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An analysis of compositions presented in a choral recital program.

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Boston University

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Boston University
AN ANALYSIS OF COMPOSITIONS PRESENTED IN A
CHORAL RECITAL PROGRAM

A Document
Presented to
The Faculty of the Graduate Department
Boston University
School of Fine and Applied Arts

In Partial Fulfillment
of the Requirements for the Degree
Master of Music

by
Fred Walter Hilse, Jr.
August 1958
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INTRODUCTION

A. General Statement of the Problem.

This document is a critical analysis of nine sacred choral compositions. It is submitted in partial fulfillment of the Degree of Master of Music in the field of Music Education, and was paralleled by recital performance, the writer serving as conductor.

B. Significance of the Problem.

The objective of this document is to combine the element of historical and analytical study with the qualities of performance.

The performer must be able to see the music through the eyes of the composer in order to fully understand what he is to perform. The purpose, then, of an analytical approach to performance, is to combine all the elements that go into the composition and performance of a piece of music even though there may be four centuries between the two.

C. Delimitations.

It is not the sole object of this paper to deal with interpretation, per se, as interpretation is an individual process. Rather, the writer is concerned with the elements that go into the formulation of an interpretation based on intelligent study.
This document is mainly concerned with the critical analysis of nine sacred choral works, therefore the comments on style and period will be held to those which apply to the composition under study, insofar as possible.

In the case of the Mozart, *Laudate Dominum*, only that one piece will be discussed, not the entire *Vesperae Solemnæ de Confessore*, with the exception of the relationship of one to the other.

D. Specific Statement of the Problem.

Each of the nine choral compositions will be analyzed along the following pattern:

a. Brief biographical sketch of the composer.
b. General remarks concerning work to be analyzed with an emphasis of style and period.
c. Analysis. The analysis will in most instances comprise two sections, an overall analysis and a detailed analysis. The overall analysis will generally be in the shape of a diagram outlining major divisions, cadence points, key structure, etc., while the detailed analysis will deal more directly with the music, including some performance hints.

The compositions are:

Cantate Domino          Pitoni
Ave Maria               Victoria
Compositions (continued)

Miserere Mei                     Lotti
Laudate Dominum                  Mozart
Let Nothing Ever Grieve Thee-Brahms
Unto Thee, O God                 Hovhaness
Why Hast Thou Cast Us Off        Havhanness
O, Clap Your Hands               V-Williams
Holy Is God                      C. P. E. Bach

The performance took place on February 23, 1958 at Marsh Chapel of Boston University. The intent of the performance was not to create a concert atmosphere, but rather to worship God through music.

The performance, which was in the form of a vesperv service, was tape recorded by WBUR and subsequently heard over the same station on a program conducted by Dr. Willis Wager, a member of the faculty of The School of Fine And Applied Arts at Boston University.
E. Program Presented (page 1)

BOSTON UNIVERSITY
MARSH CHAPEL
MID-WINTER CHORAL VESPER SERVICE

Sunday Afternoon
February 23, 1958
at
Four thirty o'clock

ORDER OF SERVICE

The Prelude:

Choral Prelude and Fugue on
"O Traurigkeit, o Herzeleid"  Johannes Brahms

The Evening Prayer

Cantate Domino
Ave Maria (Motet)
Miserere Mei

Giuseppe Ottavio Pitoni
Thomas Luis da Victoria
Antonio Lotti

The Biblical Interlude

Laudate Dominum (Psalm 117)
Let Nothing Ever Grieve Thee

W. A. Mozart
Johannes Brahms

The Offertory:

Fantasy on the Motet
"Why Hast Thou Cast Us Off"

Max Miller

Unto Thee, O God
Why Hast Thou Cast Us Off
0, Clap Your Hands

Alan Hovhaness
Alan Hovhaness
R. Vaughan Williams

The Prose Interlude

Holy is God

Carl Philipp Emanuel Bach

The Benediction

The Postlude:

"Blessed are Ye Faithful Souls"  Johannes Brahms
E. Program Presented (page 2)

Dean Howard Thurman, presiding
Fred W. Hilse, Jr., Directing the Chapel Choir
Dr. Max Miller, Organist

Solists
Maureen Taylor, Soprano
Sylvia Marlette, Soprano
Margaret Danford, Contralto
Richard Joaquim, Tenor
Harold Fults, Bass

Chamber Orchestra
Nelia Kinney, violin
Mary Winsor, violin
Gerald Castonguay, violin
Myron Schwager, 'cello
Donald Curry, bassoon

You are invited to a coffee hour and reception in the Conference Lounge downstairs, at the close of the service. The hostesses are Mrs. Howard Thurman and Mrs. Melvin Brodshaug.
PREFACE

In being able to present the performance of which this paper is a part, I am deeply indebted to Allen C. Lannom, conductor of Marsh Chapel Choir, under whom I have worked and studied for the past three years; to Dean Howard Thurman for the religious insights gained through this experience; to Dr. Max Miller, chapel organist; and to the Marsh Chapel Choir for their never ending loyalty and devotion to the total worship experience of this program.

Fred W. Hilse
CHAPTER I

CANTATE DOMINO

Guiseppi Ottavio Pitoni
(1657 - 1743)

I. BIOGRAPHICAL SKETCH

Guiseppi Ottavio Pitoni was born in Rieti, Italy on March 18, 1657. From the age of five he attended the music school of Pompeo Natale in Rome. He was successively chorister at the churches of San Giovanni de Fiorentini and the SS. Apostoli there, attracting the attention of Foggia, who instructed him in counterpoint during several years. In 1673 he became maestro di cappella at Terra di Rotondo and afterwards at Assisi, where he began to score Palestrina works. In 1676 he removed to Rieti and in 1677 he became maestro di cappella of the Collegio di San Marco in Rome, where his pieces for two and three choirs were first performed. He retained his post at San Marco until his death in 1743, and was buried there.

II. REMARKS OF STYLE AND PERIOD

Cantate Domino is an interesting study for several reasons. Owing to the lack of information regarding the influences on Pitoni and his style of composition, it becomes necessary to theorize concerning these elements. It is difficult to
place an harmonic tag on this piece because it has elements of a major-minor relationship and also has modal implications. By modal, I mean the twelve modes which underlie the tonality of the sixteenth century. Pitoni, being contemporary with Alessandro Scarlatti (1659-1725), and outliving him by eighteen years, plus the fact that they were Italians lends support to the theory that Pitoni could have been, and probably was influenced by Scarlatti and the Neapolitan School. Although most of the composers of the Neapolitan School were born at or near Naples (Francesco Provenzale, d.1704; Alessandro Scarlatti, 1659-1725; Francesco Feo, 1685-c.1745; Leonardo Vinci, 1690-1730; Niccolo Porpora, 1686-1766; Giovanni Batista Pergolesi, 1710-1736; to name but a few composers of this school), their musical activity spread to many other places all over Europe, to Rome where Pitoni was located from 1677 until his death in 1743, to Lisbon, Paris, St. Petersburg, Stuttgart, Vienna, etc. which further strengthens the theory that Pitoni came under the influence of the Neapolitan School.

Alessandro Scarlatti is generally considered to be the founder of the Neapolitan School, which was an operatic school of the late seventeenth and eighteenth centuries. Also the recognition of classical tonality is primarily Neapolitan, which is the main consideration here as concerns Pitoni. It recognizes only two modes, the major and the minor.
Further supporting the harmonic as opposed to the modal influence, is the strong root movement of the Bass voice, leading into definite major and minor cadences.

On the other hand, being primarily a church composer, and influenced by the contrapuntalist Foggia and the works of Palestrina, it is not unnatural to assume that he would compose in the polyphonic style of the sixteenth century and also in the modal style of that period.

The key signature of the piece is one flat, which would seem to indicate either an F major or d minor tonality. However, the main tonal center for the piece is g minor. This seems to point to a dorian feeling, especially with the E natural in measure five in the tenor voice. After this first E natural, the composer inserts an E flat in the sections which would normally call for an E flat, sections in which the tonality centers around g minor or B flat major (measures 10, 14, 35, 37, 39 and 44). Also the use of F sharp points strongly to an harmonic rather than a modal style of writing. It was also not unnatural for composers of that period to write in a minor key with one flat or sharp missing from the key signature, which would account for the missing flat in the signature of Cantate Domino. There remains the E natural in measure five to deal with, as this seems to be the main argument for modal tonality. Musically speaking, the E natural seems to belong in that particular
measure, however it is a possibility that the edition being used for performance and study is faulty and not completely authentic. The use of the Picardy Third is the final argument for modality. This practice originated around 1500. When the third was admitted into the final chord, the major variety was preferred, probably because, from the point of view of contemporary theory, it is more consonant than the minor. The Picardy Third continued to be used till the end of the Baroque period (c.1750) and is essentially a modal characteristic. In the development of the major-minor relationship, the minor chord ending was strengthened by the subdominant-dominant relationship. The cadence at measure nineteen lacks a subdominant chord to strengthen the minor feeling, hence the major ending which imparts a modal feeling to the listener.

Studying the tonal characteristics of the piece it becomes evident that the harmonic influence is favored over the modal, although there are undeniably dorian implications. The composer almost goes so far as to have an almost classical key scheme as will be seen in the analysis, which follows.

Between the anti-poles of strictly polyphonic and strictly homophonic music, there exists a large variety of intermediate types of textures. The mixture of horizontal and vertical elements is particularly frequent in nineteenth century piano music of high standing (Beethoven, Brahms.) As early as the
seventeenth century the strictly contrapuntal texture of the polyphonic era was mitigated into a pseudo-contrapuntal texture known as 'freistimmig'. In contrapuntal music a feature of prime importance is the rhythmic relationship between the parts. There exists two opposite types of polyphonic texture, one in which the four parts move in identical rhythm (as in a church hymn), the other in which they show complete rhythmic independence (as frequently in Palestrina and Bach). Only the latter texture, known as poly-rhythmic, is contrapuntal in the true sense of the word, while the former, known as 'familiar style' (stile famigliare), borders on chordal texture and is frequently referred to as strict chordal style (in contrast to free chordal style in which there is no restriction to a given number of parts and usually no horizontal movement except for the top melody).

*Cantate Domino* fits best into the texture known as the familiar style which is a term used to denote vocal music, while strict chordal style, being co-terminous with familiar style, is not restricted to vocal music and hence carries no implication as to textual treatment. Strictly speaking, familiar style is a term used to denote vocal music in which the voices (usually four) move uniformly regarding note values as well as syllables of the text, as in a church hymn. *Cantate Domino* follows this requisite except for two short imitative sections which do not
appreciably change the characteristic texture of the piece.

In summarizing, it would seem that this piece affords a unique view into one type of composition which occupies a middle ground in the transition from the modal and polyphonic style of composition to the harmonic and homophonic style.

III. OVERALL ANALYSIS

Cantate Domino

Guiseppe Ottavio Pitoni
(1657 - 1743)

A. Overall Analysis. The piece is 46 measures in length with three major divisions and a sort of coda at the end. Each of the major divisions are subdivided into two sections as follows:

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<th>Measure</th>
<th>Phrasing:</th>
<th>Key Scheme:</th>
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<tbody>
<tr>
<td>1 - 19</td>
<td>2+4+5 3+5</td>
<td>gm d.b. (6)(11)(15)(19) B♭ V♭ Gm (Pic. 3rd)</td>
</tr>
<tr>
<td>11</td>
<td>4+4 3</td>
<td>gm DM (23)(27)(30) V♭ FM (Pic. 3rd)</td>
</tr>
<tr>
<td>31 - 41</td>
<td>2+2 3+4 1+4</td>
<td>gm gm gm GM B♭ B♭ (Pic. 3rd)</td>
</tr>
<tr>
<td>42 - 46</td>
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</table>
B. Text Division.

Measure Cantate Domino, canticum novum:
1 - 11 (Sing to the Lord your God, sing ye a new song:)
12 - 19 laus ejus in Ecclesia Sanctorum.
(O praise Him in the company of His saints.)

20 - 27 Laetetur Israel in eo,
(Let all the world be joyful in Him,)
28 - 30 Qui fecit eum:
(In Him that made all:)

31 - 34 et filiae Sion,
(and let all the people,)
35 - 41 exultent in rege suo,
(be joyful and sing to their King,)

42 - 42 exultent in rege suo.

C. Detailed Analysis. The piece being almost consistently in the "familiar style" I will only describe the texture in the two short sections which depart somewhat from this style.

1 - 11 The first two measures serve to present the basic rhythmic pattern for the piece, and to set the tempo, which in this edition is marked "allegro con brio". Whether or not this

\[
\begin{align*}
\text{can-ta-te} & \text{ Do-mi-no.} \\
\end{align*}
\]

is the composer's indication is unknown. At bar three, the
first departure from the strict chordal style is found. On the word 'Cantate' (O sing ye) Pitoni uses a rising figure, first in tenor and bass (bar 3) imitated by the soprano and alto (bar 4) and ended (in bar 5) by the tenor voice rising to an F. The use of the imitation adds vocal importance to the word 'Cantate' by slightly changing style and lifting the music from g minor to a B♭ Major feeling, in spite of the modal feelings engendered by the E natural in the alto at bar four and the tenor at bar five. After the B♭ chord at the down beat of measure six, the familiar style returns, not to be changed until measure thirty-five. The music stays in B♭ for three bars and then drops back to g minor at bar nine, ending the phrase in bar eleven on the dominant chord of g minor.

Again the music rises from a g minor feeling to a B♭ cadence at the down beat of bar fifteen, this time, the E being flatted in accordance with B♭. After a brief stay in B♭, the tonality moves toward g minor center in bar seventeen, but the minor ending is changed by the use of a picardy third in bar nineteen. The harmonic approach to the cadence is as follows:

\[
\begin{array}{cccccc}
15 & 16 & 17 & 18 & 19 \\
B♭ & I & V & V♭ & \text{I}^\# \\
\end{array}
\]

\[
\begin{array}{cccc}
\text{g: V} & \text{I} & \text{I} & \text{I}^\# \\
\text{(4-3 suspension in the soprano)} & \text{Picardy Third} \\
\end{array}
\]
The text leading to bar nineteen from bar fifteen is a repeat of "in Ecclesia Sanctorum".

20 - 27 The tonality is now shifted from g minor to d minor, without modulatory procedure. The key scheme follows that which was set up in the first nineteen measures, that is, he changes from the minor to the relative major. There is a half cadence on the dominant of d minor at bar twenty-three, after which he goes immediately to an f major chord, climaxing in an F Major cadence on the down beat of bar twenty-seven. These two, four bar phrases, one in d minor and the other in F Major are almost sequential in construction. The approach to the F Major cadence at bar twenty-seven makes use of hemiola, starting at bar twenty-five, which gives the feeling of a 2 bar, and thus slowing the music.

Example: Lae-te-tur in e-o.

28 - 30 This three bar phrase again uses hemiola, only to a more definite degree, in order to thoroughly prepare the final cadence of this major division, and to modulate back to g minor.

Example: qui-fe-cit-e-um.

This is accomplished by finishing the cadence on a d minor chord, with a picardy third (D Major chord) which in turn becomes the
dominant of g minor.

Now back in g minor, the composer prepares for the climax at bars 35-36 on the word "exultent". This is accomplished by two, two bar phrases, which are modulatory in nature. Measure 31-32 are in g minor, but on the last beat of bar 32, a sudden IV chord in B♭ shifts the tonality up the minor 3rd to B♭ major at bar 34.

This next section is the final place where the composer changes the texture to highlight a word of text, the word being "exultent". This is done through a sort of imitation through bar 37. The soprano and bass are imitated in a duet style by the tenor and alto. Before the complete imitation is over, the soprano voice enters on the down beat of 36, followed by the bass on the third beat of that measure. The soprano voice serves to change the rhythmic feeling of

by extending the first syllable of "exultent" at bar 36 to a full measure before completing the statement.

The voices resume the "familiar style" at bar 38, again employing hemiola to reach the g minor cadence at the down beat of bar 41.
This last coda-like section serves to bring the piece to a close by emphasizing the text "exultent", exultent in regisuo". Again hemiola is used to give definition to the closing cadence which is a g minor chord with a picardy third. It is also interesting to note that this final cadence employs a 1v - V# - I progression for the first time, the other cadence points being either 1v - I or V - I, thereby increasing the feeling of a full close.
CHAPTER II

AVE MARIA

Thomas Luis de Victoria
(c. 1548 - 1611)

I. BIOGRAPHICAL SKETCH

Victoria was born in Avila, Spain in about 1548. There is no authentic record of his earlier life in Spain. It is probable that his teacher in composition was Bartolomeo Escobedo, who after serving in the Sistine Chapel from 1536 had retired to Spain in 1554 and had been provided with a church benefice at Segovia within easy reach of Avila.

In 1565 Victoria went to pursue his studies in Rome where he attended the Collegio Germanico evidently for the purpose of ecclesiastical, not musical study. In 1566, however, he was a singer as well as a chaplain at the college.

In 1569 Victoria gave up his training for the priesthood and left the college to become chapel master and organist at the Church of Santa Maria di Monservato, then the national church in Rome of the Spaniards of Aragon. But he returned in 1571 as a non-resident assistant teacher, and about that time he also succeeded Palestrina as maestro di cappella at the Roman Seminary.

In 1572 he dedicated to Otto Truchsess, as his chief patron, a book of motets, fourteen numbers in all. This book already contains the majority of Victoria works in the free
motet form, to which only small additions were made in later publications.

In 1578 Victoria retired from the Collegium Germanicam to become the chaplain of the widowed Empress Maria, daughter of Charles V and sister of Philip II of Spain. Empress Maria died in March of 1603, and as a tribute to her memory Victoria composed and in 1603 published at Madrid what many have described as the greatest of his works, "Offecium defunctoram sex vocibus in obitu et obsequiis Sacrae Imperatricis". It was appropriately dedicated to the empress' daughter, Princess Margaret, who ever since 1584 had been a professed nun of the Descalysas Reales.

After the empress' death, Victoria continued to occupy the modest position of chaplain to the Princess Margaret and the house of Descalysas, but seems to have retired from the position of choir master, while retaining that of organist.

With the almost too sudden change of musical style and outlook which began to prevail from the beginning of the 17th Century, Victoria shared in the great oblivion which soon overtook the works of the older masters of vocal polyphony.

Victoria's separate works come just short of one-hundred and eighty, a small number compared with Palestrina's (over seven-hundred) or Lassus' (over twelve-hundred), but all, or nearly all of the highest value.
II. REMARKS OF STYLE AND PERIOD

Victoria has always been reckoned as belonging to the Roman School of Palestrina and allowed to be, next to that master, the greatest musician of that school. But, Spanish by birth, he always remained Spanish in feeling, though like Escobedo, Morales, Soto and other Spanish musicians he made Rome, for a considerable time, the chief center of his musical activity, and as a younger contemporary of Palestrina, was naturally influenced by him to some extent. It is a striking coincidence and may be regarded as a symbol of the close connection of the Spanish music of the 16th Century with Spanish religion that Avila, the birthplace of St. Teresa, the most striking embodiment of the Spanish religious spirit, was also the birthplace of Victoria, the noblest representative of Spanish music. The mystical-ascetical spirit peculiar to Spain is common to both. It is the expression of this spirit in Victoria's music that indicates his claim to an independent position of his own alongside Palestrina and redeems him from the charge of being merely a subordinate member of the school like Anerio and Soriano.

With the book of fourteen motets in 1572, Victoria showed himself to be a full fledged master in his own particular style of religious composition.
There is no trace of his having had personally to work himself free from any trammels of Netherland Scholasticism. He appears to have entered at once into the heritage of a style of greater simplicity and expressiveness, which may have been partly indicated previously in works by Arcadelt and Morales, but was first completely illustrated only by Palestrina in his motets of 1563 and 1569. The date of publication of Victoria's work is sufficient to dispose of the suggestion that in the adoption of this style he was influenced by such other members of the Roman school as Nanino or Marenzio. On the other hand the general resemblance of his motet style to that of Palestrina is so striking that many of his works might easily be mistaken for compositions by Palestrina. There is only this difference, that in Victoria there is often a greater immediate warmth or tenderness of devotional feeling, an ascetically restrained ardour of mystical rapture with perhaps less of outward artistic grace and less cultivation of contrapuntal art for its own sake. Victoria is often more interested in the appropriate use of expressive homophonic harmony than in the mere flow of melodic polyphony. It may be claimed that if Victoria's general style is based on that first fully developed by Palestrina, Palestrina in his turn was partly influenced by
Victoria in his later adaptation of what he himself described as a more ardently passionate style for his motets from the canticles published in 1584.

As the motet "Ave Maria" appeared in this book of fourteen motets in 1572 it is not necessary to discuss the influenced on Victoria and his style of composition beyond this point.

III. OVERALL ANALYSIS

Ave Maria

Thomas Luis de Victoria
(c.1548 - 1611)

A. Overall Analysis.

The words for this Motet for Advent or Christmas are the Annunciation by the Angel, as recounted in the first chapter of the Gospel of St. Luke, verse 28, and the words of Elizabeth, from verse 42. To these verses were added in early Christian times, a short invocation to the Virgin: "Holy Mary, Mother of God, pray for us sinners, now and at the hour of our death."

"Ave Maria", a seven note chant immediately precedes the choral entrance.

"Gratia plena, Dominus tecum", This first section of text is imitative in style, with the same basic motive construction in each vocal entrance. The tonal center is F, the soprano and alto gravitating quite closely around this tone.
On the second statement of "Dominus tecum", a homophonic approach leads to the cadence which includes a major third and fifth over an F.

"Benedicta tu in mulieribus"; Starting homophonically for "benedicta tu", the male voices sing "in mulieribus" with a cadence on F, followed by a female statement plus tenor statement of the same text, again with an F cadence.

"Et benedictus fructus ventris tui, Jesus Christus". Again imitative in nature, the longest phrase line thus far, all the previous phrases being rather short in nature. This long phrase leads to a cadence on an F minor chord, which marks the end of the first major division of the piece.

"Sancta Maria, mater dei"; with this text, the expressive quality of the piece changes. The first section being restrained, quiet, intense, the quality is now one of praise, an uplifting sort of feeling.

The textual statement is made twice, the second being a repeat of the first. The texture is strictly homophonic, at this point, used most expressively after the preceding polyphony. The tonal center has also shifted to a c, also enhancing the general change in mood and character.

"Ora pro nobis peccatoribus"; two statements of the text "ora pro nobis", still in homophonic style, with a cadence on A♭ to "peccatoribus". This marks the second
major division of the piece.

"Nunc et in hora mortis nostrae. Amen". This final section again follows a pattern set up in the first part, one of short phrases, followed by a long phrase leading to the final cadence. The preceding section was one of short textual statements, this one being again imitative, with a lengthened vocal line, made longer by the imitative construction. The final "amen" is again homophonic, with the final cadence on an F major chord.

In performance, great care must be given to each individual vocal line in order to avoid a metrical performance. Each line exists as a melodic entity with its own inherent characteristics of movement and accent and these must be preserved and balanced, one against the other. Only if this is carefully studied and analyzed, will the wonderful emotional qualities of Victoria be realized, as his concentrated expression makes each vocal line one of utmost importance and necessary to the whole.
CHAPTER III
MISERERE MEI

Antonio Lotti
(c.1667 - 1740)

I. BIOGRAPHICAL SKETCH

Antonio Lotti was an Italian singer, organist and composer, the son of Matteo Lotti, a Venetian and chapel-master at the then Catholic court of Hanover.

Lotti lived and worked at Venice during his early years. He produced the opera Giustino before he was sixteen. The libretto for the opera was written by a nobleman, Nicolo Beregani. Lotti's master was Legrenzi, then maestro di cappella to the Doge of Venice. Lotti entered the doge's chapel as a boy.

In 1687 he joined the Confraternita Musicale di Santa Cecelia. On May 30, 1689 he was appointed cantore di contraalto with a salary of 100 ducats. On August 6, 1689 he received a second promotion of deputy organist with a 30 ducat addition. On May 31, 1692 the Procuratori of St. Mark's unanimously elected him second organist in place of Pollarolo. As second organist he composed a book of masses c. 1698. On August 17, 1704 he succeeded Spada as first organist, remaining
until his death, receiving permission in 1732 to employ as substitute his pupil Saratelli, who eventually succeeded him.

In 1733 the maestro di cappella, Antonio Biffi died, and eager competition for the vacant post ensued. Lotti's chief rivals were Pollarolo and Porpora and at first election on March 8, 1733 he obtained six votes out of twelve. A majority being necessary, the matter remained in suspense and meantime Lotti was authorized to call himself maestro di cappella. Porpora retired before the second election (Apr. 2, 1736), but his place was taken by a scarcely less formidable competitor, Giovanni Porta. Lotti, however, received nine votes and thus obtained the post, with its annual salary of 400 ducats and an official residence. In the interim he composed his celebrated Miserere, which superseded that of his master Legrenzi and has been performed in St. Mark's on Maundy Thursday ever since.

This was followed by a number of masses, hymns and psalms, with organ accompaniment only, although his predecessor had employed orchestra. He also composed seventeen operas, produced with success between the years 1693 and 1717 at the theatres of St. Angelo, St. Cossiano, St. Giovanni Crisostomo and SS. Giovanni e Palo. They include the first setting of Zeno's Alessandro Severo, his last Venetian opera.
His operas attracted the attention of the crown prince of Saxony, during his stay at Venice in 1712. He engaged Lotti to visit Dresden with a company of singers and perform an opera. The group included Boshi and Personelli, both members of the chapel and his own wife a Bolognese singer named Santa Stella. The joint salary of husband and wife was fixed at 2100 doppii (c.£ 1600). The party set out on the fifth of September, 1717, having obtained special leave of absence from the Procuratori of St. Mark's ..."per farvi un opera".

At Dresden Lotti composed *Giove in Argo* (1717), *Ascanio, ovvero Gli'odi delusi del sangue* (1718) and *Teofone* (1719), the librettos were by S.B.Pallavicini. He also composed intermezzi and other pieces, including church works among which may be specified the eight part Crucifixus, occurring in a Credo for five voices and instruments. The procuratori gave him one extension of leave, but in 1719 he was compelled to return or vacate his post. He left Dresden in October. After his return to Venice he composed entirely for the church and chamber.

Lotti died of dropsy and was buried in the church of St. Geminiano, where his widow (who died in 1759 and was buried beside him) erected a monument to his memory. It was destroyed with the church in 1815.
II. REMARKS OF STYLE AND PERIOD

Lotti's work among musicians ranks high from the fact that though the last representative of the old severe school, he used modern harmonies with freedom and grace. The expression and variety of his music struck even his contemporaries, especially Hasse, when he was in Venice in 1727.

Burney, who heard his church music sung there in 1770 credits him with "grace and pathos", and characterizes his school of music as both solemn and touching and so capable of expression, though written in the old contrapuntal style, as to have affected him even to tears. Of his cantatas he says that they contain recitatives full of feeling. As a specimen of his writing for a single voice may be cited the song Pur dicesti. He was so afraid of overloading the voices that he never used orchestral accompaniments in church music. There are wind instruments as well as the four strings in his Dresden operas, but not in those produced in Venice.

Maybe his connection with St. Mark's gave or strengthened his taste for the older music.

It is very difficult to ascertain the chronological sequence of his compositions as he published nothing but a collection of Duetti, terzetti, e madrigali, in 1705.
As compared with true madrigals of the 16th Century, his compositions so called fall far short of perfection, but it is clear that both in his attempt to write any kind of music in a form that was by this time voted out of fashion, and in his liking for polyphonic music generally, he was far more in sympathy with the solid style of the past then with the increasing delight in what was trivial.

It has been suggested by more than one historian that this severe style of music was that in which he chiefly delighted, and that he was induced by the claims of a frivolous public to write as he did in his operas, which indeed scarcely ever rise above the prevailing style of the period. But this can hardly be an accurate summary of the case, for it happens not seldom that we find the two styles in close association with one another. His sacred works show a great and in fact almost unaccountable variety of style, ranging from the most severe polyphony to a brilliant and far more modern style of which an incomplete Mass (the Kyrie beginning in g minor, and the Gloria ending in F Major) is a typical instance.
III. OVERALL ANALYSIS

Miserere Mei

Antonio Lotti
(c.1667-1740)

A. Overall Analysis.

\[ \begin{align*}
1 - 10 & \quad 11 - 18 \\
10 & \quad 8 \\
11-14 & \quad 15-18 \\
4 & \quad 4 \\
\text{d minor} & \quad \frac{V^{10}}{dm} & \quad \frac{V^{1/4\#}}{V} & \quad \frac{18}{dm.} & \quad 24 & \quad \text{am} & \quad 27 & \quad \text{FM}
\end{align*} \]

B. Text Division. "Miserere mei Deus" ("Lord have mercy upon me"). (Psalm 50 Vulgate). In the Catholic rites it is sung at the end of the office of tenebrae (also at Requiem Mass) to a psalm tone with antiphon. It is one of the Penitential Psalms and has been composed as such, but also independently, owing to the particular impressiveness of its text. The earliest is a setting by Costanzo Festa (1577) for two choruses, one of four parts, and the other of five, in familiar style.

Measure

1 - 10 Miserere mei Deus.

(Grant us mercy, O Lord.)

11 - 14 Secundam magnam misericordiam,

(Now in Thy goodness, and loving kindness,)
15 - 18 Misericordiam tueam.

(pour forth compassion upon us.)

19 - 27 et secundum multituidinem miserations

(and according to the multitude of thy tender mercies)

tuarum de le iniquitatem meam.

(forgive our iniquities, we pray Thee.)

C. Detailed Analysis. Bars 1 to 10 are essentially in a polyphonic style. The motive is introduced in the bass voice on a rising 5th. Tenor enters on a rising 6th interval, the alto on a rising 5th, an imitation of the bass, and the soprano on a rising 6th imitating the tenor.

Bar three sets the mood for the suspensions that are to follow in the alto voice. From bar five to bar 10 the alto voice is in a continual suspension. Harmonically, measures 6 - 10 rotate around d minor, reaching a cadence at bar ten on the dominant of d minor. A slight fermata would not be out of place at this cadence as the music is eased from the tension of the repeated suspensions. Also the quality of text demands a slight pause before the next textual section is presented.

11 - 14 The next section of four bars can be further broken down into two bar phrases, each phrase moving in a different harmonic direction. Bars 11 to 12 move toward the word "magnam" which is expressed by a diminished seventh chord of d minor. This almost anguished expression is
completely reversed in the next two bars as the harmony floats from a tonic in d minor to a double dominant that seems to hang very delicately in mid air, expressing "loving kindness, Lord".

15 - 18 In the next four bars the sombre quality of text is recalled as the harmonic movement sinks back to b minor at bar 18, again with a suspension in the alto voice.

19 - 27 Even as the cadence at bar 18 is being held by the soprano, alto and bass, the tenor voice leads into the last section, thus interlocking the two sections.

Again, the imitative style is returned as in the first section, as opposed to the chordal setting of bars 11 to 18. Following the tenor in bar 18, the alto picks up the thread in bar 19, followed in bar 21 by the bass and soprano at the interval of a half note. The harmonic direction has started to shift at bar 19 toward (a) minor. As the voices move toward the end, there is a definite cadence in bar 24 in (a) minor, which then becomes the turning point for the final modulation which is affected in bar 26 leading to the final cadence in F Major, a very quiet and beautiful way of expressing the final text, "we pray Thee", ending on a note of hope and confidence as opposed to the personal fear and anxiety expressed at the beginning.
Although only 27 bars long, the intensity required to transmit the emotional qualities demands much from the singers. The first 10 bars must be held together as one unit, and being at a piano level and quite slow in tempo, requires great concentration on the part of conductor and performers alike to sustain vocal line and mood. Again textual accent is of primary concern in establishing shadings of dynamics.

"Secundum magnam", and "misericordiam" are perfect examples of this. The natural accent of the former is the first syllable of 'magnam'; the latter, the fourth syllable of 'misericordiam'. For each of these phrases the attack must be precise but not strong, allowing a slight crescendo toward the word accent followed by a slight decresendo on the unaccented ending of the word.

Example:

```
\[ \begin{align*}
\text{Secundum magnam} & \quad \text{p} \rightarrow \text{mf} \rightarrow \text{mp} \\
\text{misericordiam} & \quad \text{p} \rightarrow \text{mf} \rightarrow \text{mp}
\end{align*} \]
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The general dynamic level is quiet and intense, with the necessary shadings. The highest level is reached at bar 21 and 22 as the music rises with the bass and soprano entran-
The amount of loudness must be very controlled so it does not sound out of character, and it must be the result of the growing energy of the text and music itself, not a mechanical contrivance to add variety and color. The final 5 bars gradually diminish in dynamic intensity until the final modulation and cadence in F major is accomplished pp.

IV. CONCLUDING REMARKS

The edition used was edited and translated by Walter Ehret and Harry Robert Wilson for Boosey and Hawkes. The marks added by the editors are adequate and useable, something uncommon in many editions of choral music.
CHAPTER IV

LAUDATE DOMINUM

Wolfgang Amadeus Mozart
(1756 - 1791)

I. BIOGRAPHICAL SKETCH

Wolfgang Amadeus Mozart, like Haydn, was not a native of Vienna. He was born in Salzburg on January 27, 1756, the son of Leopold Mozart, vice-Kapellmeister and court-composer to the Archbishop of Salzburg. Although Mozart was twenty-four years younger than Haydn, the two men must be regarded as contemporaries; and it should be observed that the majority of the works of Haydn which are heard today are of later origin than those of Mozart.

The phenomenal musical capacities of Mozart made themselves manifest when he was very young. He played the harpsichord when only three years old, and by his fifth year he was already composing short pieces. His studies in clavier, violin, and composition were all carried out under the direction of his able and sympathetic father. Mozart's sister Marianne was also a proficient harpsichordist, and in 1763 the father took the two child prodigies on a tour of the principal European cities. The travelers spent much time in Paris and London. Fourteen days were spent at Versailles where the young Mozart amazed the members of the court by his
performances on the harpsichord, the violin, and the organ, by his ability to accompany songs and transpose them at sight and, above all, by his skill at improvisation. While there Mozart composed a violin concerto for the Princess Adelaide. The London appearances were also highly sensational.

The Mozart family returned to Salzburg in 1766, but two years later father and son set out on another series of artistic journeys, this time in Italy. The Italian tours were another succession of triumphs. The younger Mozart was feted everywhere and honors were heaped upon him. It was during this Italian trip that the boy accomplished his celebrated feat of writing down from memory the Miserere of Gregorio Allegri, a work for nine voices in two choirs, after having heard it sung once only at the Sistine Chapel in Rome. Up to the year 1773 the account of his meetings with the important musicians of the day, the chronicle of his travels, and his achievements as a performer and a composer make up Mozart's life.

In taking his son on a tour of the larger European cities, Mozart's father had as his prime purpose the publicizing of the boy's name and talents so that, when he became of age he might be offered an appointment commensurate with his gifts. In this the father was unsuccessful. To make
matters worse, the new Archbishop of Salzburg, Hieronymus, was unimpressed with Mozart's abilities, and, following the custom of the times, was partial to Italian musicians. The Archbishop was an efficient though despotistic administrator, who regarded the Mozarts merely as names on a payroll. Father and son, now grown accustomed to acclaim and adulation, found his attitude unbearable and much hard feeling ensued. The Archbishop had appointed Mozart to the posts of concert-master (principal violinist) and court organist, but the remuneration was small and the conditions of employment far from congenial. By 1781 the strained state of affairs developed into an open breach. Mozart petitioned for a discharge and was rudely dismissed from the Archbishops service.

From 1781 till his death in 1791 Mozart was a free lance in Vienna. He earned a miserable living by giving lessons and appearing as composer and soloist at concerts managed by himself. Important compositions flowed from his pen in a steady stream, but the financial results were disappointing. The Austrian Emperor did go so far as to appoint Mozart Kammerkompositeur (chamber-composer); but the duties of this position were confined to the writing of dances for the Imperial masked balls, and the compensation was small. Continued work strain coupled with financial worry brought Mozart's complete physical collapse, and he died in 1791 in his thirty-fifth year. He was given a third-class funeral and was buried in a potter's field.

II. REMARKS OF STYLE AND PERIOD

The Vesperae Solennes de Confessore, of which Laudate Dominum is the fifth movement, was the second of two vespers. Written in 1780 it has much resemblance in substance and compass to masses that litanies had at an earlier period, but it stands higher in many respects.

Five psalms and the Virgin's hymn of praise from the book of the nearer which is preserved.
II. REMARKS OF STYLE AND PERIOD

The Vesperae Solemnnes de Confessore, of which Laudate Dominum is the fifth movement, was the second of two vespers. Written in 1780 it has much resemblance in substance and compass to masses that litanies had at an earlier period, but it stands higher in many respects.

Five psalms and the Virgin's hymn of praise from the part of the vespers which is in varied chant; every division ends with the doxology, and is complete in itself. In the Litany the principal part is framed in as it were, by two equally original and characteristic movements, the Kyrie and Agnus; the Vespers, on the other hand consist of six separate movements which have no connection either actual or artistic. More striking differences of key are therefore permissible than is generally the case with the movements of one composition.

The Dixit and Magnificat, as the two cornerposts were considered the principle parts; they were generally specially composed, and others inserted between them.

A settled custom became established, both as to the general conception and the distinguishing characteristics of these compositions, which was followed even by Mozart. In the main, the conception and treatment resembled those of the litanies, but the vespers preserved the dignity and solemnity of church music more strictly than the litanies. There is no sign of a leaning to operatic style, concessions to bravura
are sparcely and exceptionally made, the orchestra preserves
the simplicity of the traditional church orchestra, and limit-
ed scope is allowed even to ornamentation.

The accompaniment consists, besides the organ (which is
only once obbligato), of two violins and bass, trumpets and
drums (these last only in the Dixit and Magnificat), and
trombones in unison with the choir. The tenors invariably go
with the bass, but a rare occurrence, the 'cello is frequently
distinct from the double bass.

In the Laudate Dominum, a very simple solo for the
bassoon, ad libitum, occurs.

III. OVERALL ANALYSIS

Laudate Dominum

Psalm 117

Andante ma un poco sostenuto

Wolfgang Amadeus Mozart
(1756 - 1791)

A. Detailed Analysis.

<table>
<thead>
<tr>
<th>Soprano Solo</th>
<th>Chorus</th>
<th>Solo and Chorus</th>
</tr>
</thead>
<tbody>
<tr>
<td>6: 1-10 11-24 25-32</td>
<td>42-53 54-62</td>
<td>63-72</td>
</tr>
<tr>
<td>4+4+2 4+5+5 4+4</td>
<td>4+2+6 2+2+5</td>
<td>6+4</td>
</tr>
<tr>
<td>33-41 2+2+5</td>
<td>42-47 =</td>
<td>11-16</td>
</tr>
<tr>
<td>F Maj.</td>
<td></td>
<td>(1-6)</td>
</tr>
</tbody>
</table>
B. Text Division.

11 - 24 Laudate Dominum omnes gentes, laudate eum omnes populi,

25 - 32 quoniam confirmata est super nos misericordia ejus,

33 - 41 et veritas, veritas Domini manet in aeternum.

42 - 53 Gloria patri et filio et spiritui sancto, sicut erat in principio.

54 - 62 et nunc semper, et in saecula saeculorum.

63 - 72 Amen.

C. Detailed Analysis. Marked "Andante ma un poco sostenuto", this fifth psalm is treated as a solo movement of a pleasing character. It has a solemn tone, but it is at the same time, somewhat pastoral in tone, and supported by organ, two violins, 'cello, and solo bassoon.

Mozart uses the first violin as a solo instrument at times, but limits the organ, second violin and 'cello to strictly accompanying.

1 - 10 These first ten bars comprise the first statement of the melodic theme by the solo violin with accompaniment. This theme is almost in the style of a ritornelle, as the theme recurs two more times tonality is F. Major.

11 - 41 This large section consists of a soprano solo. The first six bars of the alto are an exact repetition of the first six bars of the opening violin solo. However, the solo is lengthened considerably, still keeping within the
basic melodic idea as first heard in the violin. The tonality shifts from F to C major at bar 24, but immediately returns to F major, passing through Bb major.

42 - 62 The first entrance of the chorus is marked by a return of the opening six bar melody in the soprano voices. In measure 48 - 53, the chorus sustains harmony while the first violin solos on material derived from measures 7 - 8. At bars 54 - 62 the chorus material is derived from the soprano solo at bars 33 - 41, leading to a deceptive d minor cadence.

63 - 72 The soprano joins the chorus for the Amen statement, with a florid vocal line, sort of a cadenza, before moving to the final cadence in the voices at bar 71, concluded very simply by the orchestra in bar 72.

Simplicity is the secret to the performance of this piece, combined with a delicate handling of dynamic shadings.
CHAPTER V

LET NOTHING EVER GRIEVE THEE

Johannes Brahms
(1833 - 1897)

I. BIOGRAPHICAL SKETCH

Johannes Brahms, born in Hamburg on May 7, 1833, was the son of a musician who played the double bass in the orchestra of the town theater. The father taught his son to play the violin, the cello and the horn. And as a child, Brahms helped augment the family income by playing at dances. When he was seven years old he commenced the study of the piano under a local teacher, Otto Cossel, and made such rapid progress that by the time he was ten Cossel prevailed upon the learned theorist and then well-known composer Eduard Marxsen to accept the boy as his pupil. Marxsen's teaching was an important influence on the development of Brahms. A well-schooled musician, he focused the attention of his pupil on the works of Bach and Beethoven.

The arrival in Hamburg of a Hungarian violinist, Eduard Reményi, who was impressed by Brahms's ability as an accompanist, suggested that they embark on a concert tour together. The pair left Hamburg together in April 1853, and in the course of their travels played at Hanover, where
Reményi's compatriot and former fellow-student, the violinist Joseph Joachim, was concertmaster of the Royal Orchestra. Joachim quickly perceived the unusual nature of Brahms's talents and directed him to what was then the Mecca for all musicians - The Altenburg, Liszt's residence at Weimar. Brahms stayed in Weimar for six weeks. Liszt was enthusiastic over his compositions and looked on him as a new adherent of his group. Brahms, however, found himself repelled by all that Weimar represented.

On September 30, 1853, Brahms called on Schumann, who was then music director at the Rhine town of Düsseldorf. Schumann was so impressed with Brahms and with his compositions that he wrote the celebrated article Neue Bahnen (New Paths) for the Neue Zeitschrift für Musik, the important musical magazine whose editor he had once been. The essay, which hailed the twenty-year-old Brahms as a composer from whom the world might someday expect great choral and orchestral works, had two important results - it served to make Brahms' name known in all the musical circles of Europe, and it placed on his shoulders the responsibility for fulfilling Schumann's prophecy. The enthusiastic Schumann also wrote to the well-known music publishers, Breitkopf and Härtel, and persuaded them to undertake the publication of Brahms' compositions. From that time until Schumann's death three years later, Brahms
was in intimate contact with him.

Through the intercession of two pupils of Clara Schumann, Brahms was given a post at the small court of Lippe-Detmold in 1857. His duties were light, and he had ample time for composition and for frequent trips to Hamburg, where he conducted a small chorus of women's voices. In 1859 he appeared as soloist at Leipzig in his monumental Piano Concerto in D minor, his first composition of symphonic dimensions. This somewhat austere work was roundly condemned by all except, paradoxically enough, the adherents of Liszt. Brahms resigned his post at Lippe-Detmold in 1860 and spent two years in Hamburg, where he hoped to receive the position in the Philharmonic Society as director. His name again figured in the public press when he, Joachim, and two other musicians drew up an indiscreet declaration in which they deplored and condemned the artistic tenets of Liszt and his disciples. From that time on Brahms was "persona non grata" with the Weimar group.

Inasmuch as Hamburg did not see fit to honor its native son with a post, Brahms, like his predecessor Beethoven, turned to Vienna. He appeared in the musical capital as pianist and composer in November 1862, and established enough of a reputation to warrant his being made conductor of a choral organization, The Singakademie; but he resigned his post after
presenting four programs on which the works of older masters, particularly Bach, held an important place. Vienna remained Brahms' residence, but after resigning the conductorship of the Singakademie he travelled extensively.

In 1868 his great choral work, Ein Deutsches Requiem (A German Requiem) was sung in Bremen. The performance was an important and unqualified success, and the numerous repetitions in all the larger German towns served to bring the composer's name to the attention of the world at large. The Requiem was followed by other important choral works, Rinaldo, the Liebeslieder (Love Songs), the Alto Rhapsody, the Schicksalslied (Song of Destiny), and the Triumphlied (Song of Triumph). In 1872 Brahms was reinstalled as a choral director at Vienna. For three years he was director of the Singverein, the chorus of the Gesellschaft der Musikfreunde (Society of the Friends of Music). This was the last of the three small posts which Brahms held during his lifetime. None can be said to have been very important, nor did they contribute much to what was outwardly a fairly uneventful life.

The last two decades of Brahms' life were free from any official entanglements, but his work was frequently interrupted by arduous concert tours on which he appeared as performer and conductor. As yet he was known as a composer only of piano, chamber, and choral music. Brahms, with characteristic reserve, had withheld his First Symphony
until 1876, at which time he was already forty-three years old. The Second Symphony followed in the next year. Within the next ten years he had added to the list of his symphonic works two more symphonies, a violin concerto, a second piano concerto (in B-flat major), and a double concerto for violin and violoncello. In 1879 the University of Breslau conferred upon him a doctor's degree, honoris causa, in acknowledgement of his being, as the diploma said "the foremost living German master of the art of strict composition." As a gesture of appreciation Brahms composed the Academic Festival Overture, based on German student songs and conducted it in the Great Hall of the University. The University of Cambridge had given him an honorary Doctor of Music degree in 1877. Brahms died at the height of his fame on April 3, 1897, and was buried close to Beethoven and Schubert. The prophecy that Schumann had made forty-four years before had been fulfilled.
II. REMARKS OF STYLE AND PERIOD

In his first period of composition, up to 1855, Brahms wrote nothing for chorus. It was during his second period that he became familiar with the choral form, mainly because of his posts as conductor in Detmold and Hamburg. Not only did he become familiar with choral form in actual practice, but also in theory, as a result of exhaustive study.

The choral music of the second period is influenced by the folk song and the music of the past. In these choral works there is great evidence of the influence of Bach, as Brahms' astounding mastery of contrapuntal writing is evident throughout.

His general style of composition in his second period is considerably different from that of his first. The first period lacked the classical symmetry of his later works, but the emotional expression was often of gigantic proportions. The young Brahms was hard, almost to harshness; yet his works were imbued with a certain simplicity and tenderness, probably because of the growing role of the folk song in his writing.

In his second period, the development both in his life and work is evident. The mode of expression has acquired a lucidity and tranquility, quite opposed to the violent eruptions of his earlier works. In the works of the second period he
sometimes directly followed classic models. The opus 30, under discussion here, is a work of the second period and affords a glimpse into the seeming pre-occupation of Brahms with contrapuntal writing.
### III. OVERALL ANALYSIS

#### LET NOTHING EVER GRIEVE THEE

Johannes Brahms  
(1833 - 1897)

A. Overall Analysis.

<table>
<thead>
<tr>
<th>Organ</th>
<th>A</th>
<th>Organ</th>
<th>B</th>
<th>Organ</th>
<th>A</th>
<th>Coda(Amen)</th>
</tr>
</thead>
<tbody>
<tr>
<td>9-13</td>
<td>14-19</td>
<td>3-14</td>
<td>7-7</td>
<td>11-15</td>
<td>9-19</td>
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<tr>
<td>5-6</td>
<td></td>
<td>23-29</td>
<td>30-36</td>
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</tr>
<tr>
<td>E♭</td>
<td>C minor:</td>
<td></td>
<td></td>
<td></td>
<td>E♭</td>
<td></td>
</tr>
</tbody>
</table>

Tonic Pedal Throughout

B. Text Analysis.

9 - 19 Let nothing ever grieve thee, distress thee, nor fret thee; heed God's good will, my soul, be still, compose thee.

23-36 Why brood all day in sorrow? Tomorrow will bring thee God's help benign and grace sublime in mercy.

42-52 Be true in all endeavor, ply bravely; what God decrees brings joy and peace, He'll stay thee.

53-67 Amen.
C. Detailed Analysis. Written for soprano, alto
tenor and bass, alla breve, in the key of E flat; "Langsdam".
The accompaniment is indicated as "for organ or piano, three
or four hands". The words were written by Paul Flemming
(1609-40).

This work is really a two part double canon, and in
this respect is of interest to the student. The canons are
at the ninth, the tenor imitating the soprano, and the bass
the alto.

Its style is essentially severe and might almost pass
for a mediaeval specimen.

There are three verses, the first and third being set
alike, the second being different, though in the same spirit.
The basic note unit is the half note; there is, however,
a momentary quarter note pulsation at the words, "steh Feste"
in the third verse and "sei Stille" in the first verse.

There are organ symphonies of varying lengths between
the settings, and a somewhat extended choral "amen" on a
tonic pedal. Variety is imparted by free treatment of the
organ part, which sometimes leaves the voices unaccompanied
for a time, afterwards entering with a rising figure composed
partly of arpeggios and partly of passing notes and sustaining
continuous quarter note motion for several bars. The conclusion
is a gradual diminuendo.
CHAPTER VI
WHY HAST THOU CAST US OFF?

Motet

Psalm 74:1,21

Alan Hovhaness
(1911-)

I. BIOGRAPHICAL SKETCH

Alan Scott Hovhaness was born in Somerville, Mass., on March 8, 1911. He is a composer and pianist of Armenian parentage. He studied at the New England Conservatory of Music in Boston where he was a pupil of Heinrich Gebhard and Frederick Converse. He was awarded the Samuel Endicott Prize. Hovhaness has conducted orchestral programs of his own writing at Carnegie Hall and at the Town Hall in New York, also in Jordan Hall, Boston, each time with extraordinary success, for although the general academic world of music is apt to regard him as something of an exotic, he is able to fill a hall with a personal following of enthusiasts.

II. REMARKS OF STYLE AND PERIOD

The music of Alan Hovhaness is unlike any other today and comes nearer the expressive content of Asiatic music than that of the west. He made an extensive study of early Armenian music and of ancient music generally throughout the Middle Eastern area. From this he absorbed not so much a style as an
attitude of mind which has produced some incredibly tranquil, pure, highly expressive music that is unique both as an expressive and as a technical utterance. He uses in his compositions the modern orchestra of today, with a particular preference for strings and trumpets and with occasional additions of percussion, but his structural procedure relies on melodic and rhythmic rather than harmonic elements.

The music is cumulative or hypnotic in the manner of certain Asiatic styles, not climactic in the Occidental way; it is not tonal in the key sense, but usually revolves around some note, or perhaps two or three notes, as a kind of anchorage. It often has the effect of "hanging" from the 5th returning to a point of rest and finality on the dominant.

The music is neither dissonant nor consonant, since its instrumentation and peculiarities of structure qualify all such implications, transforming context so that consonants appear dissonant and visa versa.

Why Hast Thou Cast Us Off? is one of two motets by Hovhaness written for mixed chorus a cappella. The general style of writing is one of simplicity and freedom. The two motets were written in 1951 and show almost sixteenth century influences. The tonality seems to center around a tone rather than a key. The main tone in the piece is E; not E major or minor, as there is not one accidental common to either the major or minor form of E for twenty-five measures. This gives
the music a feeling of modal rather than tonal writing. The freedom of expression is further enhanced by the frequent shifting from \( \frac{3}{4} \) to \( \frac{2}{4} \) depending upon the rhythm of the text. The style of writing is horizontal rather than vertical, each voice part being smoothly worked out to its ultimate goal. The quality of imitation is another feature which points back in time to influence on the composer.

III. OVERALL ANALYSIS

Why Hast Thou Cast Us Off?

Motet
for Four-Part Chorus of Mixed Voices, a cappella.
(Composed 1951)

Psalm 74:1,21

<table>
<thead>
<tr>
<th>Alan Hovhaness</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1911 - )</td>
</tr>
</tbody>
</table>

I. Overall Analysis. The piece is 63 measures in length, having four major divisions. The time signature is \( \frac{3}{4} \), but changes in places to \( \frac{2}{4} \). There is no fixed tonality.

\[
\begin{array}{cccccccccccc}
1 & 10 & 11 & 12 & 13 & 19 & 20 & 21 & 22 & 23 & 24 & 31 & 32 & 63 \\
& 10 & 9 & 9 & 19 & 21 & 23 & 25 & 31 & 32 & 38 & 44 & 53 & 63 \\
4 + 6 & & & & & & & & & & & & \\
\end{array}
\]

Tonality: \( \rightarrow e \): \( \rightarrow e \):

Chorus Alto 4 Part Homophonic. Imitative Imitative

AM
B. Text Division.

Measure
1 - 10  O God, why hast Thou cast us off forever?
11- 18  Why doth Thine anger smoke against the sheep of
         Thy pasture?
19 - 31  O let not the oppressed return ashamed.
32 - 63  Let the poor and needy praise Thy name.

C. Detailed Analysis. The first ten measures comprise
1 - 10  a choral alto solo, phrased four bars plus six bars.
The time signature changes from $\frac{3}{4}$ to $\frac{2}{4}$ at measure 10 to in-
sify the rising quality of the alto line. The tonality is
centered around E.
11 - 18  The next section is marked "mf pesante", and is
almost like choral speech, with the text centered around an
e minor chord. There is slight movement at measures 14-17, re-
turning to the e minor chord. The time signature changes back
to $\frac{3}{4}$ at bar 16.
19 - 31  Imitative entrances by soprano, alto, tenor and bass
on cycle of descending fifths at two bar intervals (see diagram).
The bass entrance changes the tonality to F, introducing a $B^b$, the
first accidental used thus far. At bar 31, the music returns
to an e minor chord, sinking down from a $B^b$ chord in bar 29, to
express "return ashamed". The last five bars of this section are
again in homophonic style.
32 - 63  As in the opening, the alto voice sets the mood for the following imitative entrances. The structure and mood is very lucid and free, gently preparing the more dramatic ending. The flow of eighth notes enhances the liquid quality of movement, both in the main theme, and in the accompanying counterpoint. The soprano entrance, a fourth higher than the alto b, on 1st line e, relegates the alto to accompanying counterpoint, therefore the alto flow of eighth notes must not dominate the soprano line. With the entrance of the bass on F at bar 44, the intensity of the piece has picked up considerably. Now there seems to be an eventual goal for the moving eighth notes. A crescendo at bar 51 raising the dynamics to a forte, along with the increased frequency of the eighth notes, tossed from voice to voice, sets the stage for the tenor entrance at 53, marked "piu f cresendo". At 55 the harmony is built on a B\textsuperscript{b} chord with eighth notes in the alto preparing to step from the B\textsuperscript{b} chord to a C chord in bar 56, in which the sopranos hurdle on an eighth note septuplet, up to a G and back again. From 57 to the end the forte level is maintained, the piece ending on an A Major chord.
CHAPTER VII

UNTO THEE, O GOD

Motet

Psalm 75:1

Alan Hovhaness
(1911 - )

I. BIOGRAPHICAL SKETCH

(Contained in the preceding chapter.)

II. REMARKS OF STYLE AND PERIOD

(Contained in the preceding chapter.)

III. OVERALL ANALYSIS

UNTO THEE, O GOD

Motet for Four-Part Chorus of Mixed Voices, a cappella.
Psalm 75:1
(Composed 1951)    Alan Hovhaness
(1911 - )

Andante (d = 96)

A. Overall Analysis. The piece is 35 measures in length having two major divisions.

<table>
<thead>
<tr>
<th>Theme</th>
<th>Entrance</th>
<th>Measure</th>
</tr>
</thead>
<tbody>
<tr>
<td>S:1-5 a</td>
<td>20</td>
<td>21</td>
</tr>
<tr>
<td>T: 8 - 12 a</td>
<td>T: (20)21-22 : g</td>
<td>26 - 28 : b &gt; 5th</td>
</tr>
<tr>
<td>B: 12 - 16 d</td>
<td>B: (20)21-22 : g</td>
<td>25 - 28 : b &gt; 5th</td>
</tr>
</tbody>
</table>
B. **Text Division.**

1 - 20 Unto Thee, O God, do we give thanks.

21 - 35 For Thy name is near, Thy wondrous works declare.

C. **Detailed Analysis.** The basic construction is quite simple, being divided into two parts. Each of the two sections are treated imitatively, the first entrance being in the soprano, followed by the alto, which has an incomplete statement; the tenor and finally the bass.

From bar 16 to bar 20 the voices are treated freely, moving to a G Major cadence at bar 20.

21 - 35 Immediately the imitative sequence is taken up again, only this time in reverse, starting with the bass voice and working up through the tenor, alto and finally the soprano. The theme for the second section is only three measures in length as compared to the five measure theme of the first section.

From bar 29 to the end the voices are again freely treated with moving quarter notes leading to the final cadence on A Major.

The final cadence is worth mentioning in a little more detail. It appears as though the voices are leading to an (a) minor cadence, but an f# introduced in to the soprano voice leads to a surprise A major chord. It is the preceding chord which makes the A major stand out against the minor background, the chord being B-d-f#.
IV. CONCLUDING REMARKS

It is interesting to notice the relationship of the melodic quality of the two basic themes with the construction used.

The first theme is basically a downward moving figure, first rising and then falling. To further outline this downward feeling Hovhaness started it in the highest voice and passed in on successively down to the lowest voice. The second theme is just the opposite in character, it having a rising quality. It is in turn started in the lowest voice and passed upwards through the voices, reaching toward the climax at bar 29. From 29 to the end the dynamic level gradually reaches to a piano level.
CHAPTER VIII

O, CLAP YOUR HANDS

Ralph Vaughan Williams
(1872 - )

I. BIOGRAPHICAL SKETCH

Ralph Vaughan Williams was born in Down Ampney, England on October 12, 1872. He is a graduate of Trinity College in Cambridge and has a Doctor of Music from Oxford and Cambridge Universities. He studied at the Royal College of Music with Moore, Parry, Stanford, Wood, Parratt, Sharpe, Gray and also with Ravel and Bruch.

In the early part of his career he was active as an organist and has been an extension lecturer at Oxford. It is as a composer however, that he has established a rank among the outstanding musical figures of the day. As a symphonist he has an especial aptitude, and some of his music has been influenced by English folk-song in which he has been a leading investigator. Especially popular in other countries are his "London" Symphony, a programmatic work depicting sights of that metropolis, but welded cleverly into impressive symphonic form; and his "Pastorale" Symphony, which is exquisitely compounded of English country traditional tunes treated with the hand of a poet and an expert craftsman.
Vaughan Williams' extremely large output includes also stage works and various forms of chamber music, part-songs, choral arrangements of folk-music and sacred compositions.

In his later music Vaughan Williams has shown a tendency to depart from descriptive writing into more abstract realms and to court aggressive dissonance.

II. REMARKS OF STYLE AND PERIOD

In the eighteen-seventies to the nineteen-hundreds the English composer was forced to regard the voices as his first musical medium. Orchestras were rarities, associated in "modern" composition with the rival Wagner and Brahms, and mostly conducted by foreigners. But, prospects of performance apart, Vaughan Williams' natural instincts as a composer began with the Englishman's desire to sing. He approached the goal of music along the adjoining corridors of voice and verse. After the first important phase of creation his mind became more and more attuned to the instrumental medium. His catalogue of works shows that the later choral works occur at dwindling intervals. And yet the instrumental writing is always colored by vocal aspiration. A desire for vocal and linguistic freedom has never deserted Vaughan Williams.

It is in his early period that 0, Clap Your Hands was composed, about 1913. It is not surprising to find that vocal and choral writing receives the most varied handling during this
early period.

Apart from the usual songs, and the solo parts in the operas and the choral works, both solo and choral singing is used in fresh and interesting ways.
III. OVERALL ANALYSIS

0. CLAP YOUR HANDS

Motet for Mixed Chorus

(With accompaniment of 3 trumpets, 3 trombones, tuba (ad lib.), timpani, cymbals (ad lib.) and organ.)

Arrangement used for accompaniment of Organ only. Ralph Vaughan Williams (1872 - )

A. Overall Analysis.

<table>
<thead>
<tr>
<th>Allegro 4</th>
<th>Bb</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>75</td>
</tr>
<tr>
<td>75</td>
<td>75</td>
</tr>
<tr>
<td>1-11</td>
<td>12-14</td>
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<tr>
<td>15-23</td>
<td>24-29</td>
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<td>30-38</td>
<td>39-54</td>
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<td>55-61</td>
<td>62-75</td>
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<tr>
<td>11</td>
<td>3</td>
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<td>9</td>
<td>6</td>
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<td>8</td>
<td>11</td>
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<td>21</td>
<td>14</td>
</tr>
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<td>76 - 82</td>
<td>7</td>
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<tr>
<td>83 - 98</td>
<td>16</td>
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<tr>
<td>99 - 128</td>
<td>29</td>
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<tr>
<td>7</td>
<td>4</td>
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<td>4</td>
<td>3</td>
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<td>4</td>
<td>4</td>
</tr>
<tr>
<td>97</td>
<td>97</td>
</tr>
<tr>
<td>Allegro (Tempo I)</td>
<td>Allegro molto (1 in the bar)</td>
</tr>
</tbody>
</table>

56.
B. Text Division.

1 - 11  O, clap your hands, all ye people; shout unto God with the voice of triumph.

15 - 23  For the Lord most high is terrible; He is a great King over all the earth.

30 - 38  God is gone up with a shout, the Lord with the sound of a trumpet.

39 - 54  Sing praises to God, sing praises unto our King.

55 - 61  Sing praises.

62 - 75  For God is the King of all the earth; sing ye praises, everyone that hath understanding.

76 - 82  God reigneth over the heathen, God sitteth upon the throne of His holiness.

83 - 98  Sing praises unto our King. Sing praises.
C. Detailed Analysis.

1 - 75 The first major division is divided into eight smaller units, alternating organ and chorus for the first four sections.

1 - 11 The opening four note motive is sounded first in the accompaniment, followed after three bars by the soprano voices, continuing on in unison.

12 - 14 A short instrumental interlude leads into the choral unison (minus soprano).

15 - 23 The unison voices without sopranos. It has a dark quality, further enhanced by the alto and bass singing in the lower range. A fitting color for the text: "For the Lord most high is terrible". The color and mood of the last five measures of this section reverses, as the soprano enters the dynamics and pitch level rises and the chorus divides into harmony to express: "He is a great king over all the earth". Two completely contrasting ideas set side by side, and both adequately expressed.

24 - 29 Again an organ interjection leading to the next choral section. It is interesting to note that both of the instrumental interludes are related by a recurrence of the opening four note motive. Each time the motive enters it is treated in a different manner. The first time (12 - 14), in an imitative fashion, the second time, (24 - 29) with rhythmic variations between the parts, the top
voice set to a $\frac{2}{2}$ rhythm, against the bottom $\frac{3}{4}$ rhythm. This section also serves to raise the key feeling from an F tonality to an A♭ at bar 29.

30 - 38 A fortissimo entrance with divided sopranos and tenors ushers in the next textual block. At this point the choral texture and the accompaniment are set with a feeling of antiphony. In both opposing parts a series of chords are used based on whole step progressions in the bass voice.

$$
\begin{align*}
\text{30} & : A^bM & \text{31} & : G^bM A^bM B^bM & \text{32} & : A^bM \\
& & & & & \end{align*}
$$

38 - 54 The antiphonal writing is further carried to include not only voices against accompaniment but also a feeling of antiphony within the voices, the male voices set against the female voices, set against the accompaniment, a sort of three part antiphony.

55 - 61 Marked "poco largamente", the forward movement is slightly arrested in preparation for the Lento section.

62 - 75 An "a tempo" momentarily recalls the opening tempo, but a diminuendo and a dropping in pitch level of the writing serves to give the feeling of a ritard.

76 - 82 A short Lento section in which the primary writing is for male voices, the soprano and alto being used
for rhythmical and harmonic background. The time signature is changed to $\frac{4}{4}$ and the tonality centers around $B^b$.

83 - 98 The Lento section moves directly into an Andante, marked $\frac{3}{4}$. It is through an overlapping of the female voices that this connection is made. The tonality shifts to $F$, the voices taking on an imitative style, starting in the tenor voices. The change in tempo must be carefully thought out and smoothly executed. It must be a slightly faster tempo than the Lento, but it is being used to prepare an Allegro (Tempo I), which is in turn moving to an Allegro Molto (1 in the bar). If the Andante is taken too fast, by the time the choir reaches the Allegro Molto the basic feeling of triple meter will be lost, thereby endangering the conclusion. Even though the composer has indicated (1) in the bar for the concluding 23 bars, the choir must still be able to feel the 3 pulse, in order to hold to a rhythmical cohesion. Therefore it is most important that the tempo changes are carefully studied and mastered.

99 - 128 The tempo I is reminiscent of bars 39 - 49, the text being similar. The tempo change has been previously discussed.

The Allegro Molto starting at bar 106 is the concluding section. Harmonically, again the composer uses chords based on whole step sequences, leading to a final cadence on a $B^b$ Major chord.
The overall writing is of a dramatic nature. The text almost demands such a treatment; harmonically there is a large degree of modal writing, in which the tonality does not center around a key, but rather a tone.

The dynamic range is generally at a forte or fortissimo level with several short contrasting sections for variety.
CHAPTER IX

HOLY IS GOD

Carl Philipp Emanuel Bach
(1744 - 1788)

I. BIOGRAPHICAL SKETCH

Carl Philipp Emanuel Bach known as the "Berlin" or the "Hamburg" Bach was born at Weimar on March (?) 14, 1714 and died at Hamburg in (Sept.?) Dec. 14, 1788. He was the son of Johann Sebastian Bach. He studied philosophy and law at Leipzig and Frankfort; he conducted a singing society at Frankfort for which he also composed. During the years 1746 - 57 (or 1740 - 67?) he was Chamber musician and clavecinist to Frederick the Great. In 1767 he went to Hamburg as a Chamber music director and also held the position of Musik-director of the principal church there, vice Telemann, a position he held until his death.

Bach was one of the chief virtuosos of the day. He was the founder of the modern school of piano-playing, and a pioneer of greatest importance in the sonata and symphony forms and orchestration, his works having a graceful modernity not possessed even by most of his father's.
Bach wrote Versuch iiber die wahre Art das Clavier zu spielen (2 parts, 1753-62), an important work containing detailed explanations concerning ornaments. His numerous other compositions include 210 solo pieces; 52 concertos with orchestra; quartets, trios, duets, sonatas, sonatinas, minuets, polonaises, solfeggi, fugues, marches, etc., for clavier; 18 symphonies; 34 miscellaneous pieces for wind instruments, trios; flute, 'cello, and oboe concertos; soli for flute, viola di gamba, oboe, 'cello and harp, etc. and 2 oratorios Die Israeliten in der Wuste, and Die Auferstehung und Himmel- fahrt Jesu, 22 Passions; cantatas, etc.

II. REMARKS OF STYLE AND PERIOD

During the apprenticeship period in Leipzig and Frankfurt before 1738, the style of Emanuel was copied quite directly from his father. It is not surprising that this is so for Emanuel states in his autobiography that Sebastian was the only teacher he ever had.

At the age of twenty-four Emanuel came to Berlin where in this period of transition, he established a new style of instrumental music, full of expressive power and passion, the features of Empfindsamkeit. Emanuel also fused elements from the opera seria of his time, such as recitatives, ariosos and certain forms of aria accompaniments, into his instrumental
music. This technique of transplanting musical idioms from one medium to another was taught him by his father, and he produced outstanding results.

Even though Emanuel enthusiastically adopted the new language of sensibility there are many evidences of conservative elements in his music. Many of the techniques of the Baroque period and those of his father are found in his works. When the need arose, he wrote intricate canons and fugues, and patterned his Magnificat of 1749 after Sebastian's composition to the same text.

Aside from purely composing, Emanuel exhibited an interest in pedagogic principles, which prompted him to write his Essay on the True Art of Playing Keyboard Instruments.

The prevailing style galant which was in such vogue during Emanuel's generation, meant very little to him, and it is confined to compositions of minor value written to please the king.

Most of Emanuel's choral compositions were products of the Hamburg years. Though his works written in Hamburg speak the highly emotional language of the *Sturm und Drang* dominating the literature of the period, they reveal at the same time a supreme mastery of all technical problems. On the other hand their passionate subjectivism links these Hamburg works with the newly rising trends in romanticism.
III. OVERALL ANALYSIS

Holy is God
(Heilig)

Isiah 6:3
Te Deum laudamus
Martin Luther, 1525
English Translation
Henry S. Drinker

Carl Philipp Emanuel Bach
(1744 - 1788)
Ed. Dr. Karl Geiringer

A. Overall Analysis.

<table>
<thead>
<tr>
<th>Allegretto 2/4</th>
<th>Adagio 4/4</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 - 46 (orch)</td>
<td>47 - 37 (soli)</td>
</tr>
<tr>
<td>13 - 28 (solo)</td>
<td>53 - 58 (tutti)</td>
</tr>
<tr>
<td>G Major</td>
<td>E M. C# M.</td>
</tr>
<tr>
<td></td>
<td>D M. B M. F# M.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>G Major</th>
<th>G Major</th>
</tr>
</thead>
<tbody>
<tr>
<td>29 - 46 (solo)</td>
<td>gm . B M. C Major</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Alla Breve moderato</th>
</tr>
</thead>
<tbody>
<tr>
<td>(tutti e soli) 84 - 108</td>
</tr>
<tr>
<td>(orch) 109 - 114</td>
</tr>
<tr>
<td>(soli) 115 - 131</td>
</tr>
<tr>
<td>(orch) 132 - 138</td>
</tr>
<tr>
<td>(tutti) 139 - 155</td>
</tr>
<tr>
<td>(soli) 156 - 163</td>
</tr>
<tr>
<td>(tutti) 164 - 176</td>
</tr>
<tr>
<td>(soli) 177 - 182</td>
</tr>
<tr>
<td>(tutti) 183 - 185</td>
</tr>
<tr>
<td>(soli) 186 - 191</td>
</tr>
</tbody>
</table>

C Major

Unison over fugue in orch.

F Major
d minor
V CM
A M.
d minor
V E
(tutti) | (soli) | (soli e tutti) | (soli e tutti)
192 - 196 | 197 - 204 | 205 - 216 | 217 - 229
C M. | C M. | a min. | C. M.

B. Text Division.

14 - 47 Lord, who art worthy that angels shall serve Thee and that all the faithful shall worship Thy name, I thank Thee, Lord God, I thank Thee, God. I sing Thy praise among Thine angels. I praise Thee, God, and joyfully singing are angels and nations with me, angels, nations, joyfully sing to Thee with me.

47 - 83 Holy is God, the Lord of Hosts!

84 - 109 All the earth is filled with His majesty, His glorious majesty.

115 - 131 Lord God, Thy praise we sing, Lord God our thanks we bring.

156 - 229 All the earth is filled with His majesty, His glorious majesty.

C. Detailed Analysis. The opening of the Heilig is a rather playful "Ariette" for contralto solo, which many admirers of the composition feel is out of place. Rochlitz omitted it altogether in his edition of the work, while Zelter arranged it for a separate third chorus. With the entrance of the main choral section at measure 47, the character changes to one of great energy and spirit, a sharp contrast to the opening solo.
The music divided between a "chorus of Angels" and a second "chorus of the nations", which Emanuel has set with contrasting tone colors and posted in different parts of the church. For the performance for which this paper is being written, a solo quartet was used for the "chorus of angels". At the beginning strings only are used as accompaniment for the angels, full orchestra with oboes, trumpets and timpani for the chorus of the nations. The edition used by the writer was edited by Dr. Karl Geiringer and scored for organ accompaniment.

Each of the two groups sing the words: "Holy is the Lord of Sabaoth". These declarations are followed by a fugue (bar 84) which introduces the hymn "Lord God, Thy praise we sing," as a powerful contus firmus presented in unison by the chorus to the polyphonic or fugal accompaniment of the orchestra.

Extremely bold modulations and juxtaposition of sharply contrasting keys to distinguish between the angels and the nations are used to advantage. The remote keys of C♯, B and F♯ are mostly given to the angels while the simpler D, G, and C for the nations.

Throughout, there is a tendency toward chromatic ascent, lifting the music until a whole octave has been covered.
The piece closes with a strong antiphonal section between "angel and nations" climaxing in a joining of forces for the final cadence.
BIBLIOGRAPHY

ANCIENT LITURGICAL

MIXED VOICES

No.  | Title                                               | Composer(s)          | Price
-----|-----------------------------------------------------|----------------------|-------
273  | FACTUS EST REPENTE (Latin & Eng.)                  | Greg. Aichinger     | .20
     | (Suddenly There Was A Sound From Heaven)            |                      |       
276  | O PRAISE THE LORD                                  | Peter Ilyitch Tchaikowsky | .22
277  | HAEC DIES (Latin & Eng.) (This Day)                 | Palestrina           | .20
     | (Bread of Heaven)                                  |                      |       
279  | BREAD OF THE WORLD                                 | Palestrina           | .18
     |                                                    |                      |       
280  | AVE MARIA (Latin & Eng.)                           | Vittoria             | .20
     |                                                    |                      |       
281  | RORATE COELI (Latin & Eng.)                        | Dr. Christopher Tye  | .18
     | (Drop Dew Ye Heavens)                              |                      |       
282  | GOD SO LOVED THE WORLD                             | Palestrina           | .18
     |                                                    |                      |       
283  | O FILII ET FILIAE (Latin & Eng.)                   | Leisring             | .18
     | (Let All The Nations Praise The Lord)              |                      |       
285  | TRIBUS MIRACULIS (Latin & Eng.)                    | Luca Marenzio        | .20
     | (Three Miracles)                                   |                      |       
286  | VENI SPONSA CHRISTI (Latin & Eng.)                 | Palestrina           | .20
     | (Come Holy Spirit)                                 |                      |       
292  | VENITE COMEDITE (O Come Ye)                        | William Byrd         | .20
293  | CANTATE DOMINO (Latin & Eng.)                      | Pitoni               | .20
294  | BEATI ESTIS (Latin & Eng.)                         | Jacob Handl          | .20
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297  | DIXIT MARIA (Latin & Eng.)                         | Hassler              | .20
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298  | LOQUEBANTUR VARIIS LINGUIS (Latin & Eng.)          | Palestrina           | .22
     | (Many Tongues That Day Were Spoken)                |                      |       

R. D. ROW MUSIC COMPANY • BOSTON, MASS.

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Printed in the U.S.A.
Cantate Domino
"Sing to the Lord"

GIUSEPPE OTTAVIO PITONI (1657-1743)

Edited with an English (rhythmical) text
by RICHARD D. ROW

SOPRANO
Allegro con brio

Can-ta-te Do-mi-no, can-ta-
Sing to the Lord your God, o

ALTO
Can-ta-te Do-mi-no, can-
Sing to the Lord your God, o

TENOR
Can-ta-te Do-mi-no, can-
Sing to the Lord your God, o

BASS
Can-ta-te Do-mi-no, can-
Sing to the Lord your God, o

COMPT.
(for rehearsal only)

Allegro con brio

A
A

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novum: laus e - jus in Ecclesi - a Sancto - rum, in Ec-
new song: O praise Him in the com-pa-ny of His saints, in the
cresc.

novum: laus e - jus in Ecclesi - a Sancto - rum, in Ec-
new song: O praise Him in the com-pa-ny of His saints, in the
cresc.

novum: laus e - jus in Ecclesi - a Sancto - rum, in Ec-
new song: O praise Him in the com-pa-ny of His saints, in the
cresc.

novum: laus e - jus in Ecclesi - a Sancto - rum, in Ec-
new song: O praise Him in the com-pa-ny of His saints, in the
cresc.

Laet. Herusalem. Laetit. Is - ra - el
Laet. Herusalem. Laetit. Is - ra - el
Laet. Herusalem. Laetit. Is - ra - el
Laet. Herusalem. Laetit. Is - ra - el

Let all the world be joy -
Let all the world be joy -
Let all the world be joy -
Let all the world be joy -

R.D.B. 293-4
Si-on ex-ul-tent, ex-ul-tent, ex-ul-tent in re-ge-
people be joy-ful, be joy-ful, be joy-ful and sing to-

Si-on ex-ul-tent, ex-ul-tent in re-ge-
people be joy-ful, be joy-ful and sing to-

Si-on ex-ul-tent, ex-ul-tent in re-ge-
people be joy-ful, be joy-ful, be joy-ful and sing to-

Si-on ex-ul-tent, ex-ul-tent, ex-ul-tent, in re-ge-
people be joy-ful, be joy-ful, be joy-ful and sing to-

su-o, ex-ul-tent, ex-ul-tent in re-ge su-o.
their King, be joyful, be joy-ful and sing to their King.

su-o, ex-ul-tent, ex-ul-tent in re-ge su-o.
their King, be joyful, be joy-ful and sing to their King.

su-o, ex-ul-tent, ex-ul-tent in re-ge su-o.
their King, be joyful, be joy-ful and sing to their King.

su-o, ex-ul-tent, ex-ul-tent, in re-ge su-o.

their King, be joyful, be joy-ful and sing to their King.

allargando
O Filii et Filiae
"Let all the Nations Praise the Lord"

VOLCKMAR LEISRING (1637)
Arranged with English text by RICHARD D. ROW

Vivace

SOPI & II

Let all the nations praise the Lord!

ALTO

Rex coelestis! Rex

TENOR I & II

XMAS or GENERAL USE
(EASTER TEXT)

RASS I & II

That Christ hath risen

Vivace

(Dec. if necessary)

Ale-lu-ia, Ale-lu-ia, Ale-lu-ia, Ale-lu-

A

Gloriare! holly word! from the dead.

A

*) The dynamics refer to the first time through. The repetition should begin mezzo-forte (mf) and increase to fortissimo (ff) at the end. The men's voices should be careful not to overbalance the women's voices for a perfect effect in the responses.
Tantum Ergo

Let us look with veneration
on this mighty Sacrament.
Older forms have been supplanted
by the newer Ritual,
faith and hope and love replacing
dry and lifeless formulae.

To Begetter and Begotten
praise and jubilation sing,
virtue, honor and salvation
these and benediction too;
to the Son and to the Father
equal praise is ever due.
Amen.

Ne Timeas Maria

Ave Maria

Sancta Maria

Free Translation of Tantum Ergo
The last two stanzas of the hymn "Pange Lingua", beginning "Tantum Ergo", which in its entirety occurs in the Vesper service of Corpus Christi, are sung in the Catholic Liturgy each time before the benediction with the Blessed Sacrament.
The words for this Advent Motet are those spoken by the Angel to the Virgin for the Annunciation, as recounted in Chapter I of the Gospel of St. Luke, verses 30-32:

30. "And the Angel said to her, fear not, Mary: for thou hast found favor with God.
31. And, behold, thou shalt conceive in thy womb, and bring forth a son, and shall call his Name Jesus.
32. He shall be great, and shall be called the son of the highest;"
ine ti-me-as, ne ti-me-as Ma-rima,
in ve-ni-sti e-nim gra-ti-am,
Ma-ri-a, in ve-ni-sti e-nim gra-ti-am, in ve-ni-sti e-nim gra-ti-am, in ve-ni-sti e-nim gra-ti-am, a-pud
Ma-ri-a, ne ti-me-as Ma-ri-a,
in ve-ni-sti e-nim gra-ti-am, a-pud
Ma-ri-a, ne ti-me-as Ma-ri-a,
in ve-ni-sti e-nim gra-ti-am, a-pud
Ma-ri-a, ne ti-me-as Ma-ri-a,
in ve-ni-sti e-nim gra-ti-am, a-pud
Ma-ri-a, ne ti-me-as Ma-ri-a,
in ve-ni-sti e-nim gra-ti-am, a-pud
Ma-ri-a, ne ti-me-as Ma-ri-a,
in ve-ni-sti e-nim gra-ti-am, a-pud
Ma-ri-a, ne ti-me-as Ma-ri-a,
in ve-ni-sti e-nim gra-ti-am, a-pud
Ma-ri-a, ne ti-me-as Ma-ri-a,
in ve-ni-sti e-nim gra-ti-am, a-pud
Ma-ri-a, ne ti-me-as Ma-ri-a,
in ve-ni-sti e-nim gra-ti-am, a-pud
Ma-ri-a, ne ti-me-as Ma-ri-a,
The words for this Motet for Advent or Christmas are the Annunciation by the Angel, as recounted in the First Chapter of the Gospel of St-Luke, verse 28:

"Hail, thou that art highly favored, the Lord is with thee: blessed art thou among women."

and the words of Elizabeth, from verse 42:

"Blessed art thou among women, and blessed is the fruit of thy womb."

To these verses were added, in early Christian times, a short Invocation to the Virgin:

"Holy Mary, Mother of God, pray for us sinners, now and at the hour of our death."
AVE MARIA

Gratia ple- na, gratia ple- na, Do-

mi- nus te- cum, Do- mi- nus te- cum, be- ne- dic- ta tu

mi- nus te- cum, Do- mi- nus te- cum, be- ne- dic- ta tu

mi- nus te- cum, Do- mi- nus te- cum, be- ne- dic- ta tu in mul- li- e-

mi- nus te- cum, Do- mi- nus te- cum, be- ne- dic- ta tu in mul- li- e-

in mul- li- e- ri- bus et be- ne- dic- tus fruc- tus ventris
dom. 

tu- i, Je- sus Chris- tus, San- ca Ma-

fruc- tus ventris tu- i, Je- sus Chris- tus, San- ca Ma-

ventris tu- i, Je- sus Chris- tus. San- ca Ma-
Hodie sancta Maria mater Dei pro nobis orat

et in hora mortis nostrae Amen.
SANCTA MARIA

The text of this antiphonal Motet is from the Little Office of the Virgin. The Motet is an Invocation to the Virgin for protection on the part of all the different classes of worshippers, who ask for her aid. An English translation of the Latin words is as follows:

"Holy Mary, succor those in misery, strengthen the faint-hearted, comfort the sorrowful, pray for the people, mediate for the clergy, intercede for all devout women: may all experience thy help who celebrate thy holy commemoration."

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\text{(c = 69)}
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\[
\text{Sancta Maria, succurre misere}
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\text{Sancta Maria, succurre misere}
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\text{Sancta Maria, succurre misere}
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\text{Sancta Maria, succurre misere}
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\[
\text{Sancta Maria, succurre misere}
\]
-na-ni-mes, re-fo-ve fle-
-bi-
-la-
-ni-mes, re-fo-ve fle-
-bi-
-wa pu-sil-
-ni-mes, re-fo-ve fle-
-bi-
-
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-les o-ra pro po-
-pu-lo o-ra pro po-
-pu-
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1938 S.A.T.B.
Unaccompanied

MISERERE MEI

by
ANTONIO LOTTI

Edited and translated by
WALTER EHRET
HARRY ROBERT WILSON

Boosey & Hawkes
MISERERE MEI
(Grant Us Thy Mercy)
S.A.T.B. unaccompanied

ANTONIO LOTTI
1667 - 1740

Slowly (with great intensity)
Stagger breaths for long phrases, otherwise breathe only at "p"

Soprano

Alto

Tenor

Bass

Slowly

Piano
(for rehearsal only)

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Se - cun - dum ma - gnam, mi - se - ri - cor - di - am,
Now in Thy good - ness and lov - ing kind - ness, Lord,

Se - cun - dum ma - gnam, mi - se - ri - cor - di - am,
Now in Thy good - ness and lov - ing kind - ness, Lord,

Se - cun - dum ma - gnam, mi - se - ri - cor - di - am,
Now in Thy good - ness and lov - ing kind - ness, Lord,

Se - cun - dum ma - gnam, mi - se - ri - cor - di - am,
Now in Thy good - ness and lov - ing kind - ness, Lord,

mi - se - ri - cor - di - am, tu - am,
Pour forth com - pas - sion up - on us,

mi - se - ri - cor - di - am, tu - am,
Pour forth com - pas - sion up - on us,

mi - se - ri - cor - di - am, tu - am, et se -
Pour forth com - pas - sion up - on us, And ac -

mi - se - ri - cor - di - am tu - am,
Pour forth com - pas - sion up - on us,
And according to Thy tender mercies, Forgive our iniquities, we pray Thee.
Association of American Choruses

Choral Series No. 203

Vesperae Solennes de Confessore

W. A. Mozart

(1780)
Asanriattnu·
of Amrrirau Qlqoruars
CHORAL
SERIES No.203
VESPERAE SOLENNES DE CONFESSORE
W.A.MOZART
(1780)
K.339

This is the second of the two Vespers composed by Mozart at Salzburg, the first in 1779, and this one in 1780. It is fully described and analyzed in II Jahn, pages 94-102.

The texts of the six independent movements are the 110th, 111th, 112th, 113th and 117th Psalms, and the Canticle of Mary from I Luke, v. 46-55.

The score calls for two Trumpets, Bassoon, two Violins, Bass, Organ, with three Trombones doubling the Alto, Tenor, and Bass parts.

The Organ part is by Dr. Morrison C. Boyd.
Approximate performing time, 30 minutes.

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VESPERAE SOLENNES DE CONFESSORE
1. Dixit. (Psalm 110) W.A. MOZART

Allegro vivace

Lord God, Dixit God the Lord, Dom in us

Lord God, Dixit God the Lord, Dom in us

Lord God, Dixit God the Lord, Dom in us

Said un-to my Lord, come and sit thee, sit thee be-side me, sit be-side me here at
Do mi no me o: se de, se de a de xtris me is, do nec po nam i ni

Said un-to my Lord, come and sit thee, sit thee be-side me, sit be-side me here at
Do mi no me o: se de, se de a de xtris me is, do nec po nam i ni

Said un-to my Lord, come and sit thee, sit thee be-side me, sit be-side me here at
Do mi no me o: se de, se de a de xtris me is, do nec po nam i ni

Said un-to my Lord, come and sit thee, sit thee be-side me, sit be-side me here at
Do mi no me o: se de, se de a de xtris me is, do nec po nam i ni

Said un-to my Lord, come and sit thee, sit thee be-side me, sit be-side me here at
Do mi no me o: se de, se de a de xtris me is, do nec po nam i ni

Said un-to my Lord, come and sit thee, sit thee be-side me, sit be-side me here at
Do mi no me o: se de, se de a de xtris me is, do nec po nam i ni

Said un-to my Lord, come and sit thee, sit thee be-side me, sit be-side me here at
Do mi no me o: se de, se de a de xtris me is, do nec po nam i ni

Said un-to my Lord, come and sit thee, sit thee be-side me, sit be-side me here at
Do mi no me o: se de, se de a de xtris me is, do nec po nam i ni

Said un-to my Lord, come and sit thee, sit thee be-side me, sit be-side me here at
Do mi no me o: se de, se de a de xtris me is, do nec po nam i ni

Said un-to my Lord, come and sit thee, sit thee be-side me, sit be-side me here at
Do mi no me o: se de, se de a de xtris me is, do nec po nam i ni

Said un-to my Lord, come and sit thee, sit thee be-side me, sit be-side me here at
Do mi no me o: se de, se de a de xtris me is, do nec po nam i ni

Said un-to my Lord, come and sit thee, sit thee be-side me, sit be-side me here at
Do mi no me o: se de, se de a de xtris me is, do nec po nam i ni

Said un-to my Lord, come and sit thee, sit thee be-side me, sit be-side me here at
Do mi no me o: se de, se de a de xtris me is, do nec po nam i ni

Said un-to my Lord, come and sit thee, sit thee be-side me, sit be-side me here at
Do mi no me o: se de, se de a de xtris me is, do nec po nam i ni

Said un-to my Lord, come and sit thee, sit thee be-side me, sit be-side me here at
Do mi no me o: se de, se de a de xtris me is, do nec po nam i ni
my right hand with thine enemies for thy footstool. He shall

my right hand with thine enemies for thy footstool.

my right hand with thine enemies for thy footstool.

my right hand with thine enemies for thy footstool.

send to thee might out of Zion, even out of Zion, that thou rule in the

virtutis tuae emitet Dominus ex Sion, dominare in

the rod of Mighty God from Zion,

emitet Dominus ex Sion.

to thee might even out of Zion.

emitet Dominus ex Sion.

Rod of Almighty God,

emitet Dominus,
midst of thine e-nemies, chosen to rule them. For thy peo-
p-ple o-bey thee
in me-di-o i-ni-mi-co-rum tu-o-rum. Te-cum prin-cipi-um in
that thou rule them. For thy peo-
do-mi-na-re in me-di-o. Te-cum prin-
in the day of thy pow-
-er, in thy ho-li-ness & beau-
ty; thou
die-e vir-tu-tis tu-
-ae in splen-do-ri-bus san-c
to-rum, ex
-ple o-bey thee in the day of thy pow-
er, in thy ho-li-ness & beau-
ty; thou
-ci-pi-um in di-e vir-tu-tis tu-
-ae, in splen-do-ri-bus san-c-to-rum, ex

midst of thine e-nemies, chosen to rule them. For thy peo-
in me-di-o i-ni-mi-co-rum tu-o-rum. Te-cum prin-cipi-um in
For thy peo-
do-mi-na-re. Te-cum prin-

in the midst of thine e-nemies. For thy peo-
do-mi-na-re in me-di-o. Te-cum prin-

in the day of thy pow-
er, in thy ho-li-ness & beau-
ty; thou
die-e vir-tu-tis tu-
-ae in splen-do-ri-bus san-c
to-rum, ex
-ple o-bey thee in the day of thy pow-
er, in thy ho-li-ness & beau-
ty; thou
-ci-pi-um in di-e vir-tu-tis tu-
-ae, in splen-do-ri-bus san-c-to-rum, ex
hast from the womb of the morning, the dew of thy youth. God swore and promised me,

ute-ro ante luciferum genuit.

Ju- ra- vit Do- mi- nus.

nor will he repent his promise: "Thou art for-ev-er, art for-ev-er a priest of the or-
et non poe- ni- te- bit e- um: tu es sa- cer- dos in ae- ter- num se- cum-

et non poe- ni- te- bit e- um: tu es sa- cer- dos, in ae- ter- num se-

nor will he repent his promise: "Thou art for-ev-er, art for-ev-er, priest et non poe- ni- te- bit e- um: tu es sa- cer- dos, in ae- ter- num se-

nor will he repent his promise: "Thou art for-ev-er, art for-ev-er priest et non poe- ni- te- bit e- um: tu es sa- cer- dos in ae- ter- num se-

nor will he repent his promise: "Thou art for-ev-er, art for-ev-er priest et non poe- ni- te- bit e- um: tu es sa- cer- dos in ae- ter- num se-
Mozart: Vespers.

Order of Melchisedek. God will be ever beside thee, will stand beside thee;
and smite mighty princes in his day of anger will smite them.

Dom - inus a dex - tris, a dex - tris con - fre - git in di - e i - rae su - ae re - ges, in di - e.
in his day of anger. Of the heathen, he will then be the judge; he fill-eth the
i-rae su-ae re-ges. Jus-di-ca-bit in na-ti-o-ni-bus, im-ple-bit ru-
in his day of anger. Of the heathen, he will then be the judge; he fill-eth the
i-rae suae re-ges. Jus-di-ca-bit in na-ti-o-ni-bus, im-ple-bit ru-
in his day of anger. Of the heathen, he will then be the judge; he fill-eth the
i-rae suae re-ges. Jus-di-ca-bit in na-ti-o-ni-bus, im-

places, the places with the dead, and over many countries the wounded, the
li-nas, ru-li-nas con-quas-sa-bit ca-pi-ta in ter-ra mul-to-rum, in
places, the places with the dead, and over many countries the wounded, the
li-nas, ru-li-nas con-quas-sa-bit ca-pi-ta in ter-ra mul-to-rum, in
he fill-eth the places with the dead, and over many countries the wounded, the
im-ple-bit ru-li-nas con-quas-sa-bit ca-pi-ta in ter-ra mul-to-rum, in
fill-eth the places with the dead, and over many countries the wounded-
ple-bit ru-li-nas con-quas-sa-bit ca-pi-ta in ter-ra mul-

MOZART: VESPERS.
dead and the wounded. Of the brook in the way he drinketh. the brook he
terra multorum. De torrente in via bibet, in via
dead and the wounded. Of the brook in the way he drinketh. the brook he
terra multorum. De torrente in via bibet,
dead and the wounded. Of the brook in the way he drinketh. the brook he
terra multorum. De torrente in via bibet,
dead and the wounded. Of the brook in the way he drinketh. the brook he
terra multorum. De torrente in via bibet,
dead and the wounded. Of the brook in the way he drinketh. the brook he
terra multorum. De torrente in via bibet,
dead and the wounded. Of the brook in the way he drinketh. the brook he
terra multorum. De torrente in via bibet,
dead and the wounded. Of the brook in the way he drinketh. the brook he
terra multorum. De torrente in via bibet,
dead and the wounded. Of the brook in the way he drinketh. the brook he
terra multorum. De torrente in via bibet,
Gloria, patri et spiritui sancto,

sae-cu-la sae-cu-lo-rum. A-men, a-

sae-cu-la sae-cu-lo-rum. A-men, a-

a-men, a-men, a-men, a-men, a-

a-men, a-men, a-men, a-men, a-

a-men, a-men, a-men, a-men, a-

a-men, a-men, a-men, a-men, a-

a-men, a-men, a-men, a-men, a-

a-men, a-men, a-men, a-men, a-

a-men, a-men, a-men, a-men, a-

a-men, a-men, a-men, a-men, a-

a-men, a-men, a-men, a-men, a-
2. Confitebor. (Psalm 111)

With my whole heart do I praise the Lord, with all my whole heart, with all my heart I
Confitebor ti-bi Domine in to-to cor-de, in to-to cor-de

With my whole heart do I praise the Lord, with all my whole heart, with all my heart I
Confitebor ti-bi Domine in to-to cor-de, in to-to cor-de

With my whole heart do I praise the Lord, with all my whole heart, with all my heart I
Confitebor ti-bi Domine in to-to cor-de, in to-to cor-de

With my whole heart do I praise the Lord, with all my whole heart, with all my heart I
Confitebor ti-bi Domine in to-to cor-de, in to-to cor-de
Mighty are all the works of God, sought of all them that in his mighty
Magnana opera Domini, exquisita in omnes voluptas

praise him, where the upright folk are gathered, and in the congregation.
me-o, in consilio justorum et congregatio ne.

praise him, where the upright folk are gathered, and in the congregation.
me-o, in consilio justorum et congregatio ne.

praise him, where the upright folk are gathered, and in the congregation.
me-o, in consilio justorum et congregatio ne.

Mighty are all the works of God, sought of all them that in his mighty
Magnana opera Domini, exquisita in omnes voluptas

praise him, where the upright folk are gathered, and in the congregation.
me-o, in consilio justorum et congregatio ne.

Mighty are all the works of God, sought of all them that in his mighty
Magnana opera Domini, exquisita in omnes voluptas

Mighty are all the works of God, sought of all them that in his mighty
Magnana opera Domini, exquisita in omnes voluptas

Mighty are all the works of God, sought of all them that in his mighty
Magnana opera Domini, exquisita in omnes voluptas
The work of God is a work of honor and glory,
Con-fes-si-o et mag-ni-fi-cen-ti-a o-pus

The work should be a work of honor and glory,
The Lord hath made all his wondrous works to be remembered; and full of mercy, and gracious, meat hath given to them that fear him.

et justus, e-scum de-dit ti-men- ti-bus se.
NOZART VESPERS

SOPRANO SOLO

MOZART: VESPERS

Of his co-venant God the Lord will be ev-er mind-ful. The power of his works, all his mighty Me-mor er-it in sae-cu-lum te-sta men-ti su-l. Vir-tu-tem o-pe-rum, o-pe-rum su-

Manual

BASS SOLO

pow-er he hath made man-i-fest to his peo-ple; that he give them of the o-rum an-pun-ti-a-bit po- pu-lo su-o. Ut det il-lis, ut det

SOL

and all the com-

Fi-de-li-a

SOLO

Ve-ri-ty fol-lows his judg-ments; just are the works his hands have

O-pe-ra ma-nu-um e-solo jus ve-ri-tas et ju-di-ci-

Ve-ri-tas, ve-ri-tas et ju-di-ci-

right-eous and just are the works his hands have

Ve-ri-tas, ve-ri-tas et ju-di-ci-

he-ri-tage of the hea-then for their

il-lis he-ri-ta-

tem gen-

(BASS SOLO)

(SOPRANO SOLO)

(MANUAL)

(TRUMPET)

(TROMBONE)

(Tuba)

(BASSOON)

(STRUMMERS)

(STRUMMERS)

(STRUMMERS)
mandates of the Lord are certain; in veritate et aequitàte.

mandata e-jus.

Yea, for they were commanded in truth and righteousness. Facta in veritate et aequitàte.

are certain; they were born in truth and righteousness. Facta in veritate et aequitàte.

...even unto Eternity. Confirmata in saeculum saeculi.

...even unto Eternity. Confirmata in saeculum saeculi.

He sent redemption to his faithful ones, yea, to his people; his constant hath he commanded them for ever. Holy is the name of the Lord and in aeternum testamentum suum. Sanctum et terribile nomen.
If ye would begin as wise men do,

Fear ye the Lord!

They that do the sure commandments of God have good understanding.

Who obey him have good understanding.
for ever and ever, his praise endur-eth ever-

laudati-o e-jus, ma-net, ma-net, ma-net in sae-cu-lum sae-cu-

for ever and ever, his praise endur-eth ever-

laudati-o e-jus, ma-net, ma-net, ma-net in sae-cu-lum sae-

ever & ever, for ever and ever, ever, ever his praise endur-eth ever-

da-ti-o e-jus, laudati-o e-jus ma-net, ma-net, ma-net in sae-

ever & ever, for ever and ever, ever, ever his praise endur-eth ever-

da-ti-o e-jus, laudati-o e-jus ma-net, ma-net, ma-net in sae-

GLORIA

TUTTI

Gloria patri et filio et spir-i-tu-i san-ccto,

TUTTI

Gloria patri et filio et spir-i-tu-i san-ccto,

TUTTI

Gloria patri et filio et spir-i-tu-i san-ccto,

TUTTI

Gloria patri et filio et spir-i-tu-i san-ccto,

Ped. Man.
MOZART: VESPERS

si-cut e-rat in prin-ci-pi-o et nunc et sem-per, et nunc et

si-cut e-rat in prin-ci-pi-o et nunc et sem-per,

si-cut e-rat in prin-ci-pi-o et nunc et sem-per,

si-cut e-rat in prin-ci-pi-o et nunc et sem-per,

sem-per, et nunc et sem-per, et in sae-cu-la sae-culorum. A-men,

et nunc et sem-per, et nunc et sem-per, et in sae-cu-la sae-culorum. A-men,

et nunc et sem-per, et nunc et sem-per, et in sae-cu-la sae-culorum. A-men,

et nunc et sem-per, et nunc et sem-per, et in sae-cu-la sae-culorum. A-men,
MOZART: VESPERS

\[ \text{[Music notation depicting 'Amen' lines]} \]

\[ \text{[Additional music lines]} \]

\[ \text{[Organ and Pedal lines]} \]
Allegro vivace.

MOZART: VESPERS

3. Beatus vir. (Psalm 112)

How blessed he that fear-eth God, that fear-eth the Lord, that fear-eth
Beatus vir qui ti-met Do-mi-num, qui ti-met

How blessed he that fear-eth God, the Lord, that fear-eth
Beatus vir qui ti-met Do-mi-num, qui ti-met

How blessed he that fear-eth God, the Lord, that fear-eth
Beatus vir qui ti-met Do-mi-num, qui ti-met

How blessed he that fear-eth God, the Lord and delighteth in what he commandeth. Mighty his
Beatus vir qui ti-met Do-mi-num, qui ti-met

God the Lord and delighteth in what he commandeth. Mighty his
Do-mi-num, in man-da-tis e-jus volet ni-mis. Po-tens in
god the Lord and delighteth in what he commandeth. Mighty his
Do-mi-num, in man-da-tis e-jus volet ni-mis. Po-tens in

God the Lord and delighteth in what he commandeth. Mighty his
Do-mi-num, in man-da-tis e-jus volet ni-mis. Po-tens in

God the Lord and delighteth in what he commandeth. Mighty his
Do-mi-num, in man-da-tis e-jus volet ni-mis. Po-tens in

God the Lord and delighteth in what he commandeth. Mighty his
Do-mi-num, in man-da-tis e-jus volet ni-mis. Po-tens in
ter-ra,
off-spring, migh-ty his seed shall be, bless-ed ev-er-more the
ter-ra, e- rit se-men e-jus, ge-ne-ra-ti-o re-
off-spring, migh-ty his seed shall be, bless-ed ev-er-more, the
ter-ra, e- rit se-men e-jus, ge-ne-ra-ti-o re-
off-spring, migh-ty migh-ty his seed shall be bless-ed ev-ermore the
ter-ra, e- rit, e- rit se-men e-jus, ge-ne-ra-ti-o re-
off-spring, might-y his off-spring,
po-tens in ter-ra, bless-ed ev- er-more the
gene-ra-ti-o re-

up-right, he and his child-ren. Glos-ry and wealth shall be with him
teto-rum be-ne-dic-te-tur.
Glo-ry et di-vi-tiae
up-right, he and his child-ren. to-ron be-ne-di-ce-tur.
up-right, he and his child-ren. to-ron be-ne-di-ce-tur.
up-right, he and his child-ren. to-ron be-ne-di-ce-tur.
up-right, be and his child-ren. /Strings
/Man.
MOZART: VESPERS

wher-ever he dwell-eth, ye shall en-dure to E-ter-ni-ty.
in do-mo e-jus, ma-net in sae-cu-lum sae-cu-li.

and his right-eous-ness shall en-dure to E-ter-ni-ty.
et jus-ti-ti-a e-jus ma-net in sae-cu-lum.

right-eous-ness un-to E-ter-ni-ty.
ma-net in sae-cu-lum sae-cu-li.

dark-ness to the pure in heart light a-ri-seth, light a-ri-seth,
-or-tum est in te-ne-bris lu-men rec-tis, lu-men rec-tis,

From dark-ness to the pure in heart light a-ri-seth, light a-
or-tum est in te-ne-bris lu-men rec-tis, lu-men

Ex-or-tum est in te-ne-bris lu-men rec-tis, lu-men
with love and grace, full of compassion and righteous.

A good and just man who sheweth favor and charity will guide his affections with wisdom and intelligence.

Verily he shall not be moved for evermore.

Strings

Ped.
His heart firm and steadfast, 
Pu-ratum cor e-jus,
He trust-eth in 
Spe-ra-re in 

God the Lord, 
Do-mi-no. 

He shall not fear but be steadfast 
Non com-mo-ve-bi-tur do-nec 

-fore him. 
-sus-ou.

-TUTTI

The poor doth he give with o-pen hand; 
Dis-per-sit de-dit pau-pe-ri-bus 

-fore him. 
-sus-ou.

-TUTTI

The poor he gi-veth with o-pen hand, his jus-tice en-dur-eth 
Dis-per-sit de-dit pau-pe-ri-bus, jus-ti-ti-a e-jus
ev-er, ev-er-more un-to E-ter-ni-ty. We ex-alt him and with hon-
ma-net, ma-net in sae-cu-lum sae-cu-li. Cor-nu e-jus ex-al-ta-
-du-reth ev-er-more un-to E-ter-ni-ty. e-
jus ma-net in sae-
cu-lum sae-cu-li.

du-
reth ev-
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MOZART: VESPERS.

27

GLORIA

SOLO

per-ish, shall perish. Gloria pa-tri, pa-tri et fi-li-o et spi-

ri-bit, pe-ri-bit.

craveth, shall perish. -ri-bit, pe-ri-bit.

craveth, shall perish. -ri-bit, pe-ri-bit.

per-ish, shall perish. -ri-bit, pe-ri-bit.

P. Man.
MOZART: VESPERS.

TUTTI

ri-tu-i san-cto, et spi-ri-tu-i san-cto, si-cut e-rat in prin-

et spi-ri-tu-i san-cto, si-cut e-rat in prin-


Glo-ri-a pa-tri et fi-li-o et spi-ri-tu-i san-cto, si-cut e-rat in prin-


A-men, a-men, a-men, a-men, a-men, a-men, a-men.
A-men, a-men, a-men, a-men, a-men, a-men.
A-men, a-men, a-men, a-men, a-men, a-men.
A-men, a-men, a-men, a-men, a-men, a-men, a-men.

A-men, a-men, a-men, a-men, a-men, a-men, a-men.
A-men, a-men, a-men, a-men, a-men, a-men, a-men.
A-men, a-men, a-men, a-men, a-men, a-men, a-men.
A-men, a-men, a-men, a-men, a-men, a-men, a-men.

A-men, a-men, a-men, a-men, a-men, a-men, a-men.
A-men, a-men, a-men, a-men, a-men, a-men, a-men.
Laudate pueri. (Psalm 113)

Now blessed be the name of the Lord.
Sit nobem Domini benedicit.

All ye who serve the Lord, praise the Lord with honor, with
Laudate pueri Dominum, laudate, laudate.

Yea high above all
Excellus super

From sunrise till its going down, with honor
A solis ortus usque ad occasum.

God from henceforth and unto eternity, with honor
Ex hos nunc et usque in saeculum. Laudate.

Honor praise his holy name, with honor, with honor
Laudate nomen Domini, laudate, laudate.
nations is the Lord our God and over all the clouds is his glory.

- or praise his holy name as God our Lord.

- or exalt the Lord our God.

And who is like to the Lord our Father, De-us, De-us

And who is like to the Lord our Father, De-us, De-us

like to the Lord our Father, De-us, De-us

with honor. And who is like to the Lord our Father, De-us

Quis si-cut Do-mi-nus De-us, De-us

Quis si-cut Do-mi-nus De-us

Quis si-cut Do-mi-nus De-us
Lord our Father, he who dwell-eth high above, in humil-ity to be-hold De-us no-ster, qui in al-tis ha-bi-tat. Et hu-mi-li-a re-spi-cit

Fa-ther, he who dwell-eth high above, in hu-mil-ity to be-hold no-ster, qui in al-tis ha-bi-tat. Et hu-mi-li-a re-spi-cit

et hu-mi-li-a re-spi-cit

The things in earth and heaven? From the dust he rai-ses, he rai-
in coe-lo et in ter-ra? Su-s-ci-tans a ter-ra, a-

From the dust he rai-ses, he rai-

The things in earth and heaven? From the dust he rai-
in coe-lo et in ter-ra? Su-s-ci-

From the dust he rai-

The things in earth and heaven? From the dust he rai-
in coe-lo et in ter-ra? Su-

From the dust he rai-

The things in earth and heaven? From the dust he rai-
in coe-lo et in ter-ra? Su-

From the dust he rai-
Mozart: Vespers

- ses up the poor, he rais-
- ses them up from the
- ra in- o- pem et de ster-
- co- re, et de

dust he rais-
tans a ter-
-ra, a ter-
-ra in- o- pem et de ster-
-co- re,

- ses up the poor, from the hill of dung
- ra in- o- pem, et de ster-
-co- re

- ses, he raises up the poor, from the dung-hill he rais-
-
-ra, a ter-
-ra in- o- pem, et de ster-
-co- re e-

- ses, he raises up the poor, from the dung-hill he rais-
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- ses, he raises up the poor, from the dung-hill he rais-
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Mozart: Vespers.

I set him up, lords of his people, lords of his people.

God the Lord may set him up, he may set him up, lords of his people, lords of his people.

Ut collocet eum, eum cum principibus, cum principibus po puli sui, puli sui. Qui ha-

He maketh

cum principibus po puli sui, puli sui.
He ma-keth her who now was bar-ren that she keep
Qui ha-bi-ta-re fa-cit ste-ri-lem in do-mo,

Qui ma-keth her who now was bar-ren that she keep
Qui ha-bi-ta-re fa-cit ste-ri-lem in do-mo,

H e ma-keth her who now was bar-ren that she keep
Qui ha-bi-ta-re fa-cit ste-ri-lem in do-mo,

He ma-keth her who now was bar-ren that she keep
Qui ha-bi-ta-re fa-cit ste-ri-lem in do-mo,

He ma-keth her who now was bar-ren that she keep
Qui ha-bi-ta-re fa-cit ste-ri-lem in do-mo,

He ma-keth her who now was bar-ren that she keep
Qui ha-bi-ta-re fa-cit ste-ri-lem in do-mo,

He ma-keth her who now was bar-ren that she keep
Qui ha-bi-ta-re fa-cit ste-ri-lem in do-mo,

He ma-keth her who now was bar-ren that she keep
Qui ha-bi-ta-re fa-cit ste-ri-lem in do-mo,

He ma-keth her who now was bar-ren that she keep
Qui ha-bi-ta-re fa-cit ste-ri-lem in do-mo,

He ma-keth her who now was bar-ren that she keep
Qui ha-bi-ta-re fa-cit ste-ri-lem in do-mo,

He ma-keth her who now was bar-ren that she keep
Qui ha-bi-ta-re fa-cit ste-ri-lem in do-mo,

He ma-keth her who now was bar-ren that she keep
Qui ha-bi-ta-re fa-cit ste-ri-lem in do-mo,

He ma-keth her who now was bar-ren that she keep
Qui ha-bi-ta-re fa-cit ste-ri-lem in do-mo,
31 MOZART: VESPERS.

-ri-tu-i san-
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cto, si-
cut e-
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rat in prin-
CI-
pi-
o, et nunc et

si-
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Andante ma un poco sostenuto

5. Laudate Dominum. (Psalm 117)

Praise ye the Lord our God, all ye nations,

Laudate Dominum omnes gentes,

Come ye and praise him, all ye multitudes,

Laudate eum omnes populi,

Praise ye the Lord, for he is good unto us and for his merciful kindness.
ness, his holy word, that in the Lord our God never, never, never, et veritas, veritas Domini manet, manet.

Mozart: Vespers.
SOPRANO SOLO

MOZART: VESPERS.

SOPRANO

1st Violin

ALTO

TENOR

BASS

A- men, a-
men, a-
men, a-
men.

A- men, a-
men, a-
men.

A- men, a-
men, a-
men.

A- men, a-
men, a-
men.
Adagio


My heart and soul joyfully magnify
the Lord,
Magnificat anima mea Dominum,

Ped.

Solo

do magnify

heart and soul joyfully magnify

soul joyfully magnify

magnify joyful, joyfully magnify

MOZART: VESPERS.
Allegro
SOPRANO SOLO

MOZART: VESPERS.

He hath regarded the low estate of the Lord's handmaiden, for behold from hence-
Qui-a re-spexit hu-mi-lia tem an-ci-liae su-ae, ec-ce e-nim ex

He hath regarded the low estate of the Lord's handmaiden, for behold from hence-
Qui-a re-spexit hu-mi-li-ta-tem an-cil-la-ae su-ae, ec-ce e-nim ex

He hath regarded the low estate of the Lord's handmaiden, for behold from hence-
Qui-a re-spe-xit hu-mi-li-ta-tem an-cil-la-ae su-ae, ec-ce e-nim ex

He hath regarded the low estate of the Lord's handmaiden, for behold from hence-
Qui-a re-spe-xit hu-mi-li-ta-tem an-cil-la-ae su-ae, ec-ce e-nim ex

He hath regarded the low estate of the Lord's handmaiden, for behold from hence-
Qui-a re-spe-xit hu-mi-li-ta-tem an-cil-la-ae su-ae, ec-ce e-nim ex

Forth shall all men, of every generation call me blessed. For the Lord my
hoc be-a-tum me di-cent omnes ge-ne-ra-ti-o-nes, Qui-a fe-cit

Forth shall all men, of every generation call me blessed.

Forth shall all men, of every generation call me blessed.

Forth shall all men, of every generation call me blessed.

Forth shall all men, of every generation call me blessed.

Forth shall all men, of every generation call me blessed.
God is mighty, he is mighty, that hath done me this wondrous thing. His name is ever holy, and his name is ever holy, and his name is ever holy, and his name is ever holy.

For the Lord my God is mighty that hath done me this wondrous thing. His name is ever holy, and his name is ever holy, and his name is ever holy, and his name is ever holy.

For he that is mighty hath done this wondrous thing. His name is ever holy, and his name is ever holy, and his name is ever holy, and his name is ever holy.

The Lord is mighty that hath done this wondrous thing. His name is ever holy, and his name is ever holy, and his name is ever holy, and his name is ever holy.
mercy is unto all them, unto all that do fear him, even unto...

mercy is unto all them, unto all that do fear him, even unto...

mercy is unto all them, unto all that do fear him, even unto...

mercy is unto all them, unto all that do fear him, even unto...

His arm omni-potent in might be-
men-ti-bus e-
um.

His arm omni-potent in might be-
men-ti-bus e-
um.

His arm omni-potent in might be-
men-ti-bus e-
um.

His arm omni-potent in might be-
men-ti-bus e-
um.

His arm omni-potent in might be-
men-ti-bus e-
um.

(Great, 16.8.4 ft.)
shew-eth, to scatter the haughty, them of proud de-
suo-o, dis-per-sit super-bos, men-te cor-dis su-i.

shew-eth, to scatter the haughty, them of proud de-mea-
suo-o, dis-per-sit super-bos, men-te cor-dis su-i. The mighty ones he hurled down before him, su-o, dis-per-sit super-bas, men-te cor-dis su-i. Depo-su-it po-

shew-eth, to scatter the haughty, them of proud de-mea-
suo-o, dis-per-sit super-bos, men-te cor-dis su-i. The mighty ones he hurled down before him, su-o, dis-per-sit super-bas, men-te cor-dis su-i. Depo-su-it po-

shew-eth, to scatter the haughty, them of proud de-mea-
suo-o, dis-per-sit super-bos, men-te cor-dis su-i. The mighty ones he hurled down before him, su-o, dis-per-sit super-bas, men-te cor-dis su-i. Depo-su-it po-

mo-tors. The mighty ones he hurled down before him, su-o, dis-per-sit super-bas, men-te cor-dis su-i. Depo-su-it po-

shew-eth, to scatter the haughty, them of proud de-
suo-o, dis-per-sit super-bos, men-te cor-dis su-i. The mighty ones he hurled down before him, su-o, dis-per-sit super-bas, men-te cor-dis su-i. Depo-su-it po-

shew-eth, to scatter the haughty, them of proud de-mea-
suo-o, dis-per-sit super-bos, men-te cor-dis su-i. The mighty ones he hurled down before him, su-o, dis-per-sit super-bas, men-te cor-dis su-i. Depo-su-it po-

shew-eth, to scatter the haughty, them of proud de-mea-
suo-o, dis-per-sit super-bos, men-te cor-dis su-i. The mighty ones he hurled down before him, su-o, dis-per-sit super-bas, men-te cor-dis su-i. Depo-su-it po-

shew-eth, to scatter the haughty, them of proud de-
suo-o, dis-per-sit super-bos, men-te cor-dis su-i. The mighty ones he hurled down before him, su-o, dis-per-sit super-bas, men-te cor-dis su-i. Depo-su-it po-
ex-alted them of low degree. Those who were hungry
et ex-altavit humiles. Esurientes

et ex-altavit humiles.

hurled them, ex-alted them of low degree.

ex-alted them, ex-alted them of low degree.

he filled with good things, but yet the rich he sent empty
inplevit bonis, et divites dimissit inanes.

but yet the rich he sent away empty,

but yet the rich he sent away empty,

but yet the rich sent away.

Ped.
His servant Isra-el hath he helped, in remembrance of God our Lord and his mercy.

Suscepit Isra-el pu-erum suum, re-cor-da-tus mi-se-ri-cor-di-ae suae.
unto his children forever, for ever-more, for ever-more, for ever-more, for ever-more, for ever-more in saecula, in saecula
seminae ejus in saecula, in saecula, in saecula, in saecula, in saecula, in saecula.

Gloria patri et filio et spiritu sancto, spiritu sancto
Gloria patri et filio et spiritu sancto, spiritu sancto
Gloria patri et filio et spiritu sancto, spiritu sancto
Gloria patri et filio et spiritu sancto, spiritu sancto
Gloria patri et filio et spiritu sancto, spiritu sancto
Gloria patri et filio et spiritu sancto, spiritu sancto

Gloria
BRAHMS

LET NOTHING EVER GRIEVE THEE
LASS DICH NUR NICHTS NICHT DAUREN

for mixed voices and Organ (or Piano, 3 or 4 hands)

Opus 30

New Edition by Kurt Soldan
English Translation by Walter E. Buszin

There is much similarity between this composition and the German Requiem of Johannes Brahms. Both speak the same musical language and both express in noble manner the profound mystical spirit of their great composer.

W.E.B.

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C. F. PETERS CORPORATION
NEW YORK LONDON FRANKFURT
LET NOTHING EVER GRIEVE THEE

Lass dich nur nichts nicht dauren

Text by Paul Fleming, 1609 - 1640
English translation by Walter E. Buszin

Johannes Brahms, Op. 30

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Grieve thee, distress thee, nor fret thee; heed God's good will, my soul, be still.

God's good will, my soul, be still, compose thee.

Heed God's good will, my soul, be still.
Why brood all day in sorrow? To-morrow, to-morrow will bring thee God's help be-

mor-gen, auf mor-gen, der Ein-Ne steht al-len
sor-row? To-mor-row, sor-gen auf mor-gen,
God's help be-
sor-row? To-
sor-gen auf mor-
cresc.
sor-row? To-
sor-gen auf mor-
cresc.

day in sor-row? To-
heu-te sor-gen auf mor-

Edition Peters No. 6093
Be true in all endeavor and ever
Sei nur in allen Handel ohn Wandel,
ply bravely; what God decrees brings joy and peace, He'll stay thee. He'll stay thee.

Be - ste, das Be - ste.
ALAN HOVHANNESS

Motet

Why Hast Thou Cast Us Off

for Mixed Chorus (S.A.T.B.)

a cappella

20 cents

Associated Music Publishers, Inc.

NEW YORK
Why Hast Thou Cast Us Off
Motet
for Four-Part Chorus of Mixed Voices, a cappella
Psalm 74: 1, 21

Why dost Thine anger off for ever? Why dost Thine anger

Soprano
Alto
Tenor
Bass

\( \text{Soprano} \)
\( \text{Alto} \)
\( \text{Tenor} \)
\( \text{Bass} \)

\( d = 80 \)

\( \text{Soprano, Alto, Tenor, Bass} \)

\( d = 80 \)

\( \text{Soprano, Alto, Tenor, Bass} \)

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\( \text{Printed in U.S.A.} \)
smoke against the sheep of Thy pasture?

O let not, let not, let not,
AMP-95511
Let the poor and need praise Thy name, praise

Let the poor and need praise Thy name, praise

AMP-95511
name, praise, praise, praise. Thy name.

name, praise, praise, praise. Thy name.

name, praise, praise. Thy name.

name, praise. Thy name.

Performance time: 2 1/4 minutes
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<tr>
<th>No.</th>
<th>Composer</th>
<th>Title</th>
<th>Price</th>
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</thead>
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<tr>
<td>A-92</td>
<td>Recer, Max</td>
<td>The Virgin's Slumber Song. S.A.T.B. a cappella</td>
<td>.15</td>
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<tr>
<td>A-102</td>
<td>Weinberger</td>
<td>Polka from “Shvanda”. S.A.T.B. piano acc.</td>
<td>.20</td>
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<tr>
<td>A-125</td>
<td>Diercks</td>
<td>The Dying Swan. S.S.A.A.T.T.B.B. a cappella</td>
<td>.15</td>
</tr>
<tr>
<td>A-126</td>
<td>Diercks</td>
<td>Prayer. S.A.T.B. a cappella</td>
<td>.15</td>
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<tr>
<td>A-127</td>
<td>Diercks</td>
<td>The Pater of the Cannon. S.A.A.T.T.B.B., Baritone solo, a cappella</td>
<td>.15</td>
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<td>A-128</td>
<td>Diercks</td>
<td>Silence Sings. S.S.A.A.T.T.B.B. a cappella</td>
<td>.15</td>
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<tr>
<td>A-141</td>
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<td>Sea Charm, choral suite. S.A.T.B. a cappella</td>
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<tr>
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<td>When I Thy Singing Next Shall Hear. S.A.T.B. piano ad lib.</td>
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<td>A-153</td>
<td>Bright, Houston</td>
<td>Weep You No More Sad Fountains. S.A.T.B. a cappella</td>
<td>.15</td>
</tr>
<tr>
<td>A-155</td>
<td>Bright, Houston</td>
<td>Evening Song of the Weary. S.A.T.B. a cappella</td>
<td>.15</td>
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<tr>
<td>A-156</td>
<td>Bauer, Marion</td>
<td>At The New Year. S.A.T.B. piano acc.</td>
<td>.25</td>
</tr>
<tr>
<td>A-157</td>
<td>Barrow, Robert</td>
<td>Chanson de Mai. S.A.T.B. piano acc.</td>
<td>.20</td>
</tr>
<tr>
<td>A-158</td>
<td>Tofft-Ross</td>
<td>The Angel to the Shepherds. S.S.A.T.B. a cappella</td>
<td>.30</td>
</tr>
<tr>
<td>A-159</td>
<td>Sirola-Ross</td>
<td>The Lord's Prayer. S.A.T.B., Baritone Solo, a cappella</td>
<td>.20</td>
</tr>
<tr>
<td>A-161</td>
<td>Savage, James J.</td>
<td>Le Roi Dagobert. S.A.T.B. piano acc. (Engl. and Fr. texts)</td>
<td>.25</td>
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<tr>
<td>A-163</td>
<td>Barrow, Robert (Arr.)</td>
<td>It is a Good Thing to Give Thanks. S.A.T.B., Soprano Solo, organ acc.</td>
<td>.20</td>
</tr>
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<td>A-165</td>
<td>Norden, N. Lindsay</td>
<td>Praise Jehovah (Bach: D-minor Organ Toccata). S.A.T.B., organ or piano acc.</td>
<td>.20</td>
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<td>A-166</td>
<td>Warner, Robert A.</td>
<td>Noel. S.A.T.B., Contralto Solo, a cappella</td>
<td>.20</td>
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<tr>
<td>A-167</td>
<td>Cory, George</td>
<td>Carol. S.A.T.B., a cappella</td>
<td>.25</td>
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<tr>
<td>A-168</td>
<td>Bauer, Marion</td>
<td>Death Spreads His Gentle Wings. S.A.T.B. a cappella</td>
<td>.20</td>
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<td>A-170</td>
<td>Schimmerling, H. A.</td>
<td>Lola and Carlos S.A.T.B., a cappella</td>
<td>.25</td>
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<td>A-171</td>
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<td>A-174</td>
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<td>Weigl, Karl.</td>
<td>Who Knows? S.A.T.B., a cappella</td>
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<td>A-176</td>
<td>Weigl, Karl.</td>
<td>Hymn. S.A.T.B., a cappella</td>
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<td>A-183</td>
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<td>Divine Poems. S.A.T.B., a cappella</td>
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<tr>
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<td>Away In A Manger. S.A.T.B., organ acc.</td>
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<td>A-192</td>
<td>Kraehenbuehl, D.</td>
<td>The Star Song. S.S.A.T.B., a cappella</td>
<td>.75</td>
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<td>A-193</td>
<td>Kraehenbuehl, D.</td>
<td>Ideo Gloria in Excelsis Deo. S.S.A.T.B., a cappella</td>
<td>.20</td>
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<tr>
<td>A-194</td>
<td>Kraehenbuehl, D.</td>
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<tr>
<td>A-195</td>
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<td>A Song Against Bores. S.S.A.T.B., a cappella</td>
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<tr>
<td>A-197</td>
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<td>Arise, My Love. S.A.T.B., a cappella</td>
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<td>A-198</td>
<td>Pixet, Frederick</td>
<td>Escape me? Never! S.A.T.B., a cappella</td>
<td>.25</td>
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<tr>
<td>A-199</td>
<td>Pixet, Frederick</td>
<td>Indian Serenade. S.A.T.B., a cappella</td>
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<tr>
<td>A-200</td>
<td>Pixet, Frederick</td>
<td>Once I Pass'd Through A Populous City. S.A.T.B., a cappella</td>
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<tr>
<td>A-201</td>
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<tr>
<td>A-202</td>
<td>Pixet, Frederick</td>
<td>Remember. S.A.T.B., a cappella</td>
<td>.25</td>
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<tr>
<td>A-204</td>
<td>Beetz, Charles J.</td>
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<tr>
<td>A-205</td>
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<td>Why Hast Thou Cast Us Off (Motet). S.A.T.B., a cappella</td>
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<td>Hovhaness, Alan</td>
<td>Praise Ye The Lord (Motet). S.A.T.B., a cappella</td>
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</table>

ASSOCIATED MUSIC PUBLISHERS, INC.

1 WEST 47th STREET
NEW YORK 36, N. Y.
ALAN HOVHANESS

Motet

Unto Thee, O God

for Mixed Chorus (S.A.T.B.)

a cappella

15 cents

Associated Music Publishers, Inc.
NEW YORK
Unto Thee, O God
Motet
for Four-Part Chorus of Mixed Voices, a cappella

Psalm 75:1

Andante ($J = 96$)

Soprano
Alto
Tenor
Bass

(For rehearsal only)

Andante ($J = 96$)

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All Rights Reserved
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Thee, O God, do we give thanks, O God, we give thanks:

For Thy name is near, Thy name is near, for Thy

AMP-95512
O, CLAP YOUR HANDS

Motet for Mixed Chorus

with accompaniment of 3 Trumpets, 3 Trombones, Tuba (ad lib.),
Timpani, Cymbals (ad lib.), and Organ

Arranged here for accompaniment of Organ only.

R. VAUGHAN WILLIAMS.

O, clap your hands, all ye people, shout unto God with the voice of triumph,
For the Lord most high is terrible; He is a great King over all the earth.
God is gone up with a shout, the Lord with the sound of a trumpet.
Sing praises to God, sing praises; sing praises unto our King, sing praises;
For God is King of all the earth; sing ye praises everyone that hath understanding.
God reigneth over the heathen: God sitteth upon the throne of His holiness,
Sing praises unto our King, sing praises.

From Psalm 47, with the marginal version of v.7.

SOPRANO.

ALTO.

TENOR.

BASS.

Allegro.

MANUAL.

PEDAL.

*This organ part is an arrangement of the whole score; when the brass instruments are available the special organ part written for use with the full score must be used.

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GALAXY MUSIC CORPORATION

New York

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people; shout unto God with the voice of triumph.

For the Lord most high is terrible; He is a great
I, King over all the earth.

God is gone up with a shout, the Lord with the
Sound of a trumpet. Sing praises to God, sing praises to God,
God, sing praises, sing praises sing praises

God, sing praises, sing praises sing praises

sing praises, sing praises sing praises

sing praises, sing praises sing praises

sing praises, sing praises sing praises

Our King, our King, our King, our King.

Our King, our King, our King, our King.
Sing praises, sing praises,
Sing praises, sing praises,
Sing praises, sing praises,
Sing praises, sing praises,
Sing praises, sing praises,
Sing praises, sing praises,
Sing praises, sing praises.

S & B. 2222
Lento.

For God is the King of all the earth; sing ye praises, every one that hath understanding.

(organ.)

(Ch. 8 & 4 comp. to Sw. 8, 4, 18.)

S & B.2222
Andante.

poco \( f \) dolce

es.

God reign\eth o\ver the

heath\en,

God reign\eth o\ver the heath\en,

Andante.

God reign\eth o\ver the heath\en,

God reign\eth o\ver the heath\en,

heath\en, God sit\teth upon the throne

heath\en, God sit\teth upon the throne

sit\teth upon the throne, the throne

sit\teth upon the throne, the throne

God sit\teth upon the throne, the throne

God sit\teth upon the throne, the throne

S & B.2222
Allegro. (Tempo I.)

of His holiness. Sing praising of His holiness. Sing praising of His holiness. Sing praising of His holiness. Sing praising of His holiness. Sing praising

Allegro. (Tempo I)

Of His holiness. Sing praising of His holiness. Sing praising of His holiness. Sing praising of His holiness. Sing praising of His holiness. Sing praising

- ses unto our King. Sing praising - ses unto our King. Sing praising - ses unto our King. Sing praising - ses unto our King. Sing praising - ses unto our King. Sing praising

S & B. 2222
Dedicated to CECIL SHARP

FANTASIA
ON
CHRISTMAS CAROLS

for
Baritone Solo.
Chorus and
Orchestra.

By
R. VAUGHAN WILLIAMS.

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London.
STAINER & BELL, LTD.
69 Newman Street, W.
MADE IN ENGLAND.
HOLY IS GOD

CARL PHILIPP EMMANUEL BACH
Carl Philipp Emanuel Bach

HOLY IS GOD
(HEILIG)

Edited by Karl Geiringer
English Translation, Henry S. Drinker

Concordia Publishing House
Saint Louis, Missouri
FOREWORD

In his *Autobiography*, Carl Philipp Emanuel Bach stated that all through his life he had to compose a great deal in compliance with commissions, while he found only limited time to write music after his own heart. This is particularly true of his church music, since Emanuel Bach, in his capacity as music director of the Hamburg churches, had to supply a large amount of new sacred compositions. At times he succeeded, however, to free himself from professional duties and to write a sacred work solely to satisfy a powerful inner urge. The great *Heilig* ("Holy Is God") is a case in point. With its daring modulations, its bold juxtaposition of sharply contrasting keys, it belongs not only to the finest works Emanuel Bach contributed in this field, but also to the most significant pieces of Protestant church music written in the second half of the 18th century. The contemporaries were well aware of the beauties of the *Heilig*. As the composer jokingly remarked in a letter to the publisher, Immanuel Breitkopf, the work "was selling as fast as the hot pastry in front of the Stock Exchange, where as a lad he had broken the neck of many an almond cracknel."

The present edition is based on the score edited and published in 1779 by the composer himself. The work is written for two four-part vocal groups, a "chorus of the angels" and a "chorus of the nations," which were probably placed in different parts of the church. Evidently the composer had a smaller sound body in mind for the chorus of the angels, as he had it at first accompanied by strings only, while a full orchestra, including oboes, trumpets, and timpani, supports the chorus of the nations. In order to bring the contrast between the two vocal groups into full relief, our edition prescribes a solo quartet for the parts of the angels. Should the opposing "chorus of the nations" be of more than moderate size, the angelic voices might be sung by a chamber chorus.

The work has as introduction an "Ariette" for contralto which sets the stage for the entrance of the powerful choral section and explains the division into an angelic and a human choir. This introduction, which deviates in style from the rest of the composition, was arranged for a separate chorus by Karl Friedrich Zelter, the friend of Goethe. The present edition reproduces the "Ariette" in its original form.

Emanuel Bach's score contains a number of dynamic prescriptions. Any expression marks added by the editor were put into brackets. The same applies to some words of German text in measures 222 to 225. A few measures which present-day choirs might find hard to negotiate, were simplified. The originals are found on page 30.

*KARL GEIRINGER*
Holy Is God
(Heilig)

Isaiah 6: 3
Te Deum laudamus
Martin Luther, 1525
English translation,
Henry S. Drinker

CARL PHILIPP EMANUEL BACH
Edited by Karl Geiringer

Introduction: ARIETTE
Lord, who art worthy that angels shall serve Thee

Herr, wert, dass Scharen der Engel dir dienen

and that all the faithful shall worship Thy name,
und dass dich der Glaube der Völker verehrt, ich

thank Thee, Lord God,
danke dir, Herr;

I thank Thee,
ich danke

God.
dir!
I sing Thy praise among Thine angels.
Sei mir gepriesen unter ihnen!

I praise Thee, God, I praise Thee,
Ich jauchze dir, ich jauchze

God, and joyfully
Und jauchzend lob-

singing are angels and
sin gen dir Engel und
The Angels’ Song

Vol·ker mit mir, En·gel, Vol·ker

joy·ful·ly sing to Thee with me.
jauch·zend lob·sin dir mit mir!

Adagio

SOLI

47

THE ANGELS

S 648
the Lord

God of Hosts!

Ze ba oth!
All the earth is filled with His majesty, His glorious majesty, all
Alle Lan-de sind seiner Ehren voll, sind seiner Ehren voll, al-

S 648
Lord God, Thy praise we sing,
Herr Gott, dich wir,
Lord God, our Herr Gott, wir bring.

dan, we ken, dir.
*) In the original the alto and bass parts between meas. 139 and 155 are written one octave higher.
All the earth is filled with His majesty, majesty, majesty, majesty, majesty, majesty, majesty, majesty, majesty.
All the earth is filled with His maj-
Alle Lande sind seiner Eb

All creation, all the earth is filled with His
Alle Lande, alle Lande sind seiner
Is filled with His majesty, all earth is filled with majesty, His glorious majesty, all earth is filled with His majesty, all land is filled with His majesty.
Lord! Herr!
Ho - ly is
Hei - lig ist

Lord! Herr!
Ho - ly is
Hei - lig ist

Lord! Herr!
Ho - ly is
Hei - lig ist

All the earth is filled with His maj-es-ty.
Al - le Lan-de sind sei-ner Eh-ren voll.

All the earth is filled with His maj-es-ty.
Al - le Lan-de sind sei-ner Eh-ren voll.

All the earth is filled with His maj-es-ty.
Al - le Lan-de sind sei-ner Eh-ren voll.

All the earth is filled with His maj-es-ty.
Al - le Lan-de sind sei-ner Eh-ren voll.
God the Lord!
Gott der Herr!

is God the Lord!
ist Gott der Herr!

God the Lord!
Gott der Herr!

All the earth is filled, is
Alle Länder sind

All the earth is filled with His
Alle Länder sind seiner
All the earth is filled.
Al-le Lan-de sind

All creation, all creation,
Al-le Lan-de, al-le

filled with His majesty.

filled with His majesty.

maj es-ty.
Eh -ren voll.

maj es-ty.
Eh -ren voll.
earth, all the earth filled with glory,
earth, all the earth is filled, is filled with
a- tion, all creation, His glorious
a- tion, all of God's creation, creation, creation, filled
a- tion, all creation, filled, filled, filled with majesty,

His majesty, filled with His glory,
All the earth is filled with His majesty,

Alle Lande sind seiner Ehren voll,

All the earth is filled with His majesty, all

Alle Lande sind seiner Ehren voll, voll,

All the earth is filled with His majesty, all

Alle Lande sind seiner Ehren voll, voll,
SOLI

all creation, alle Lande,

The Angels

creation filled, all creation, alle Lande,

Tutti

all creation, alle

The Nations

creation filled, all creation, alle

creation filled, all creation, alle

creation filled, all creation, alle

creation filled, all creation, alle
SOLI

all creation, all the earth, all the earth with majesty.
alle Lande, alle Lande sind seines Ehren voll.

THE ANGELS

all creation, all the earth, all the earth with majesty.
alle Lande, alle Lande sind seines Ehren voll.

TUTTI

all creation, all the earth, all the earth with majesty.
alle Lande sind seines Ehren voll.

THE NATIONS

all creation, all the earth, all the earth with majesty.
alle Lande sind seines Ehren voll.

S 648