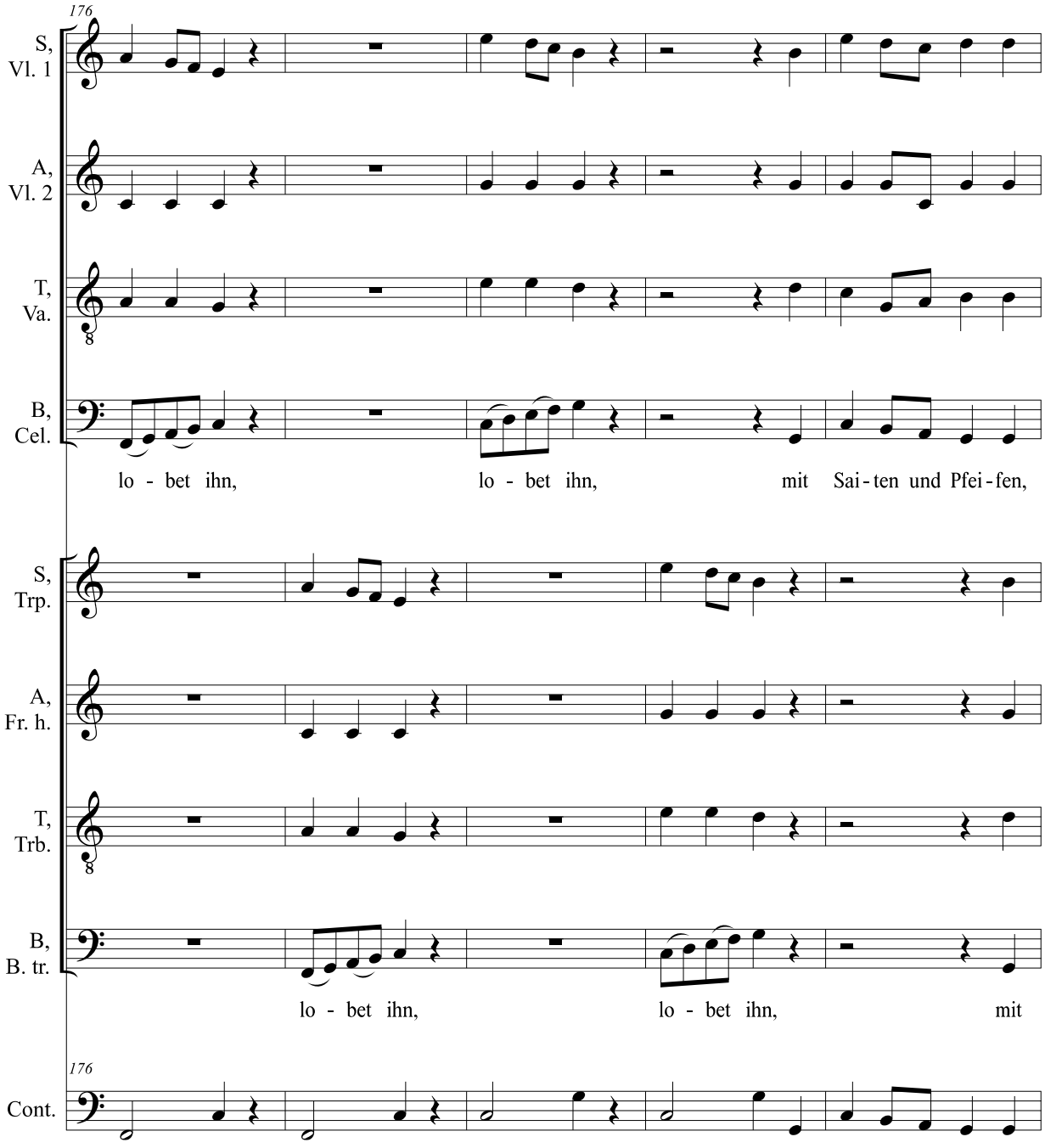

151
S, Vl. 1
Pau - ken, lo - bet ihn mit Pau - ken
A, Vl. 2
Pau - ken, lo - bet ihn mit Pau - ken
T, Va.
Pau - ken, lo - bet ihn mit Pau - ken
B, Cel.
Pau - ken, lo - bet ihn mit Pau - ken
S, Trp.
lo - bet ihn mit Pau - ken, lo - bet ihn mit Pau - ken
A, Fr. h.
lo - bet ihn mit Pau - ken, lo - bet ihn mit Pau - ken
T, Trb.
lo - bet ihn mit Pau - ken, lo - bet ihn mit Pau - ken
B, B. tr.
lo - bet ihn mit Pau - ken, lo - bet ihn mit Pau - ken
151
Cont.

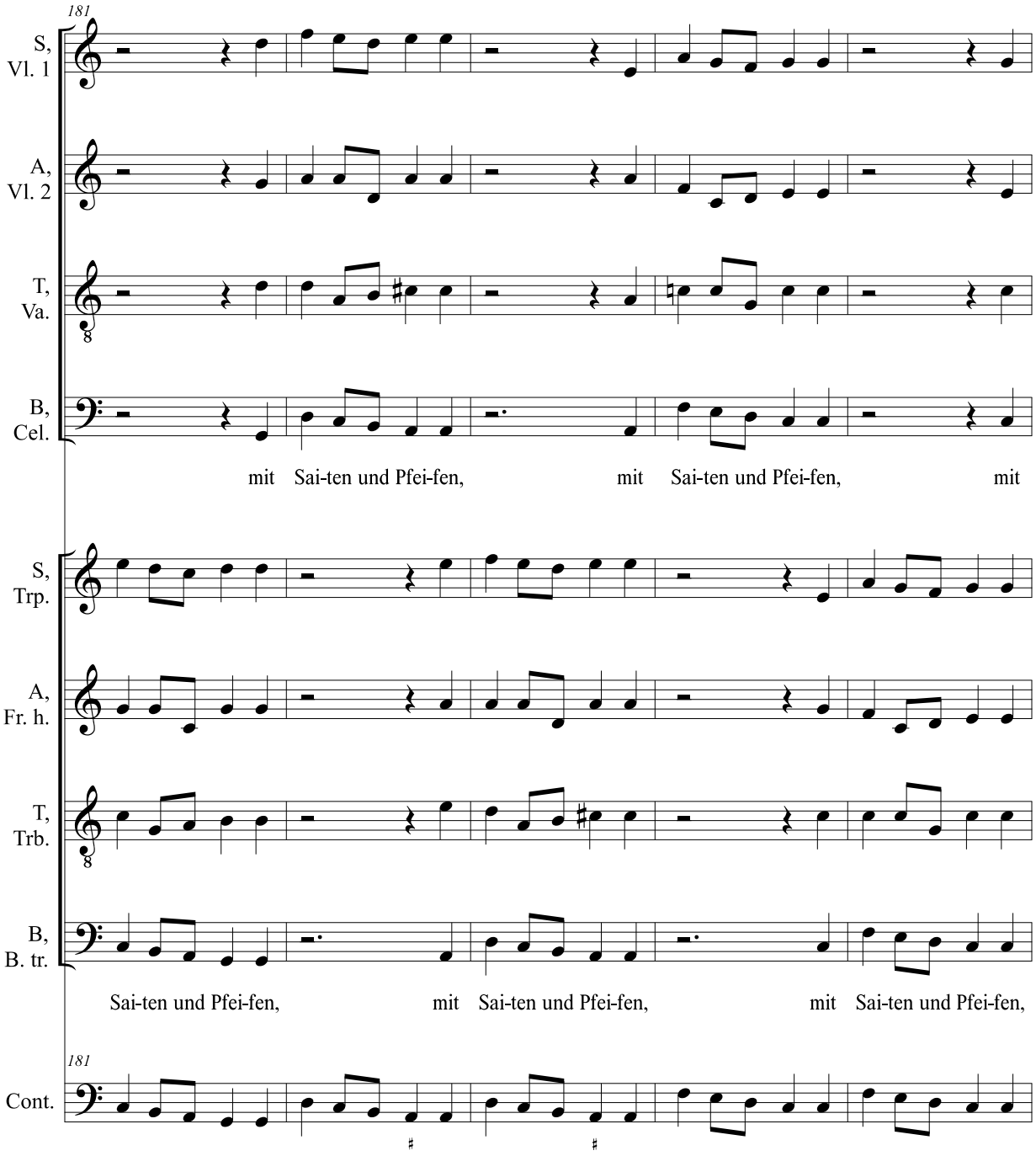

156
S, Vl. 1
und Rei - gen, lo - bet
A, Vl. 2
und Rei - gen, lo - bet
T, Va.
und Rei - gen, lo - bet
B, Cel.
und Rei - gen, lo - bet
S, Trp.
und Rei - gen, lo - bet ihn mit Pau - ken,
A, Fr. h.
und Rei - gen, lo - bet ihn mit Pau - ken,
T, Trb.
und Rei - gen, lo - bet ihn mit Pau - ken,
B, B. tr.
und Rei - gen, lo - bet ihn mit Pau - ken,
156
Cont.

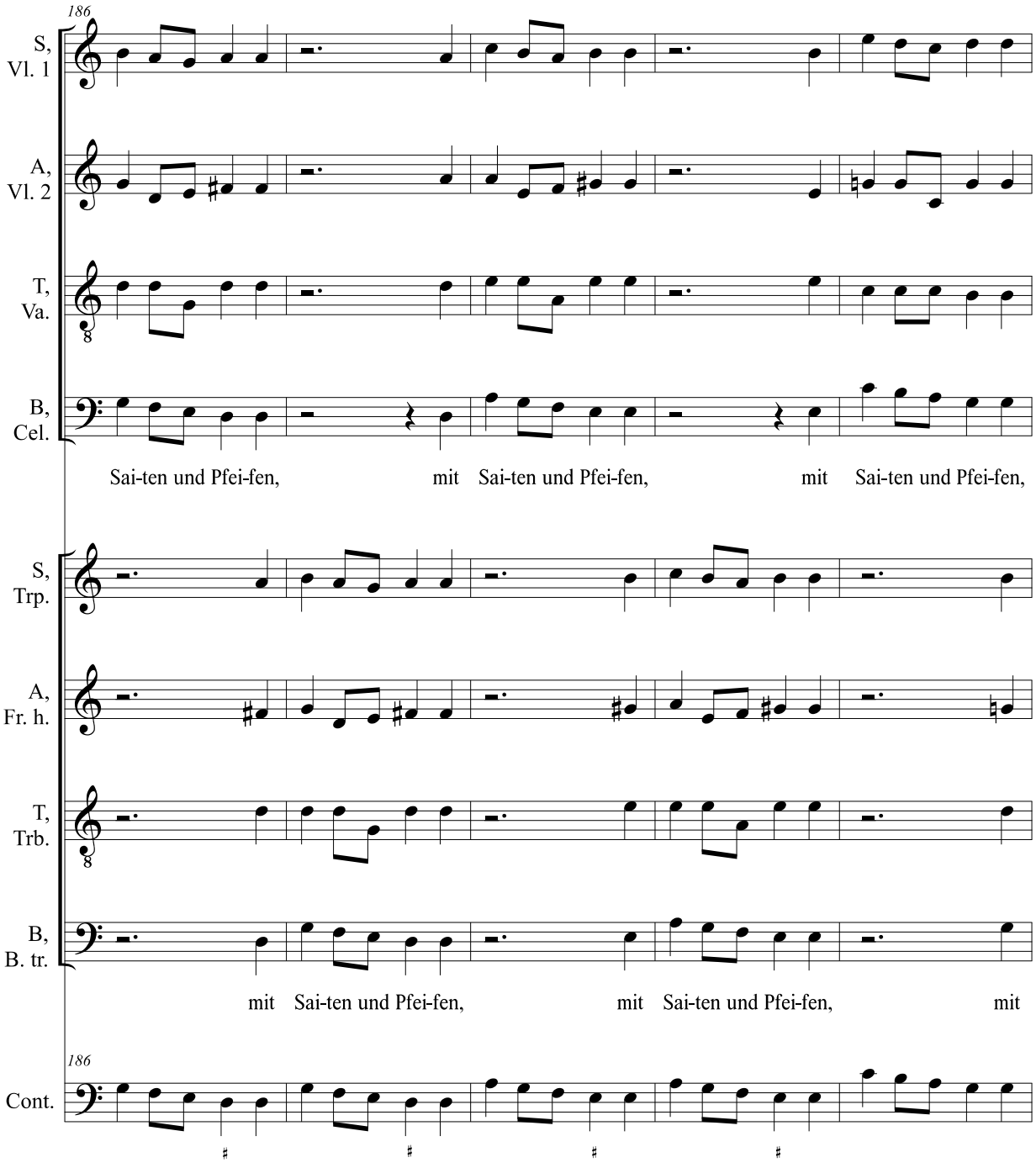

161
S, Vl. 1
ihn mit Pau - ken, lo - bet ihn mit
A, Vl. 2
ihn mit Pau - ken, lo - bet ihn mit
T, Va.
ihn mit Pau - ken, lo - bet ihn mit
B, Cel.
ihn mit Pau - ken, lo - bet ihn mit
S, Trp.
lo - bet ihn mit Pau - ken,
A, Fr. h.
lo - bet ihn mit Pau - ken,
T, Trb.
lo - bet ihn mit Pau - ken,
B, B. tr.
lo - bet ihn mit Pau - ken,
161
Cont.

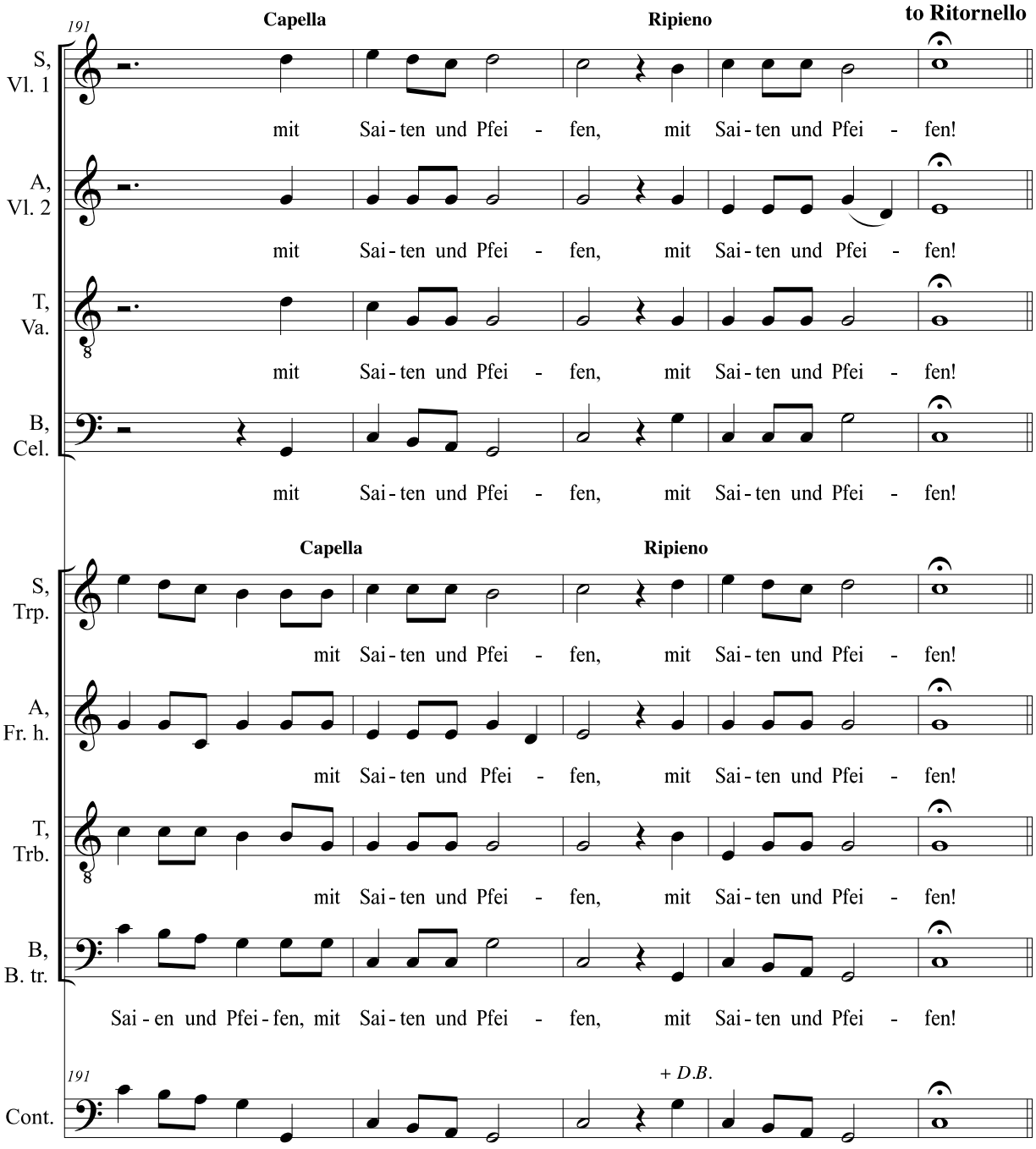

166
S, Vl. 1
Pau - ken, lo - bet ihn mit Pau - ken und Rei - gen,
A, Vl. 2
Pau - ken, lo - bet ihn mit Pau - ken und Rei - gen,
T, Va.
Pau - ken, lo - bet ihn mit Pau - ken und Rei - gen,
B, Cel.
Pau - ken, lo - bet ihn mit Pau - ken und Rei - gen,
S, Trp.
lo - bet ihn mit Pau - ken und Rei - gen,
A, Fr. h.
lo - bet ihn mit Pau - ken und Rei - gen,
T, Trb.
lo - bet ihn mit Pau - ken und Rei - gen,
B, B. tr.
lo - bet ihn mit Pau - ken und Rei - gen,
166
Cont.

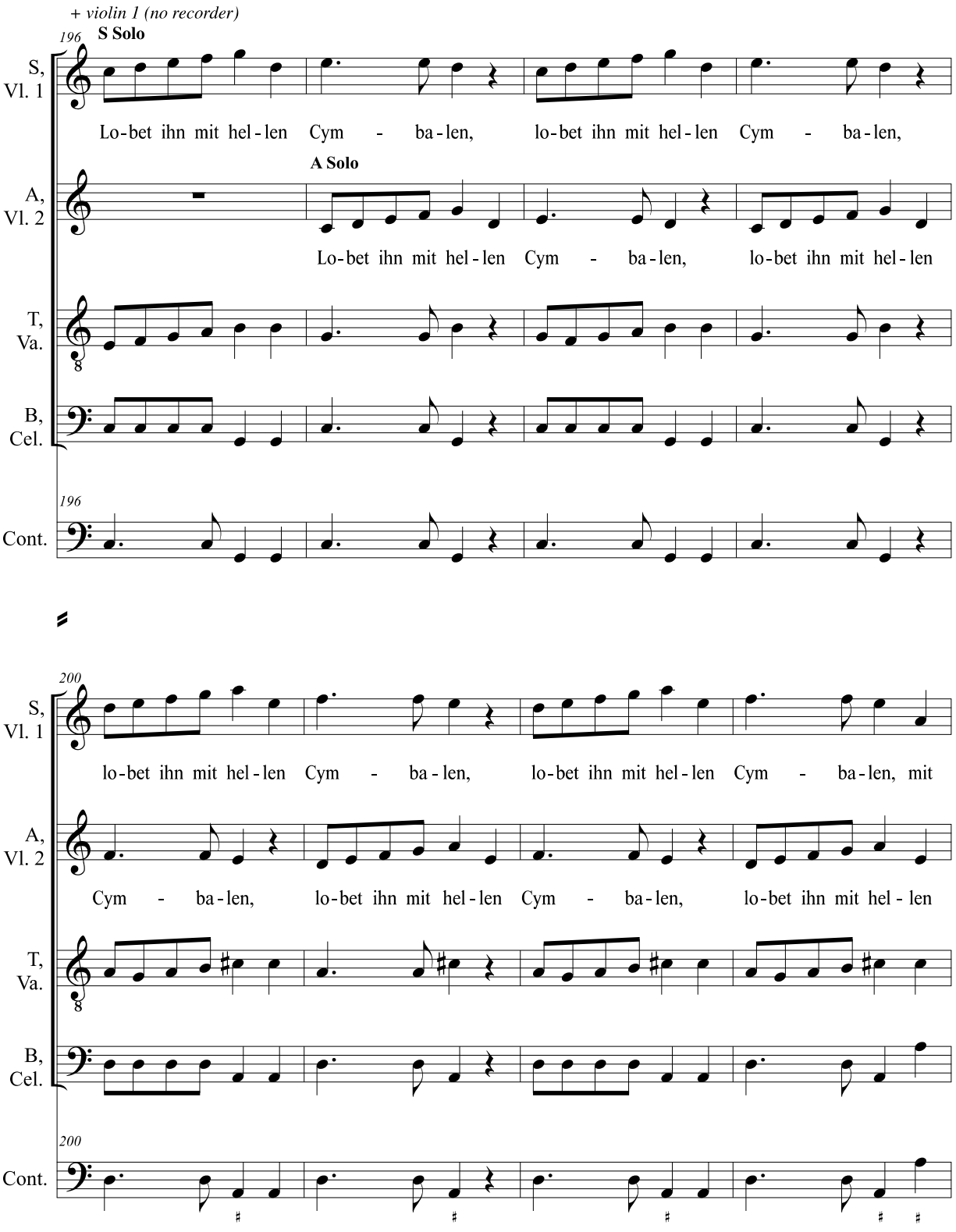

171
+ recorder (no violin 1)
S, Vl. 1
A, Vl. 2
T, Va.
B, Cel.
B Solo
lo - bet ihn,
lo - bet ihn,
S, Trp.
A, Fr. h.
T, Trb.
B, B. tr.
B Solo
lo - bet ihn,
lo - bet ihn,
171
- D.B.
Cont.

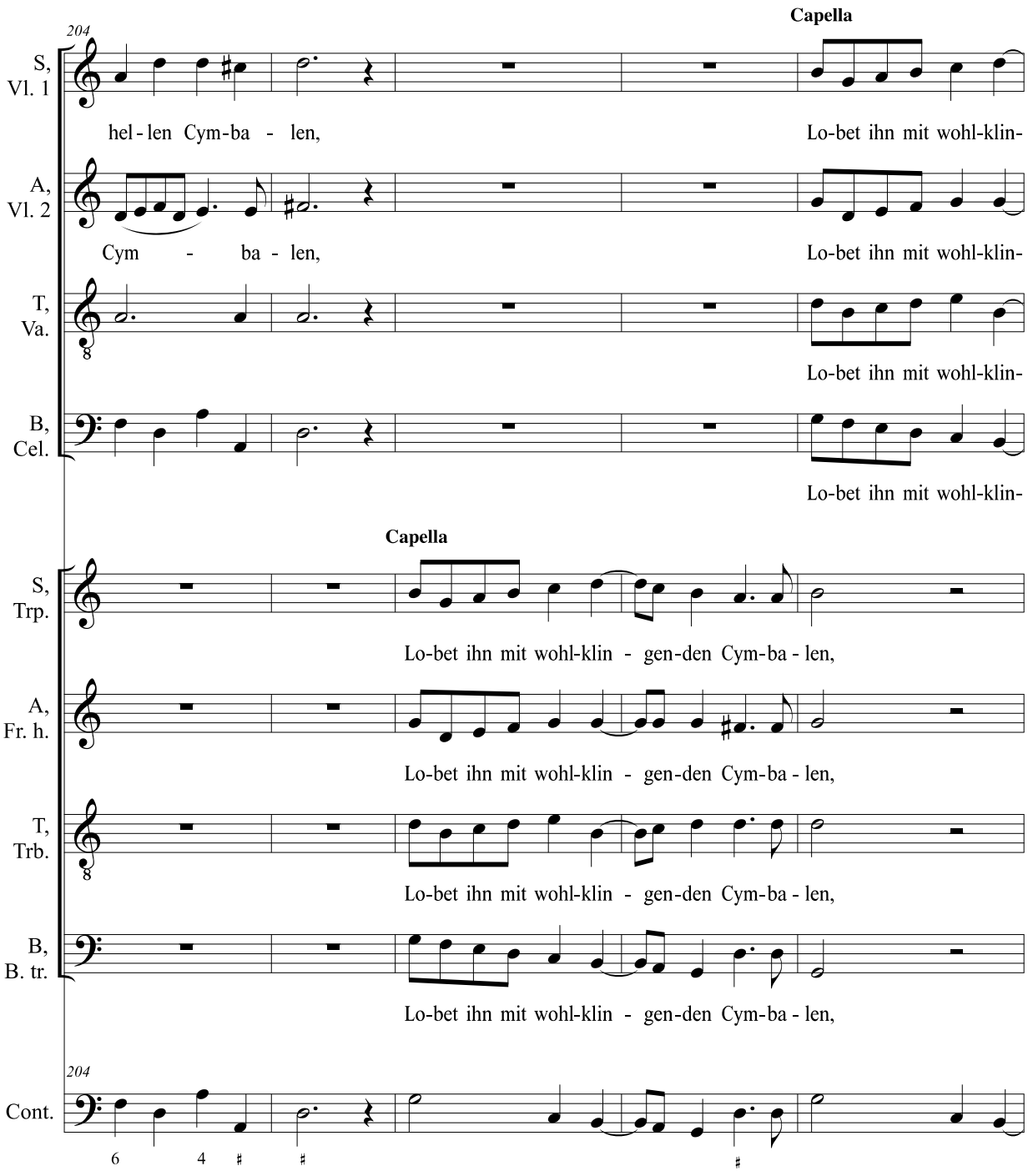

176
S,
Vl. 1
A,
Vl. 2
T,
Va.
B,
Cel.
lo - bet ihn, lo - bet ihn, mit Sai-ten und Pfei-fen,
S,
Trp.
A,
Fr. h.
T,
Trb.
B,
B. tr.
lo - bet ihn, lo - bet ihn, mit
176
Cont.

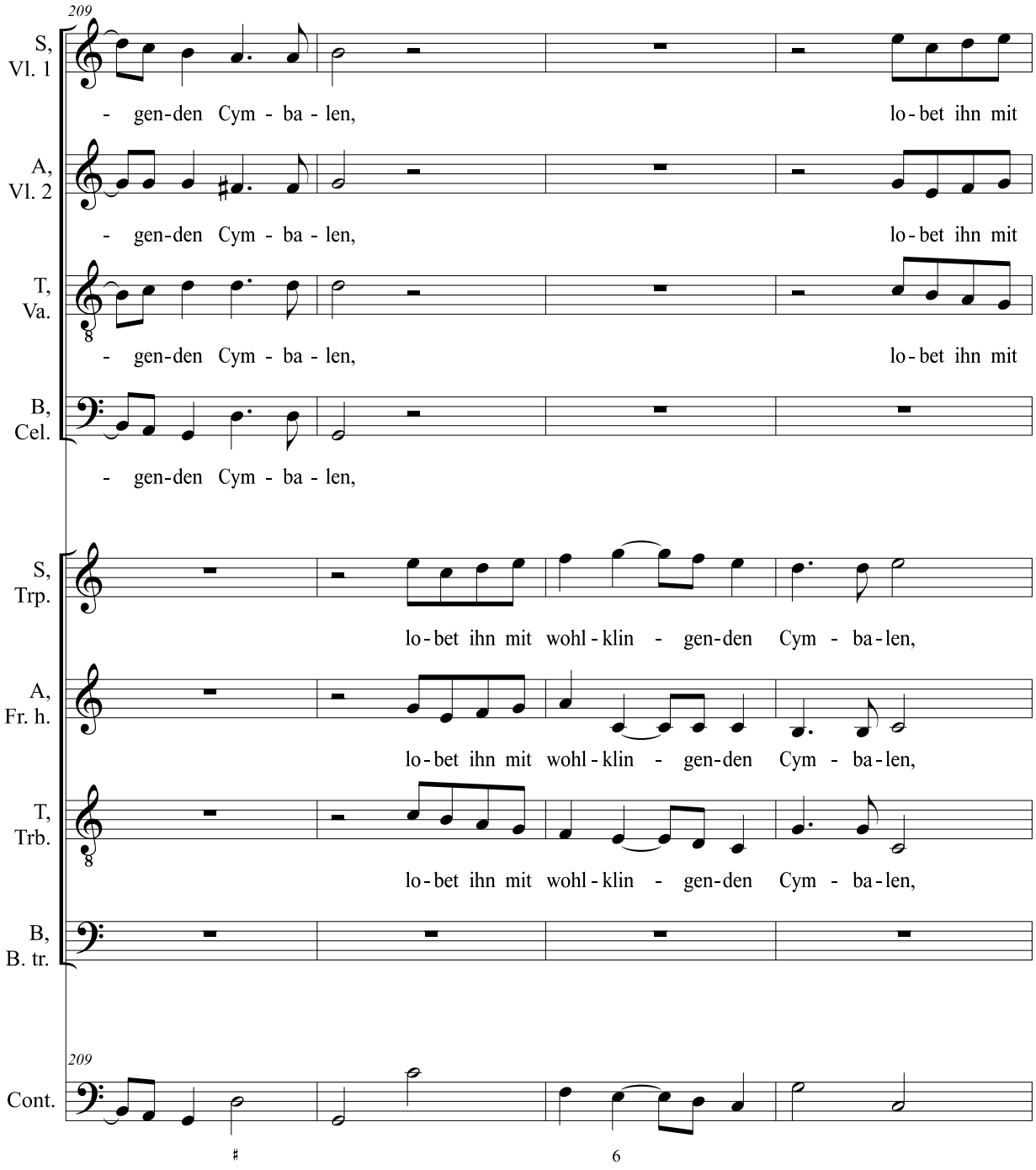

181
S, Vl. 1
A, Vl. 2
T, Va.
B, Cel.
mit Sai-ten und Pfei-fen, mit Sai-ten und Pfei-fen, mit
S, Trp.
A, Fr. h.
T, Trb.
B, B. tr.
Sai-ten und Pfei-fen, mit Sai-ten und Pfei-fen, mit Sai-ten und Pfei-fen,
181
Cont.

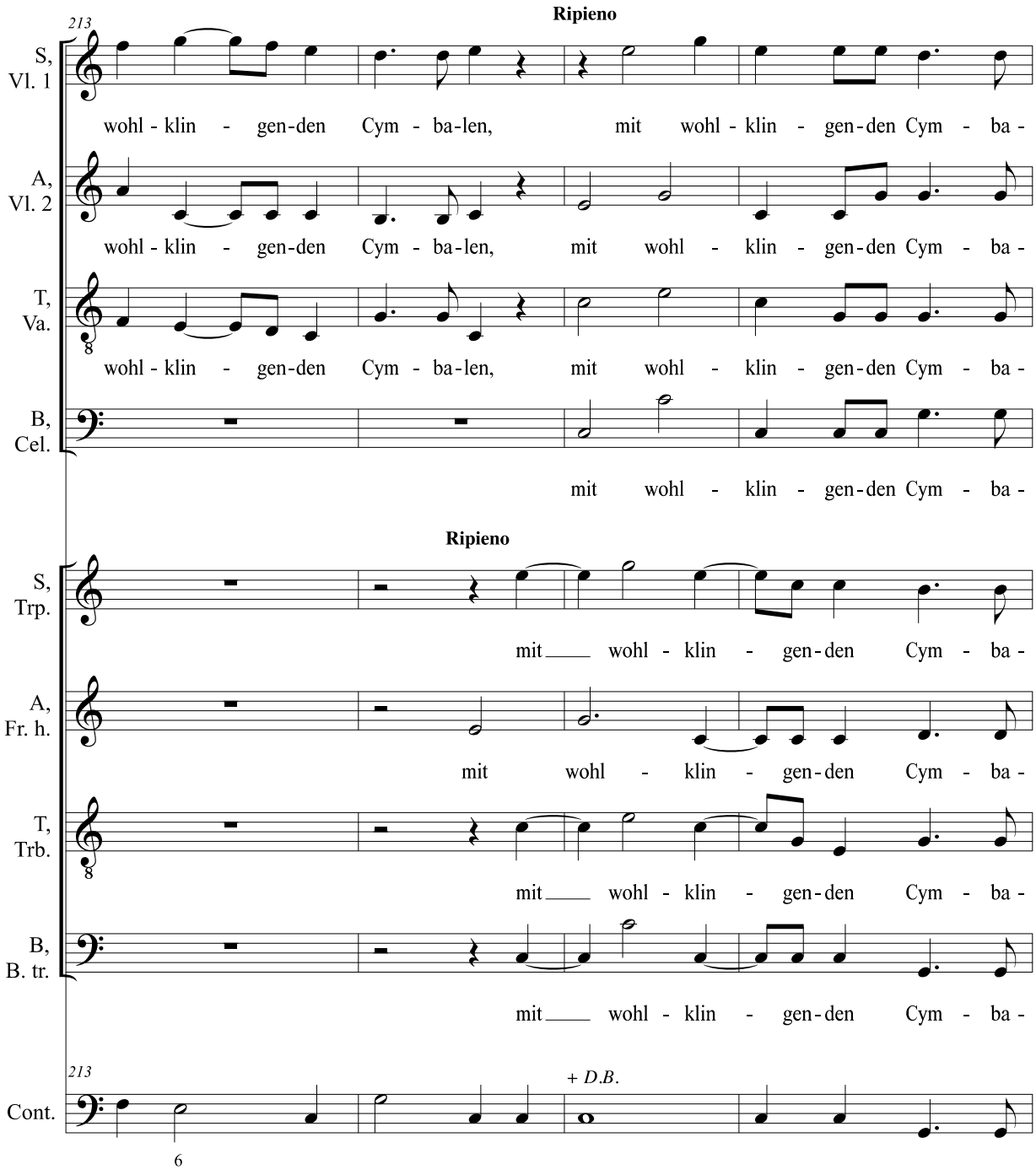

186
S,
Vl. 1
A,
Vl. 2
T,
Va.
B,
Cel.
Sai-ten und Pfei-fen, mit Sai-ten und Pfei-fen, mit Sai-ten und Pfei-fen,
S,
Trp.
A,
Fr. h.
T,
Trb.
B,
B. tr.
mit Sai-ten und Pfei-fen, mit Sai-ten und Pfei-fen, mit
186
Cont.

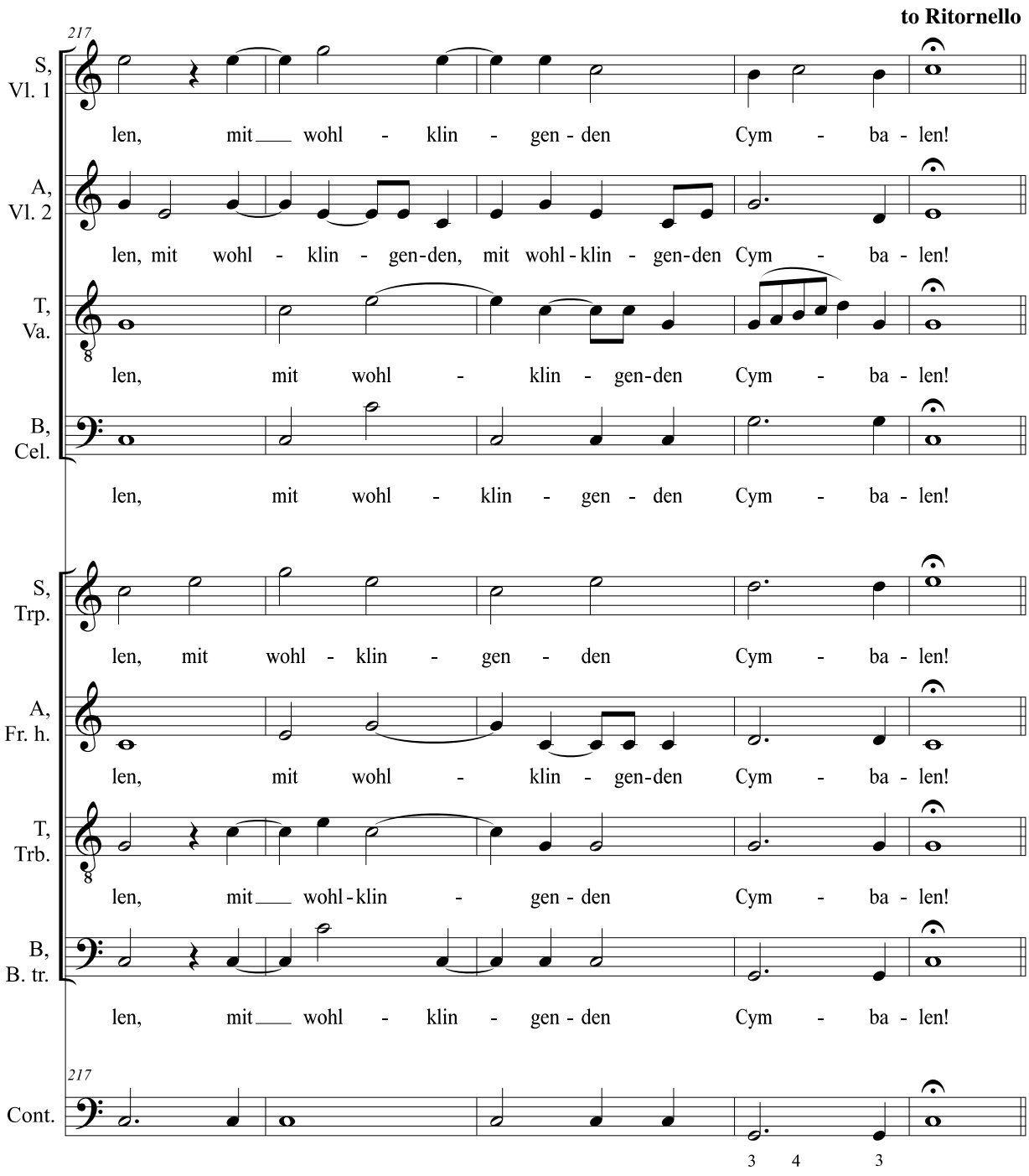

191
Capella
Ripieno
to Ritornello
S, Vl. 1
A, Vl. 2
T, Va.
B, Cel.
mit Sai - ten und Pfei - fen, mit Sai - ten und Pfei - fen!
Capella
Ripieno
S, Trp.
A, Fr. h.
T, Trb.
B, B. tr.
Sai - en und Pfei - fen, mit Sai - ten und Pfei - fen, mit Sai - ten und Pfei - fen!
191
+ D.B.
Cont.

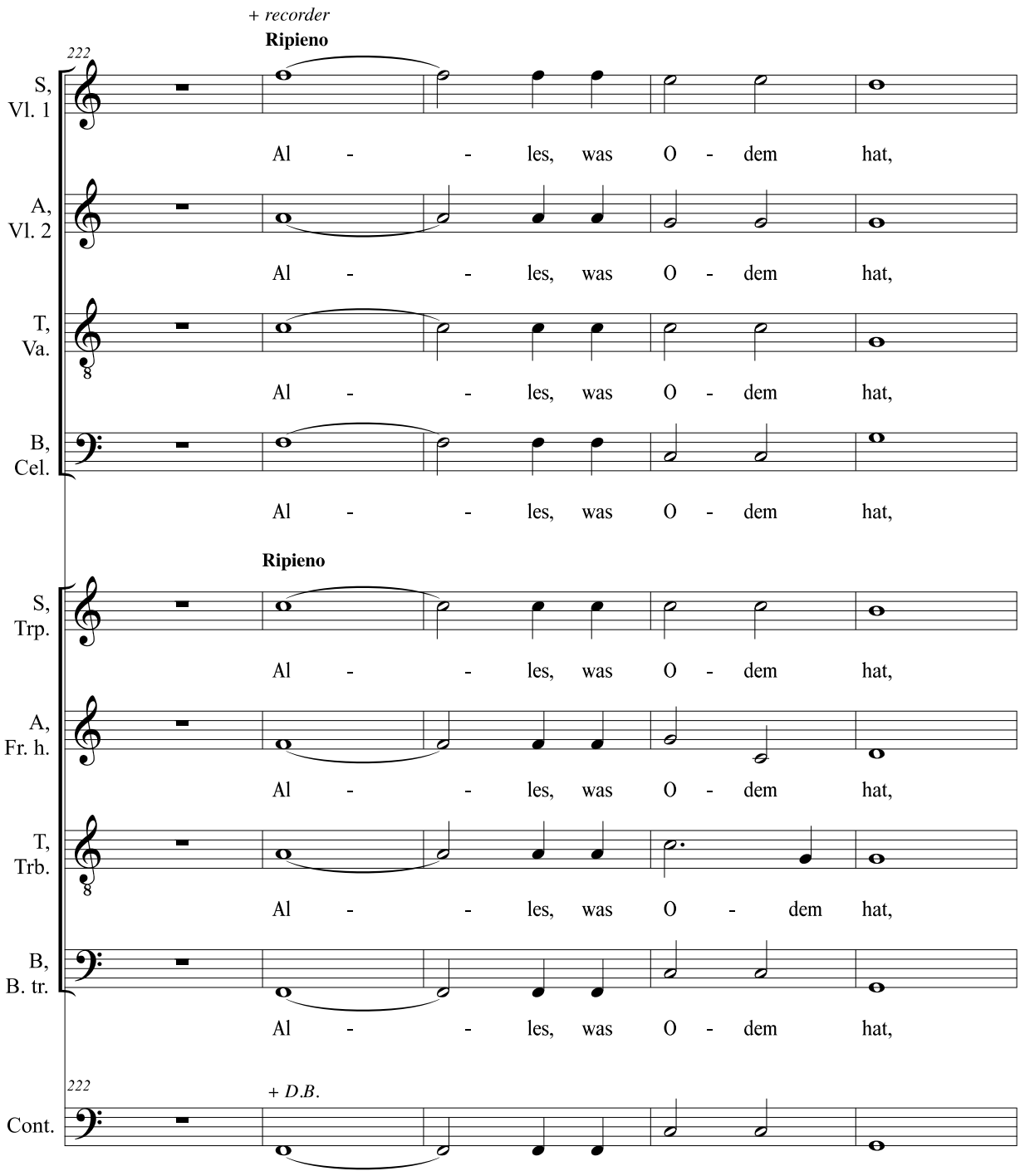

+ violin 1 (no recorder)
196
S Solo
S, Vl. 1
Lo-bet ihn mit hel-len Cym - ba-len, lo-bet ihn mit hel-len Cym - ba-len,
A Solo
A, Vl. 2
Lo-bet ihn mit hel-len Cym - ba-len, lo-bet ihn mit hel-len
T, Va.
B, Cel.
196
Cont.
200
S, Vl. 1
lo-bet ihn mit hel-len Cym - ba-len, lo-bet ihn mit hel-len Cym - ba-len, mit
A, Vl. 2
Cym - ba-len, lo-bet ihn mit hel-len Cym - ba-len, lo-bet ihn mit hel-len
T, Va.
B, Cel.
200
Cont.

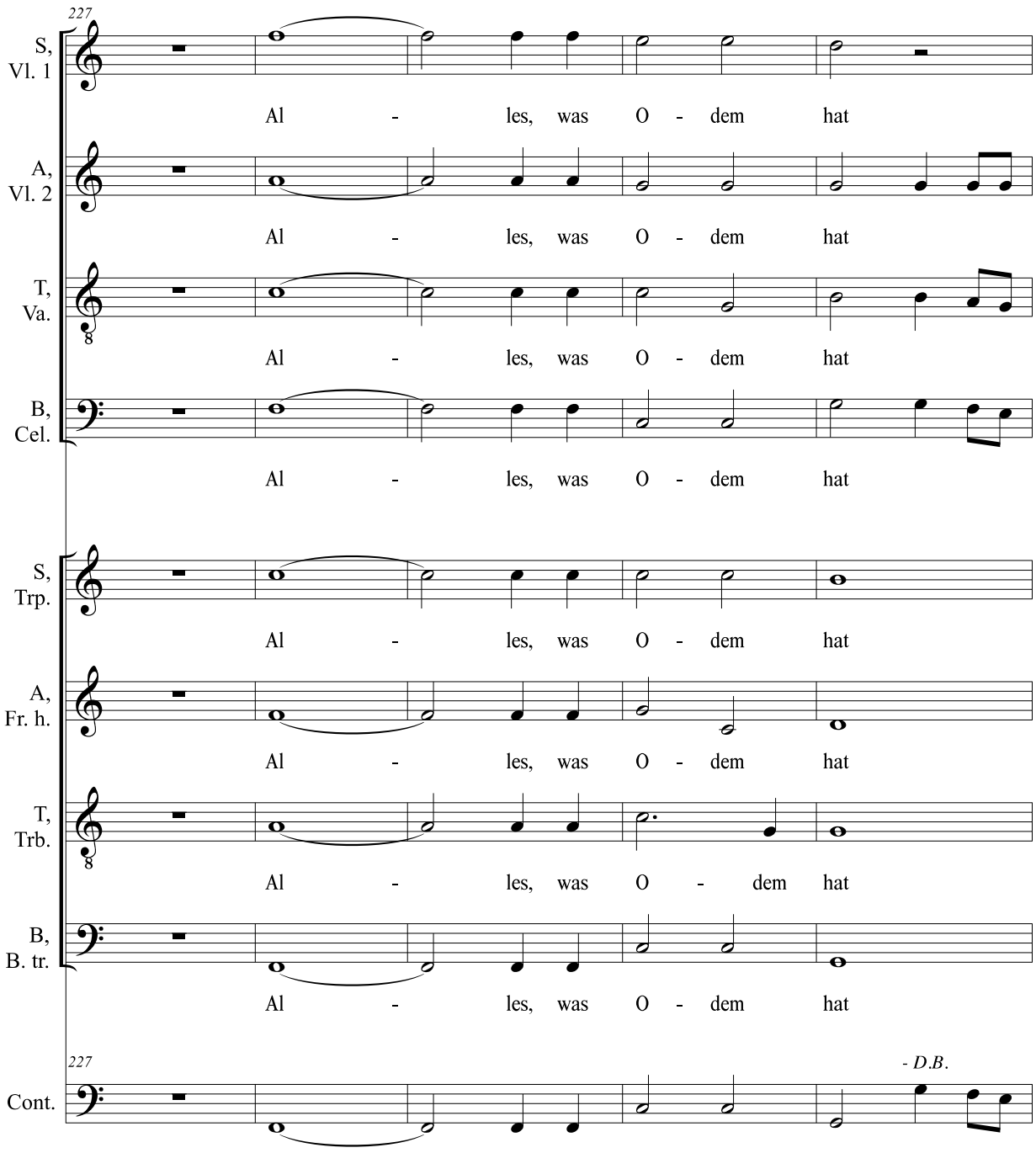

Capella
204
S, Vl. 1
hel - len Cym - ba - len,
Lo-bet ihn mit wohl-klin-
A, Vl. 2
Cym - ba - len,
Lo-bet ihn mit wohl-klin-
T, Va.
Lo-bet ihn mit wohl-klin-
B, Cel.
Lo-bet ihn mit wohl-klin-
Capella
S, Trp.
Lo-bet ihn mit wohl-klin - gen-den Cym-ba - len,
A, Fr. h.
Lo-bet ihn mit wohl-klin - gen-den Cym-ba - len,
T, Trb.
Lo-bet ihn mit wohl-klin - gen-den Cym-ba - len,
B, B. tr.
Lo-bet ihn mit wohl-klin - gen-den Cym-ba - len,
204
Cont.
6
4

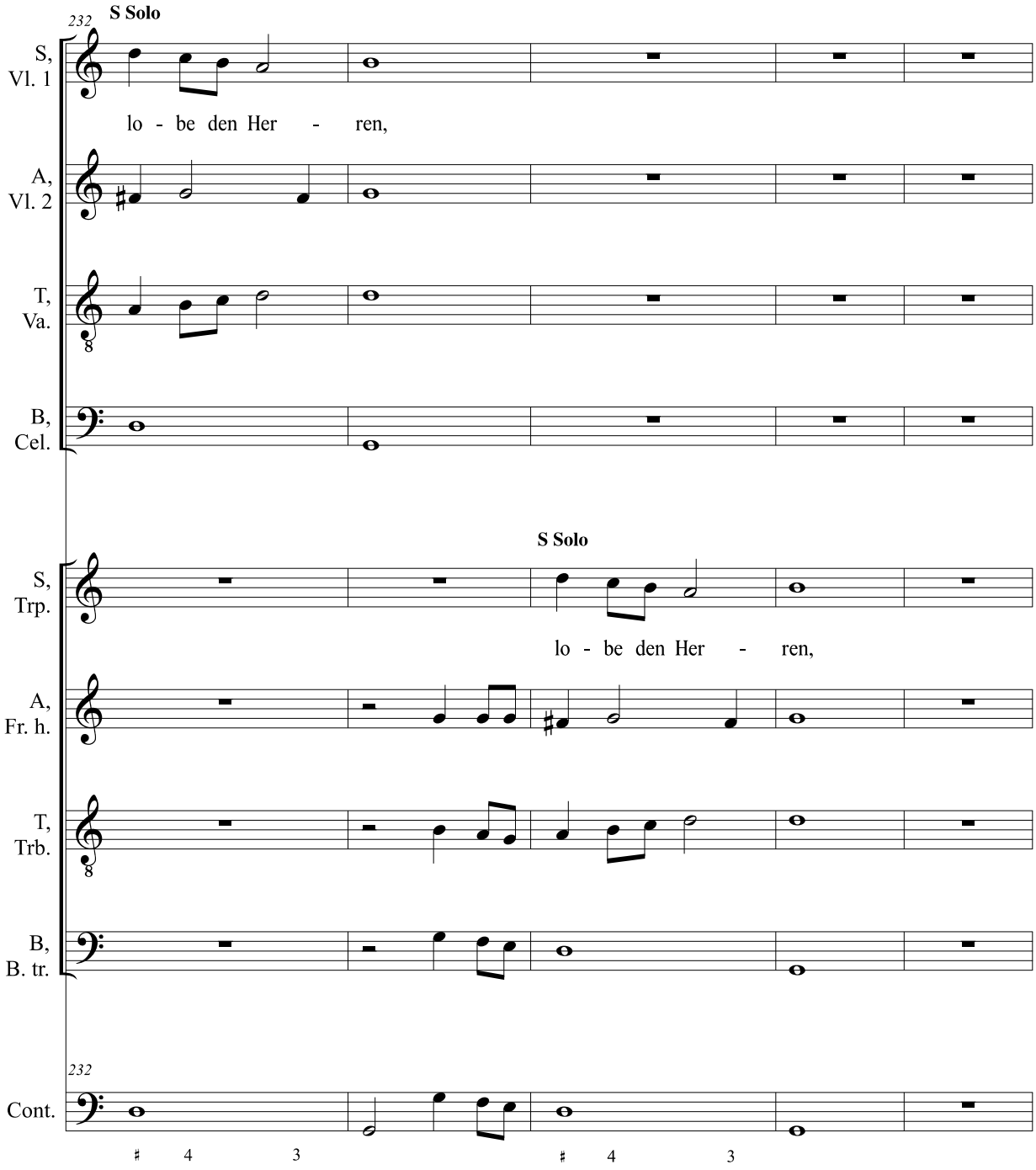

209
S, Vl. 1
- gen-den Cym - ba - len,
lo - bet ihn mit
A, Vl. 2
- gen-den Cym - ba - len,
lo - bet ihn mit
T, Va.
- gen-den Cym - ba - len,
lo - bet ihn mit
B, Cel.
- gen-den Cym - ba - len,
S, Trp.
lo - bet ihn mit wohl - klin - gen-den Cym - ba - len,
A, Fr. h.
lo - bet ihn mit wohl - klin - gen-den Cym - ba - len,
T, Trb.
lo - bet ihn mit wohl - klin - gen-den Cym - ba - len,
B, B. tr.
209
Cont.
6

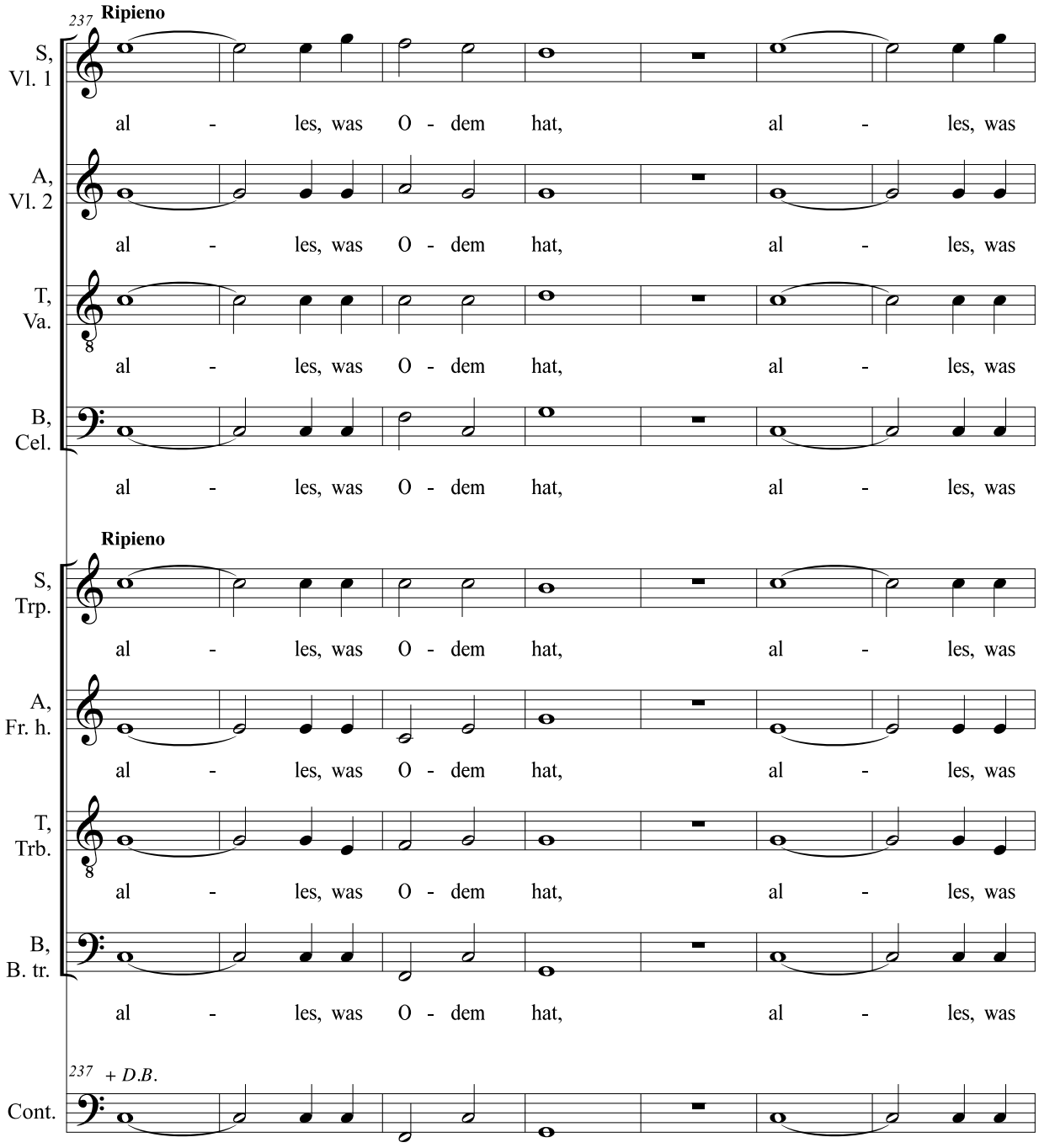

Ripieno
213
S, Vl. 1
wohl - klin - gen-den Cym - ba-len, mit wohl - klin - gen-den Cym - ba -
A, Vl. 2
wohl - klin - gen-den Cym - ba-len, mit wohl - klin - gen-den Cym - ba -
T, Va.
wohl - klin - gen-den Cym - ba-len, mit wohl - klin - gen-den Cym - ba -
B, Cel.
mit wohl - klin - gen-den Cym - ba -
Ripieno
S, Trp.
mit wohl - klin - gen-den Cym - ba -
A, Fr. h.
mit wohl - klin - gen-den Cym - ba -
T, Trb.
mit wohl - klin - gen-den Cym - ba -
B, B. tr.
mit wohl - klin - gen-den Cym - ba -
213
Cont.
+ D.B.
6

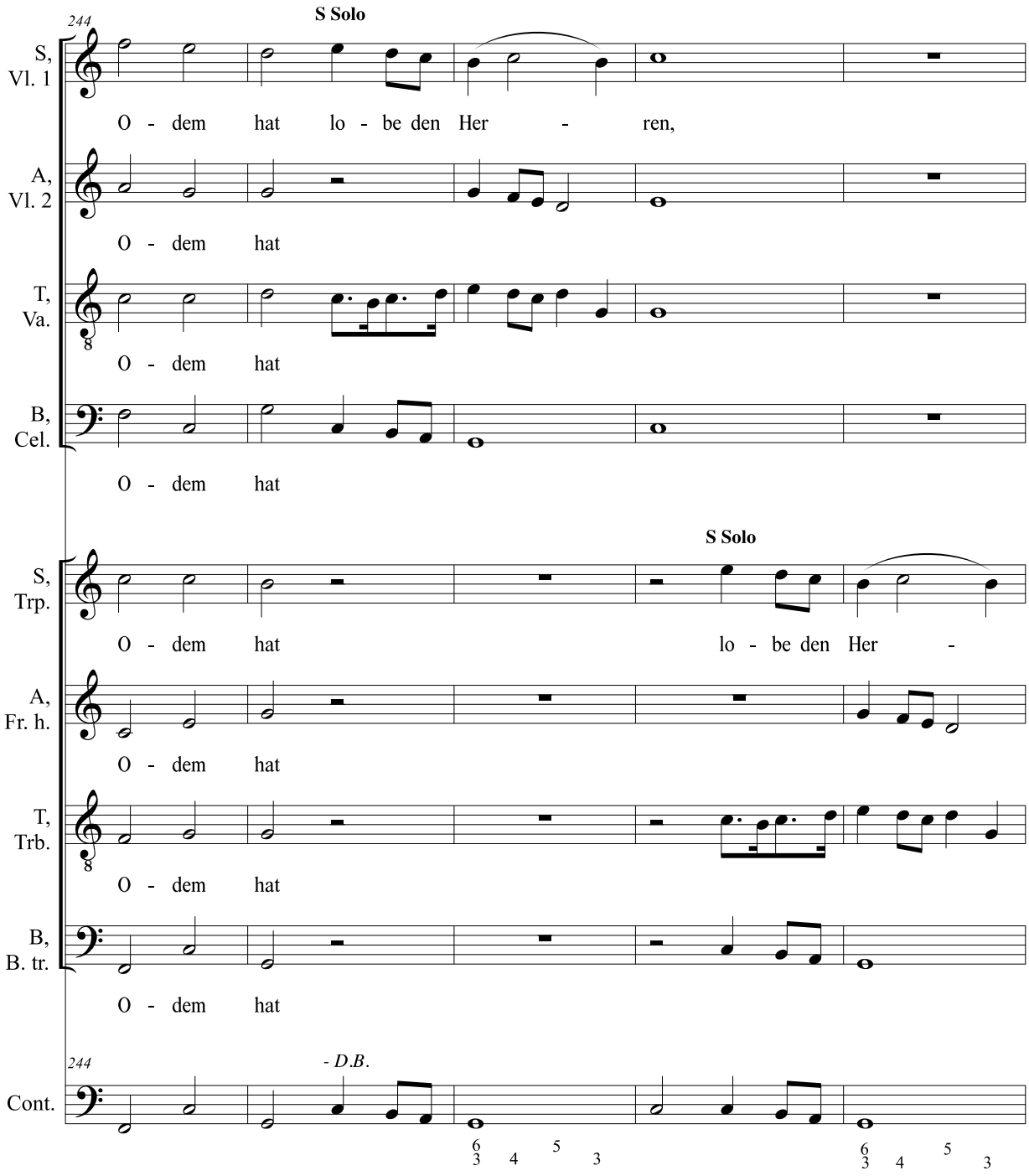

to Ritornello
217
S, Vl. 1
len, mit wohl - klin - gen - den Cym - ba - len!
A, Vl. 2
len, mit wohl - klin - gen-den, mit wohl - klin - gen-den Cym - ba - len!
T, Va.
len, mit wohl - klin - gen-den Cym - ba - len!
B, Cel.
len, mit wohl - klin - gen - den Cym - ba - len!
S, Trp.
len, mit wohl - klin - gen - den Cym - ba - len!
A, Fr. h.
len, mit wohl - klin - gen-den Cym - ba - len!
T, Trb.
len, mit wohl - klin - gen - den Cym - ba - len!
B, B. tr.
len, mit wohl - klin - gen - den Cym - ba - len!
217
Cont.
3 4 3

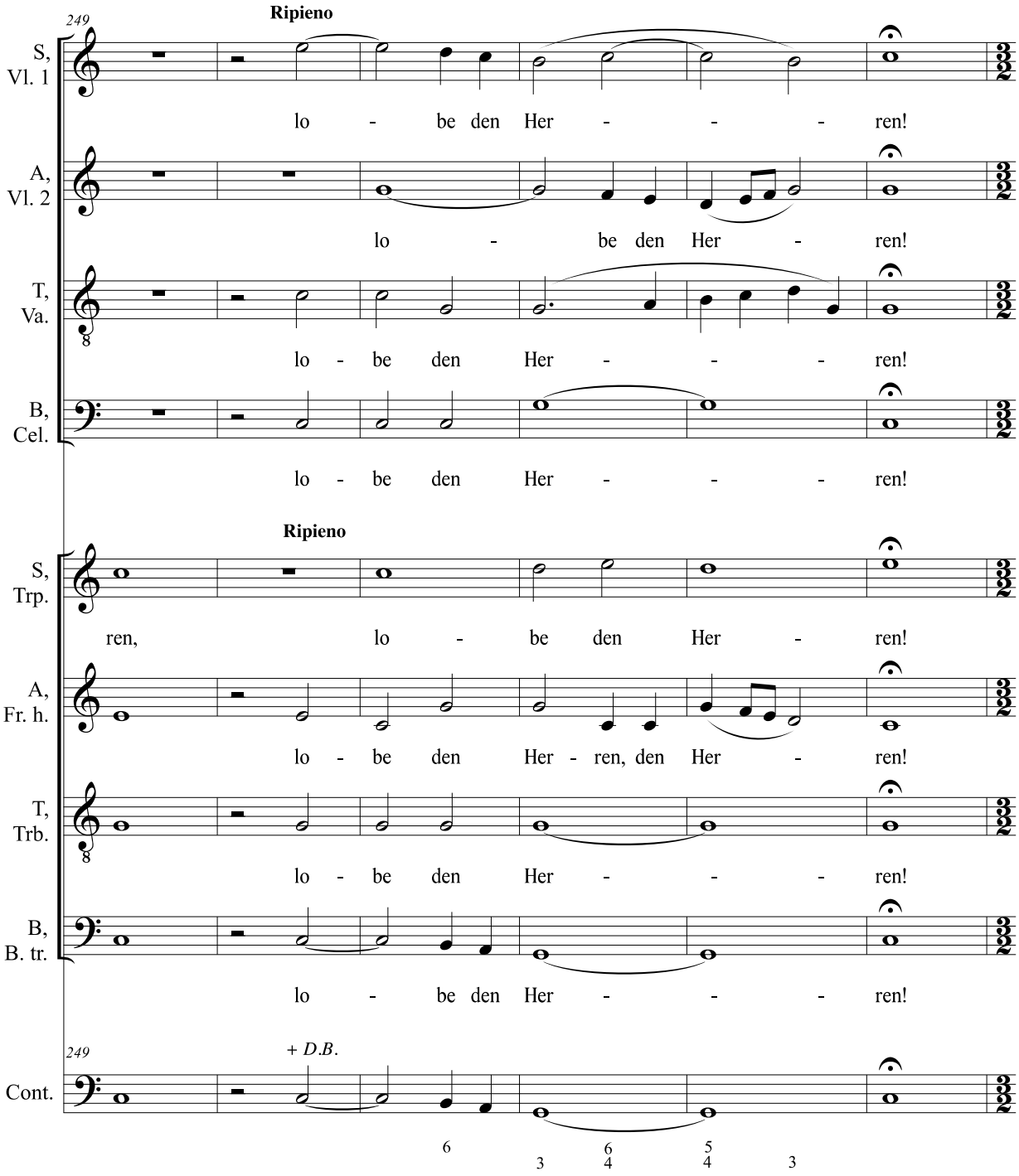

+ recorder
Ripieno
222
S, Vl. 1
A, Vl. 2
T, Va.
B, Cel.
Al - - les, was O - dem hat,
Ripieno
S, Trp.
A, Fr. h.
T, Trb.
B, B. tr.
222
+ D.B.
Cont.

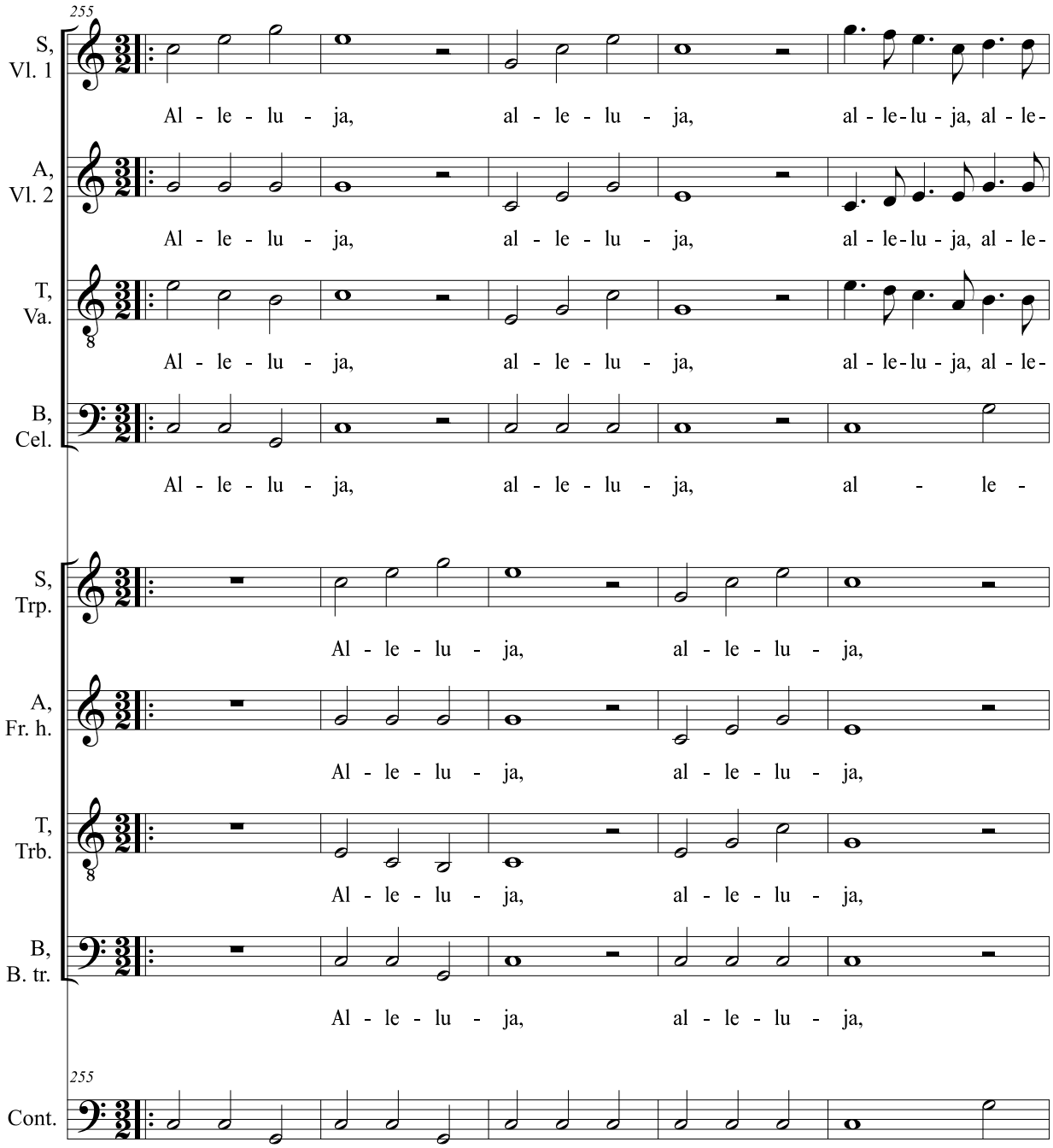

227
S, Vl. 1
Al - les, was O - dem hat
A, Vl. 2
Al - les, was O - dem hat
T, Va.
Al - les, was O - dem hat
B, Cel.
Al - les, was O - dem hat
S, Trp.
Al - les, was O - dem hat
A, Fr. h.
Al - les, was O - dem hat
T, Trb.
Al - les, was O - dem hat
B, B. tr.
Al - les, was O - dem hat
227
Cont.
- D.B.

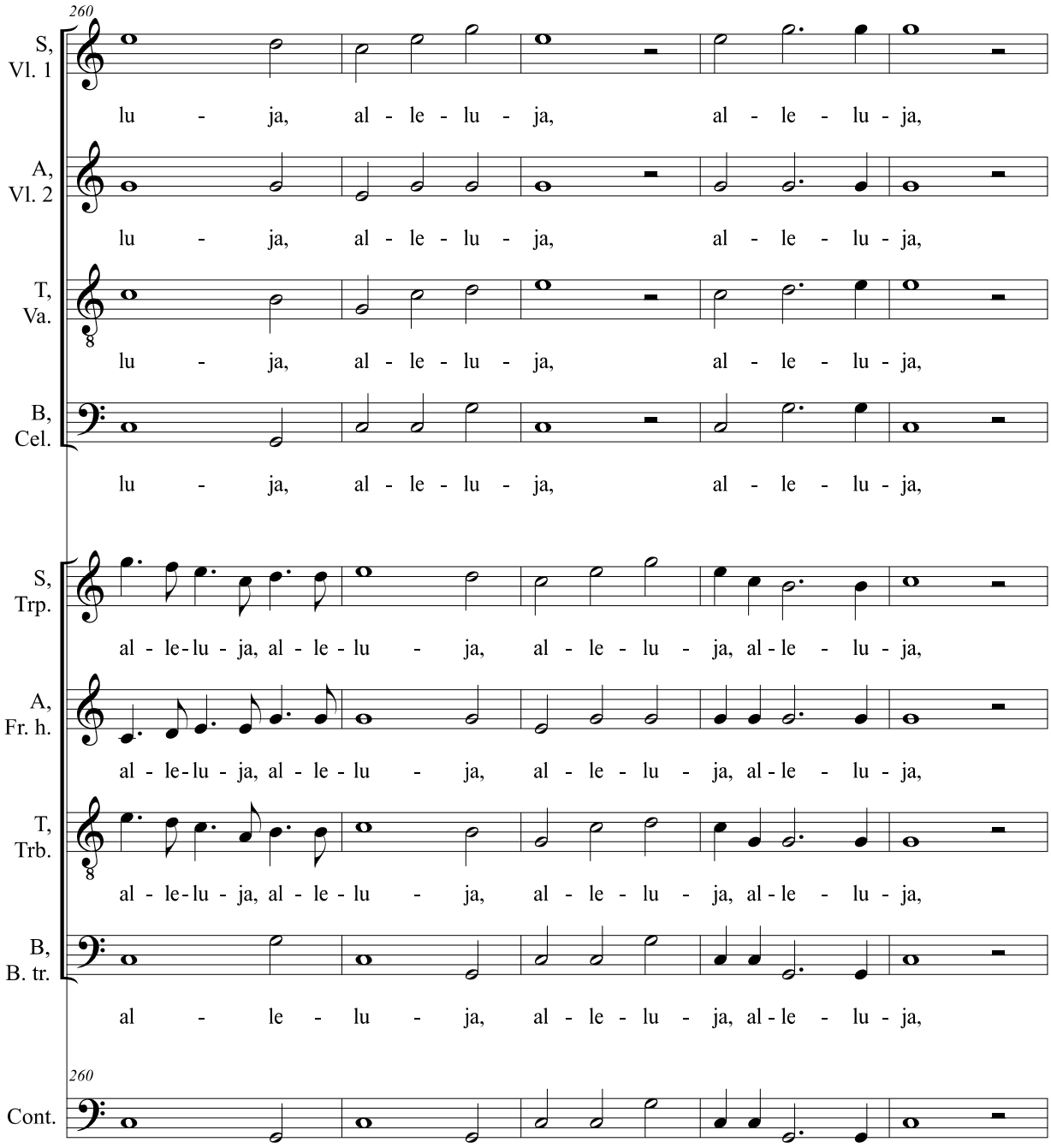

232
S Solo
S, Vl. 1
lo - be den Her - ren,
A, Vl. 2
T, Va.
B, Cel.
S Solo
S, Trp.
lo - be den Her - ren,
A, Fr. h.
T, Trb.
B, B. tr.
232
Cont.

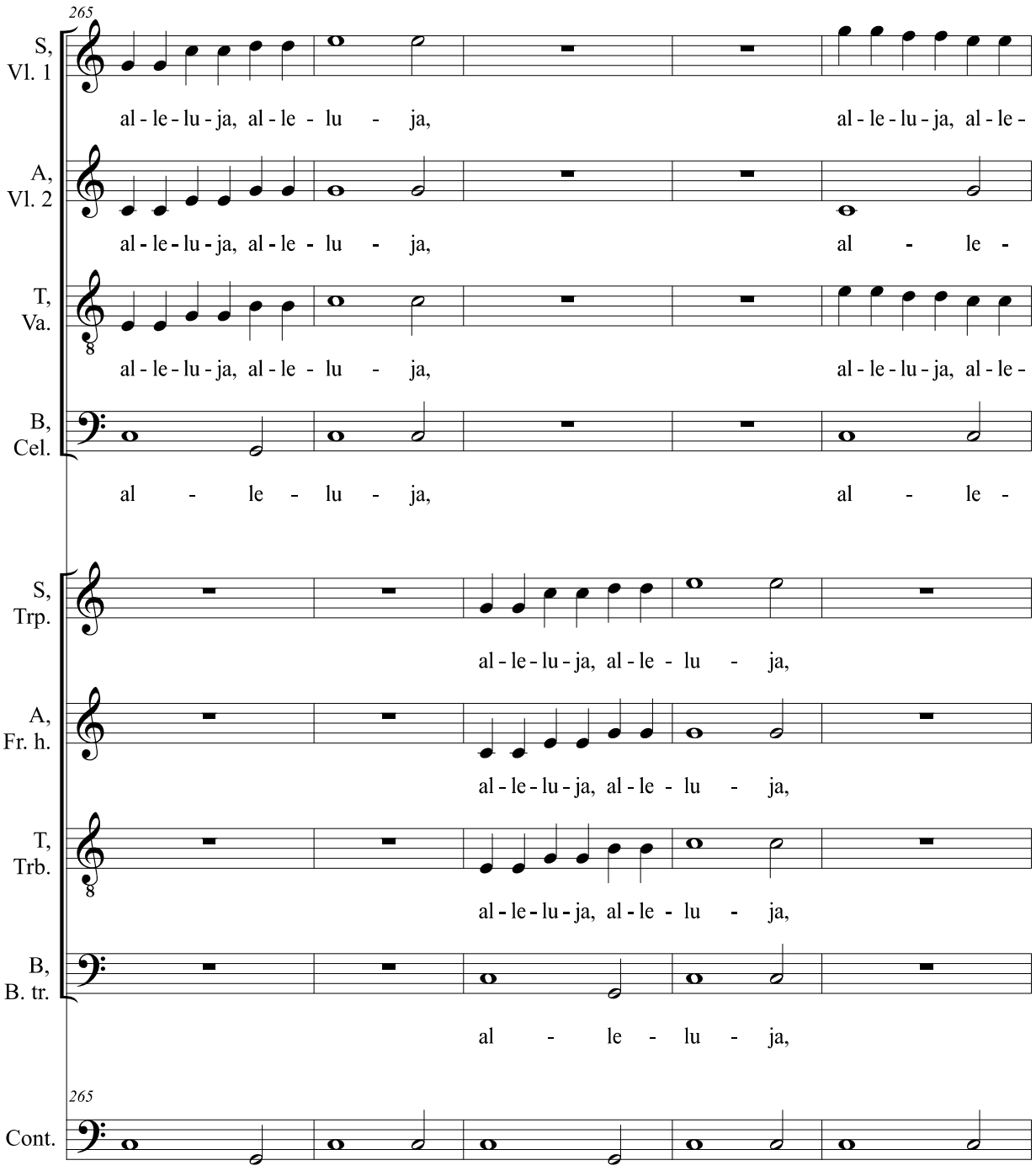

237
Ripieno
S, Vl. 1
al - les, was O - dem hat, al - les, was
A, Vl. 2
al - les, was O - dem hat, al - les, was
T, Va.
al - les, was O - dem hat, al - les, was
B, Cel.
al - les, was O - dem hat, al - les, was
Ripieno
S, Trp.
al - les, was O - dem hat, al - les, was
A, Fr. h.
al - les, was O - dem hat, al - les, was
T, Trb.
al - les, was O - dem hat, al - les, was
B, B. tr.
al - les, was O - dem hat, al - les, was
237
+ D.B.
Cont.

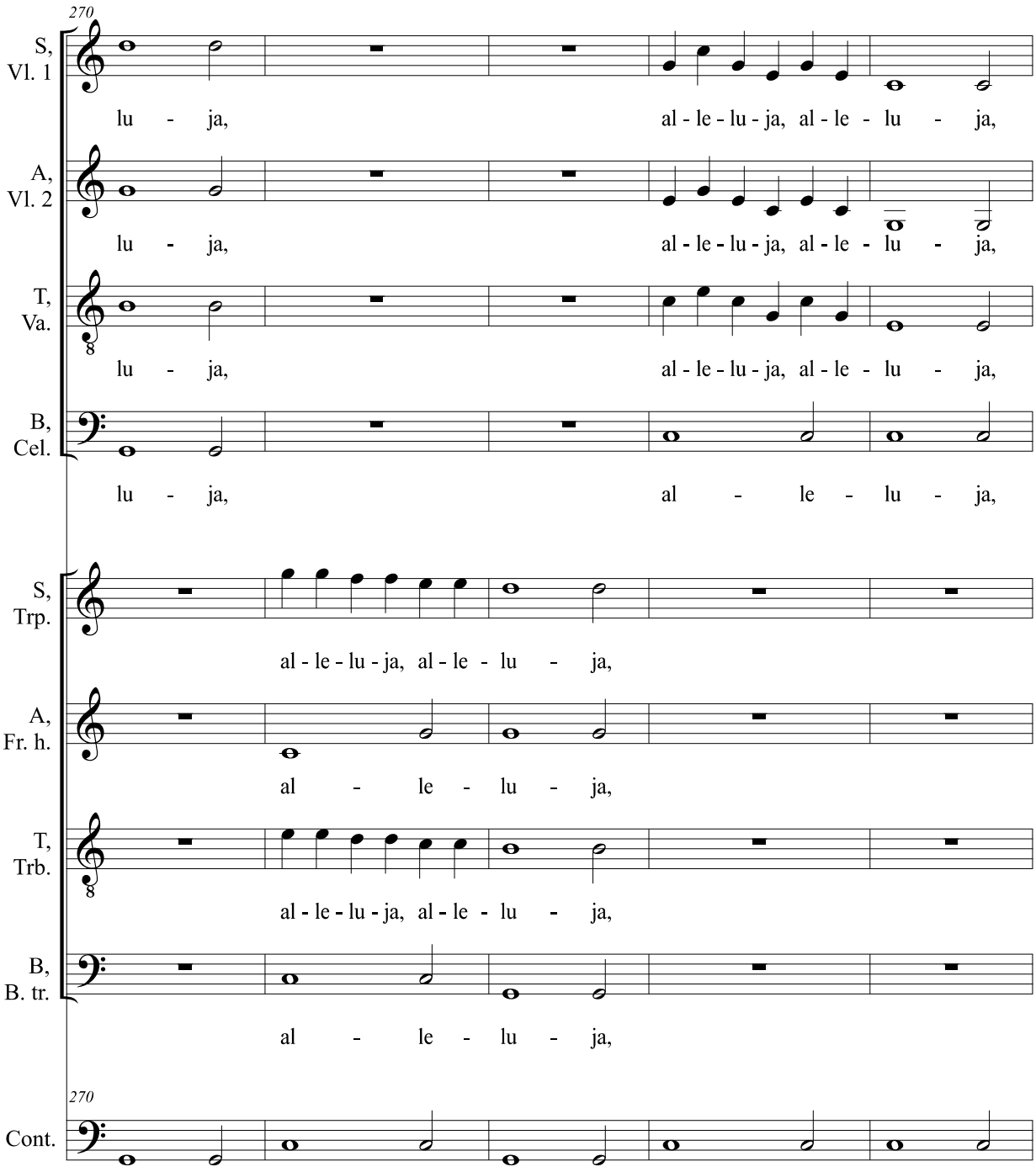

244
S Solo
S, Vl. 1
O - dem hat lo - be den Her - ren,
A, Vl. 2
O - dem hat
T, Va.
O - dem hat
B, Cel.
O - dem hat
S Solo
S, Trp.
O - dem hat lo - be den Her -
A, Fr. h.
O - dem hat
T, Trb.
O - dem hat
B, B. tr.
O - dem hat
244
- D.B.
Cont.

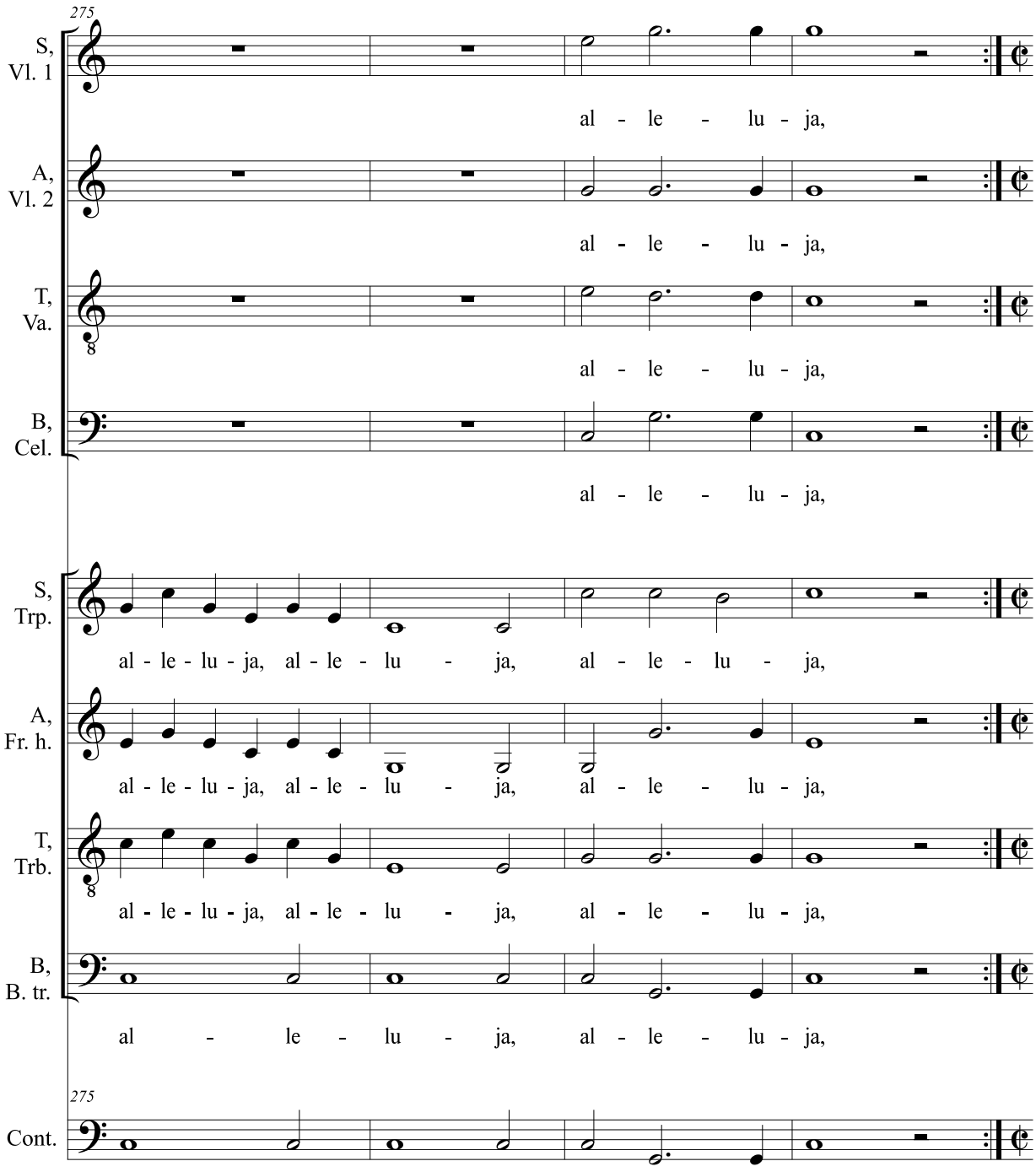

249
Ripieno
S, Vl. 1
lo - be den Her - - - ren!
A, Vl. 2
lo - be den Her - ren!
T, Va.
lo - be den Her - - - ren!
B, Cel.
lo - be den Her - - - ren!
Ripieno
S, Trp.
ren, lo - be den Her - ren!
A, Fr. h.
lo - be den Her - ren, den Her - ren!
T, Trb.
lo - be den Her - - - ren!
B, B. tr.
lo - be den Her - - - ren!
249
+ D.B.
Cont.

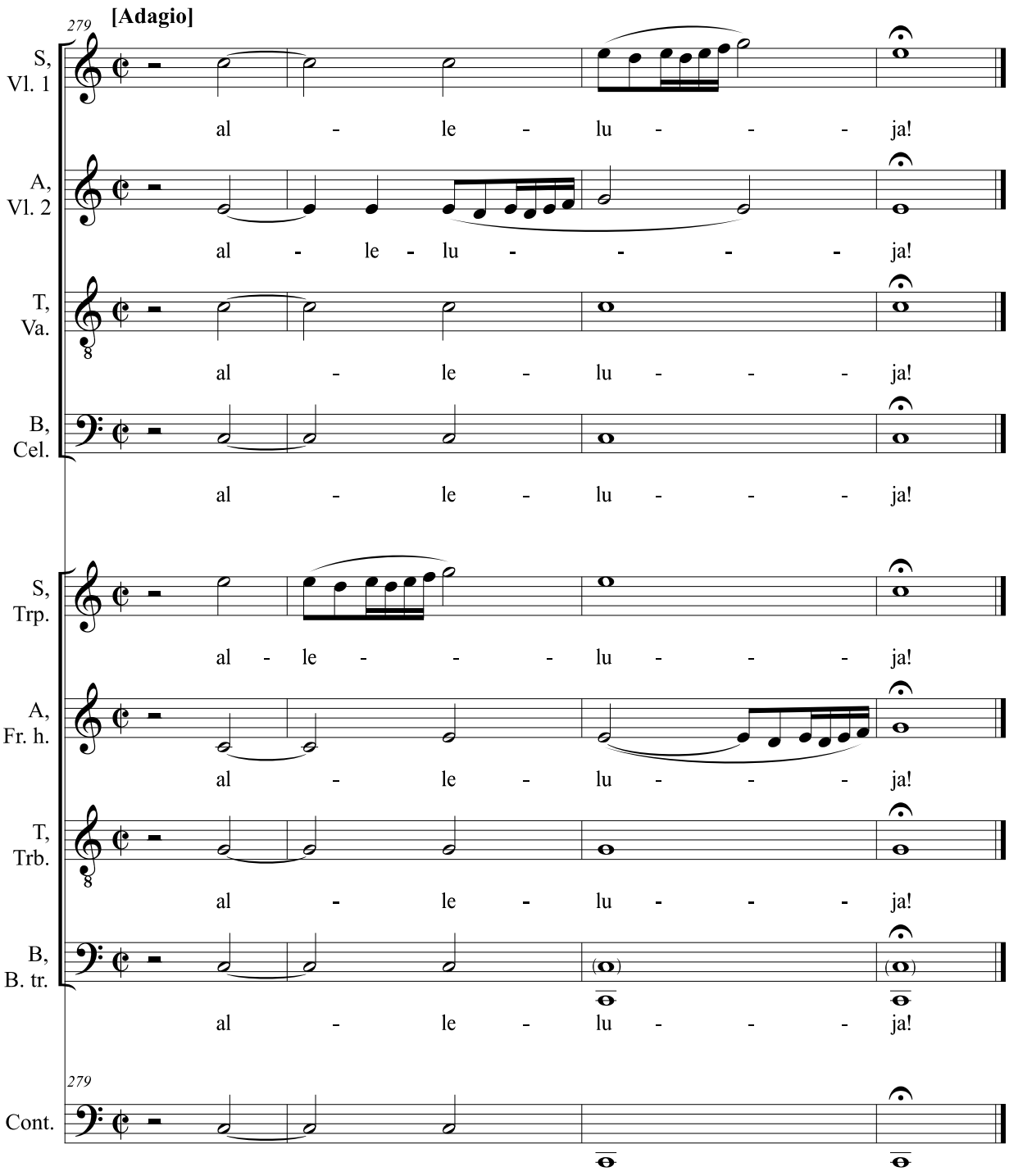

255
S, Vl. 1
Al - le - lu - ja, al - le - lu - ja, al - le-lu - ja, al - le-
A, Vl. 2
Al - le - lu - ja, al - le - lu - ja, al - le-lu - ja, al - le-
T, Va.
Al - le - lu - ja, al - le - lu - ja, al - le-lu - ja, al - le-
B, Cel.
Al - le - lu - ja, al - le - lu - ja, al - le -
S, Trp.
Al - le - lu - ja, al - le - lu - ja,
A, Fr. h.
Al - le - lu - ja, al - le - lu - ja,
T, Trb.
Al - le - lu - ja, al - le - lu - ja,
B, B. tr.
Al - le - lu - ja, al - le - lu - ja,
255
Cont.


260
S, Vl. 1
lu - ja, al - le - lu - ja, al - le - lu - ja,
A, Vl. 2
lu - ja, al - le - lu - ja, al - le - lu - ja,
T, Va.
lu - ja, al - le - lu - ja, al - le - lu - ja,
B, Cel.
lu - ja, al - le - lu - ja, al - le - lu - ja,
S, Trp.
al - le-lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,
A, Fr. h.
al - le-lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,
T, Trb.
al - le-lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,
B, B. tr.
al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,
260
Cont.


265
S, Vl. 1
al - le - lu - ja, al - le - lu - ja,
al - le - lu - ja, al - le -
A, Vl. 2
al - le - lu - ja, al - le - lu - ja,
al - le -
T, Va.
al - le - lu - ja, al - le - lu - ja,
al - le - lu - ja, al - le -
B, Cel.
al - le - lu - ja,
al - le -
S, Trp.
al - le - lu - ja, al - le - lu - ja,
A, Fr. h.
al - le - lu - ja, al - le - lu - ja,
T, Trb.
al - le - lu - ja, al - le - lu - ja,
B, B. tr.
al - le - lu - ja,
265
Cont.


270
S, Vl. 1
lu - ja, al - le - lu - ja, al - le - lu - ja,
A, Vl. 2
lu - ja, al - le - lu - ja, al - le - lu - ja,
T, Va.
lu - ja, al - le - lu - ja, al - le - lu - ja,
B, Cel.
lu - ja, al - le - lu - ja,
S, Trp.
al - le - lu - ja, al - le - lu - ja,
A, Fr. h.
al - le - lu - ja,
T, Trb.
al - le - lu - ja, al - le - lu - ja,
B, B. tr.
al - le - lu - ja,
270
Cont.


275
S, Vl. 1
al - le - lu - ja,
A, Vl. 2
al - le - lu - ja,
T, Va.
al - le - lu - ja,
B, Cel.
al - le - lu - ja,
S, Trp.
al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,
A, Fr. h.
al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,
T, Trb.
al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,
B, B. tr.
al - le - lu - ja, al - le - lu - ja,
275
Cont.


279
[Adagio]
S, Vl. 1
al - le - lu - - - ja!
A, Vl. 2
al - le - lu - - - ja!
T, Va.
al - le - lu - - - ja!
B, Cel.
al - le - lu - - - ja!
S, Trp.
al - le - - - lu - - - ja!
A, Fr. h.
al - le - lu - - - ja!
T, Trb.
al - le - lu - - - ja!
B, B. tr.
al - le - lu - - - ja!
279
Cont.