

Choral Music
from Luther to Praetorius:
Concepts and Repertoire
for use in 21st century Worship

Presented by

Dr. William Braun

WELS Worship Conference

Carthage College, June 2017

Performance Practice Considerations

I. Pitch level

II. Temperament

III. Size of Ensemble

IV. Notation

V. Articulation

VI. Tempo

VII. Tempo-Meter Proportions

VIII. Dynamics

IX. Instrumentation & Arranging

X. Ornamentation

XI. Alternatim Possibilities

XII. Continuo

Composers of the Early Reformation Era

Johann Weinmann (1477 – 1542)

Martin Luther (1483 - 1546)

Martin Agricola (1486 – 1556)

Ludwig Senfl (1489-1543)

Johann Kugelman (1495 – 1542)

Matthaeus Le Maistre (1505 – 1577)

Caspar Othmayr (1515 – 1553)

Gallus Dressler (1553 – 1589)

Cornelius Sigefrid (1550 – 1604)

Leonhard Lechner (1553 – 1606)

Seth Calvisius (1556 – 1615)

Gotthart Erythräus (1560 – 1617)

Andreas Raselius (1563 – 1602)

Melchior Vulpius (1570 – 1615)

Nicolaus Gotschovius (1575 – 1624)

Erasmus Sartorius (1577 – 1637)

Johann H. Schein (1586 – 1627)

Stephan Mahu (1480 – 1541)

Balthasar Resinarius (1485 – 1544)

Georg Rhau (1588 – 1548)

Benedictus Ducis (1492 – 1544)

Johann Walter (1496 – 1570)

Georg Foster (1510 – 1568)

Leonhard Schroeter (1532 – 1601)

Lucas Osiander (1534 – 1604)

Johannes Eccard (1553 – 1611)

Bartholomäus Gesius (1555 – 1613)

Adam Gumpeltzhaimer (159 – 1625)

Hieronymus Praetorius (1560 – 1629)

Hans Leo Hassler (1564 – 1612)

Michael Praetorius (1571 – 1621)

Erhard Bedenschatz (1576 – 1636)

Melchior Franck (1579 – 1639)

Volckmar Leisring (1588 – 1637)

Melchior Vulpius

Born: c. 1560, Thuringia - **Died:** 1615, Weimar.

Cantor at Weimar (1602-15), is known for his chorale melodies.

His works include:

- *Cantiones Sacrae*, 1602-4
- *Kirchengesänge und geistliche Lieder*, 1604
- *Ein schön geistlich Gesangbuch* (Jena, Germany: 1609)
- *A Passion according to St. Matthew*, 1612-14

Tunes in CW

#98, 307 - JESU KREUZ, LEIDEN UND PEIN

= *Jesus, I Will Ponder Now*

#165 - GELOBET SEI GOTT

= *O Sons and Daughters of the King*

#236 - LOBT GOTT DEN HERREN, IHR HEIDEN ALL

= *All Praise to God Who Reigns Above*

#333 - CHRISTUS, DER IST MEIN LEBEN

= *Abide, O Dearest Jesus or for Me to Live Is Jesus*

Settings in CW

#28 - NUN KOMM, DER HEIDEN HEILAND

= *Savior of the Nation, Come*

#165 - GELOBET SEI GOTT

= *O Sons and Daughters of the King*

#236 - LOBT GOTT DEN HERREN, IHR HEIDEN ALL

= *All Praise to God Who Reigns Above*

Example:

Lo, How a Rose e'er Blooming

4-pt. Vocal or Instrumental Canon

Lo, How a Rose E'er Blooming - LSB #359

Theodore Baker 1 Melchior Vulpius (1570-1615) arr. by William Braun 2

1. Lo, how a rose e'er bloom - ing From ten - der stem hath
2. I - sa - iah 'twas fore - told it. The rose I have in
3. This flow'r, whose fra - - - grance ten - der With sweet-ness fills the

3 4
sprung! Of Jes - se's lin - eage com - - - ing As proph - ets long - - - have sung.
mind; With Mar - y we be - hold it, the vir - gin moth - - - er kind.
air, Dis - pels with glo - rious spen - - - dor The dark - ness ev - - - 'ry where.

Behold, a Branch is Growing - TLH #645 or CW #47

Harriet Spaeth 1 2

1. Be - hold, a Branch is grow - ing Of love - liest form and
2. I - sa - iah had fore - told It In words of prom - - - ise
3. The shep - herds heard the sto - ry Pro - claimed by an - - - gels

3 4
grace. As proph - ets sung, fore - know - - - ing; It springs from Jes - - - se's race.
sure, And Ma - ry's arms en - fold It, A vir - gin meek - - - and pure.
bright, How Christ, the Lord of glo - - - ry, Was born on earth this night.

A Great and Mighty Wonder - CW #36 or LSB #383

John Neale (1818-1866) 1 2

1. A great and might - - - y won - der, A full and ho - - - ly
2. The Word be - comes in - car - nate And yet re - mains on
3. While thus they sing your Mon - arch, Those bright an - gel - - - ic

2 4
cure: The vir - gin bears the in - - - fant With vir - gin hon - - - or pure!
high, and cher - u - bin sing an - - - thems To she - herds from the sky.
bands, Re - joice, O vales and mun - - - tains, And o - ceans, clap your hands.

Melchior Vulpius (c 1570-1615)
German composer, schoolmaster, and writer on music, he was known as a composer of Protestant hymns in his day. He wrote 200+ motets and 400+ hymns writing his music for Lutheran services. His 4-part settings demonstrate a interpretation of text through skillful alternations of graphic polyphony and expressive homophony. He was held in high regard during his life and was the first to use the rhythm of the balletto in hymns. Walter Blankenburg. "Vulpius, Melchior." Grove Music Online. Oxford Music Online. Oxford University Press, accessed May 26, 2017, <http://www.oxfordmusiconline.com.wlc.ezproxy.switchinc.org/subscriber/article/grove/music/29738>.

Melchior Vulpius

The Strife Is O'er, the Battle Done

Author unknown, 1695
Fr., Francis Post, ca. 1859, alt.

MELCHIOR VULPIUS, ca. 1560-1615

1. The strife is o'er, the bat - tle done; Now is the
2. Death's might-iest pow'rs have done their worst, And Je - sus
3. On the third morn He rose a - gain Glo - rious in
4. Lord, by the stripes which wound - ed Thee, From death's dread

1. The strife is o'er, the bat - tle done; Now is the
2. Death's might-iest pow'rs have done their worst, And Je - sus
3. On the third morn He rose a - gain Glo - rious in
4. Lord, by the stripes which wound - ed Thee, From death's dread

CPH 97-6230

God Loved the World

63

Gesangbuch, Bollhagen, 1791
Tr., AUGUST CRULL, 1846-1923, alt.

Die helle Sonn leucht
MELCHIOR VULPIUS, c.1570-1615
Edited and arranged by PAUL THOMAS

Soprano
1 God loved the world so that he gave His
4 Glo - ry to God the Fa - ther, Son, And

Alto
1 God loved the world so that he gave His
4 Glo - ry to God the Fa - ther, Son, And

Tenor
1 God loved the world so that he gave His
4 Glo - ry to God the Fa - ther, Son, And

Bass
1 God loved the world so that he gave His
4 Glo - ry to God the Fa - ther, Son, And

(For rehearsal only)

on - ly Son, the lost to save, That all who would
Ho - ly Spir - it, Three in One! To you, O bless -

on - ly Son, the lost to save, That all who would
Ho - ly Spir - it, Three in One! To you, O bless -

on - ly Son, the lost to save, That all who would
Ho - ly Spir - it, Three in One! To you, O bless -

on - ly Son, the lost to save, That all who would
Ho - ly Spir - it, Three in One! To you, O bless -

CPH 97-5610

Michael Praetorius

Born: 1571, near Eisenach - **Died:** 1621, Wolfenbüttel

Organist at Wolfenbüttel (1595), and appointed Kapellmeister in (1604), visiting musician in Dresden till 1616, Wolfenbüttel till 1619

Praetorius sacred published works include:

- *Musae Sioniae*, vol. 1-X, 1604-1610
2-vv to 12-vv settings of mass, Psalm settings, chorale motets
- *Eulogia Sioniae*, 2-8vv, 1611
- *Hymnodia Sioniae*, 3-8vv, 1611
- *Megalynodia Sioniae*, 5-8vv, 1611
- *Missodia Sioniae*, 2-8vv, 1611
- *Kleine Und Grosse Litany*, 5-8vv, 1611
- *Urania, und Urano-Chordia*, 2-4 choirs, 1613
- *Epithalamium*, 17vv, 1614
- *Concertgesang ...*, 2-4 choirs, 1617
- *Polyhymnia caduceatrix et panegyrica*, 1-21vv, 1619
- *Polyhymnia exercitatrix seu tryrocinium*, 2-8vv, 1620
- *Puericinium ... Gesänge*, 3-14vv, 1621

Examples:

“Savior of the Nations, Come”

SABar. - *Musae Sioniae IX* (Regensburg, 1610)

“How Lovely Sines the Morning Star”

SAB & Keyboard, *Musae Sioniae IX* (Regensburg, 1610)

“Wake Awake for Night is Flying” by Michael Praetorius

Vocal or Instrumental Bicinium, *Musae Sioniae IX* (Regensburg, 1610)

“I Shall Not Die, but Live

4 part canon from Praetorius faceplate





Non } moriar { sed vivam & narrabo opera Dñi, sed vi : & nar : opera Do-
Cum } moriar { da mihi mori morte pia & placida, dam:m:mo : pia & pla- mini;
cida.

*Me quatiunt passim, sed opem fers CHRISTE vocanti,
Gratia quod me humilem reddis, & addis opem.*



*Me IOV A castigat, necis haud tamen obruit umbra,
Gaudeo quod Dominus me premit atq. iuvat.*

Cui chorus assurgit Musarum & Musica tota,
Hac Michael Praetor Musicus est facie.

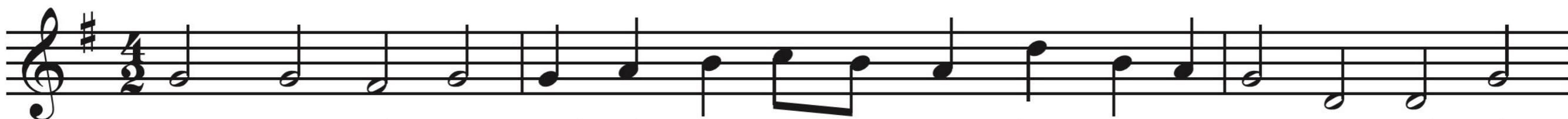
¶

Praetorius Faceplate Canon

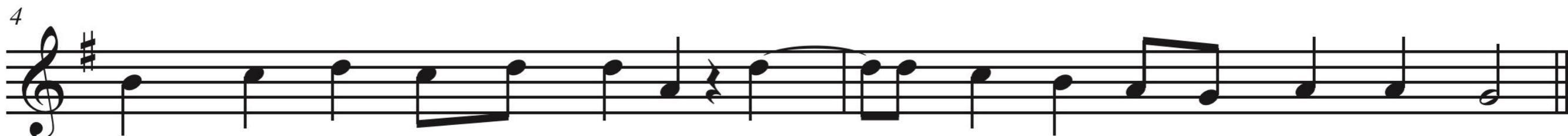
Praetorius Faceplate Canon

Non Moriar I Shall Not Die

Michael Praetorius
(1571-1621)



Non mo - ri - ar sed vi - vam et nar - ra - bo o pe ra Do - mi - ni.
I shall not die but live and de - clare the works of the Lord. _____



Cum mo - ri - ar da mi - hi mo - ri mor - te pia et pla - ci - da.
When I shall die grant that I may die a gen - tle and peace - ful death.

Georg Rhau

Born: 1488, Zittau - Died: 1548, Wittenberg

Kapellmeister at Nuremberg (1601-03), and Colberg (1603-1636)

Some musical works published by Rhau include:

- *Selectae harmoniae ... de passione Domini, 1638*
Passio domini nostri Jesu Christ secundum Matthaeum
by Longueval (attributed to Obrecht)
Passio domini nostri Jesu Christ secundum Marcum
by Galliculus
- *Responsorum numero octoginta de tempore et festistotius annis, 1542*
Passio domini nostri Jesu Christ secundum Johaneum
by Resinarius
- *Wittembergisch deutdch Gesängbüchlein, 1544*
4-5 vv motets on Lutheran chorales by Walter

15 major sacred collections

Example:

“All Praise to Your, Eternal God” by Georg Rhau
SATB a Cantional, *Newe Deudsche Geistliche ...* (Wittenberg, 1544)



Hans Leo Hassler

Born: 1564, Nuremberg - **Died:** 1612, Frankfurt

Organist at Augsburg (1588-1600), and Nuremberg (1601-1612)

Hassler's sacred published works include:

- *Nine Latin Mass Settings, 1591-1597*
4-vv to 8-vv settings of mass ordinary
- *Lustgarten neuer Deutscher Gesäng, 1601*
Setting of 'Mein Gemüth ist mir verwirret'
Tune for 'O Sacred Head Now Wounded'
- *Psalm Gesängen und Christliche, 1607*
52 4-vv settings of Lutheran Melodies
- *Sacri concentus, 1612*
Forty-eight 5-12 vv motets on sacred texts

Hassler was called to Germany to become private organist to Count Fugger in Augsburg, where he remained with some interruptions to the year 1600. He visited Venice for a time although that influence can be seen early in compositional career. After 1600 he was appointed organist of the Frauenkirche and director of the town band at Nuremberg, but tended to divert his energies from much further musical production

Examples:

“And the Word became Flesh” by Hans Leo Hassler
SB & Keyboard (or 4 solo instruments - NPH: 28N6039)

“Kyrie” by Hans Leo Hassler
SAB a cappella (CPH: 98-2443)

“Cantate Domino” by Hans Leo Hassler
SATB motet (CPH: 98-3147)



Hans Leo Hassler

Verbum caro factum est

Thus the Word Was Made as Flesh

for Six-Part Chorus of Mixed Voices, with Instruments *ad lib.**

John 1:14

Paraphrase of the King James version
by C. G. R.

Hans Leo Hassler (1564-1612)

Edited by Clifford G. Richter

[♩ = about 92]

mf

I
Sopranos
Ver - bum ca - ro fa - ctum est,
Thus the Word was made as flesh.

II
Ver - bum ca - ro fa - ctum est,
Thus the Word was made as flesh.

Alto
Ver - bum ca - ro fa - ctum est,
Thus the Word was made as flesh.

I
Tenors
Ver - bum ca - ro fa - ctum est,
Thus the Word was made as flesh.

II
Ver - bum ca - ro fa - ctum est,
Thus the Word was made as flesh.

Bass
Ver - bum ca - ro fa - ctum est,
Thus the Word was made as flesh.

[♩ = about 92]

(for rehearsal only)

And the Word Was Made Flesh

Verbum Caro Factum Est

Two-part mixed choir with instruments or keyboard

John 1:14 (KJV)

Hans Leo Hassler (1564-1612)

arr. William Braun

Women (Treble 1)
And the Word was made flesh,
Ver - bum ca - ro fac - tum est,

Men (Bass 1)
And the Word was
Ver - bum ca - ro

(Treble 2,3)
Keyboard (optional)
(Bass 2,3)

and the Word was made flesh, and dwelt a - mong us,
Ver - bum ca - ro fac - tum est, et ha - bi - ta - vit
made flesh, and the Word was made flesh,
fac - tum est, Ver - bum ca - ro fac - tum est,

Performance note:

Originally written for six voices, this motet (in keeping with Renaissance performance practices) may be performed with a small number of mixed voices and an instrumental quartet. The instruments can be homogenous in color using two trumpets (Trebles 2,3) and two trombones (Bass 2,3); or an oboe (Treble 2), English horn (Treble 3), and two bassoons (Bass 2,3). Likewise, the instruments may be from families of different tonal color such as two clarinets and two French horns. String instruments may also be used by playing from the parts for the C instruments. Instrumental parts for the male and female vocal lines (Treble 1 and Bass 1) are included. They may be used either to reinforce the vocal parts or to perform the piece strictly as an instrumental sextet. The keyboard part is provided as a reduction of the instrumental quartet parts and may be used if instruments are not available.

The instrumental parts (order number 28N6040E) are available from Northwestern Publishing House.

NPH 28N6039E

Michael Praetorius

Original: F

Michael Praetorius
1571-1621

1. Wie schön leuch - tet der Mor - genstern, der Mor -
Du Sohn Da - vids aus Ja - kobs Stamm, aus Ja -

1. Wie schön leuch - tet der Mor - -
Du Sohn Da - vids aus Ja - -

1. Wie schön leuch - tet, wie schön leuch - tet der Mor - -
Du Sohn Da - vids Du Sohn Da - vids aus Ja - -

- - gen - stern voll Gnad und Wahrheit von dem Herrn, die
- - kobs Stamm, mein Kö - nig und mein Bräu - ti - gam, hast

- - gen - stern voll Gnad und Wahrheit von dem Herrn, die
- - kobs Stamm, mein Kö - nig und mein Bräu - ti - gam, hast

- - gen - stern voll Gnad und Wahrheit von dem Herrn, die sü - ße
- - kobs Stamm, mein Kö - nig und mein Bräu - ti - gam, hast mir mein

sü - ße Wur - zel Jes - se. Lieb - lich, freund - lich, schön und
mir mein Herz be - ses - sen.

sü - ße Wur - zel Jes - se. Lieb - lich, freund - lich, schön und
mir mein Herz be - ses - sen.

Wur - zel Jes - se. Lieb - lich, freundlich, schön und
Herz be - ses - sen.

How Lovely Shines the Morning Star

Philipp Nicolai, 1556-1608;
tr. The Lutheran Hymnal, 1941, alt.

Michael Praetorius, 1571-1621
Musae Sioniae IX, 1610

$\text{♩} = 72$ *f*

Soprano

1. How love - ly shines the Morn -
2 O high - est joy by mor -
4 Oh, joy to know that you,

Alto

1. How love - ly shines the Morn - ing Star!
2 O high - est joy O high - est joy
4 Oh, joy to know Oh, joy to know

Men

1. How love - ly shines How love - ly
2 O high - est joy O high - est
4 Oh, joy to know Oh, joy to

Kybd.

S

ing Star! Morn - - - - ing Star!
tals won, mor - - - - tals won,
my Friend, you, my Friend,

A

the Morn - - - - ing Star! The
by that mor - - - - tals won, True
you, my Friend, Are

Men

shines the Morn - - - - ing Star!
joy by that mor - - - - tals won,
know that you, my Friend,

Kybd.

Seth Calvisius

Born: 1556, Thuringia - Died: 1615, Leipzig

Kapellmeister at Nuremberg (1601-03), and Colberg (1603-1636)

Works published by Calvisius include:

- *Melopoeia, 1592*
- *Compendium musicae, 1594*
championed 7 syllable solfege system
- *Harmonia cantionum ecclesiasticarum, 1597*
115 4-part chorale setting with melody on top line
- *Exercitation musica tertia, 15609*
defended his solfege system

Seth Calvisius studied at University of Leipzig and became cantor at the Paulinerkirche in 1581 and then to the Fürstenschule, both in Leipzig. After 12 years in this position he was appointed the cantor in the Thomaskirche (a predecessor to Bach). He and was not only a teacher and composer but was also a chronologist and an astronomer. He knew Johannes Kepler and Michael Praetorius and his students include Bodenschatz and Rinckart.

Example:

**“Lamb of god Pure and Holy” by Calvisius
SATB - cantonal (CPH 97-7347)**



Volkmar Leisring

Born: 1588, Thuringia - **Died:** 1637, Weimar

Composer, Theorist, town Clerk, and Pastor (1618-1637)

Leisring's sacred published works include:

- *Cymbalum Davidicum* 1618
4-vv to 8-vv settings of motets (35)

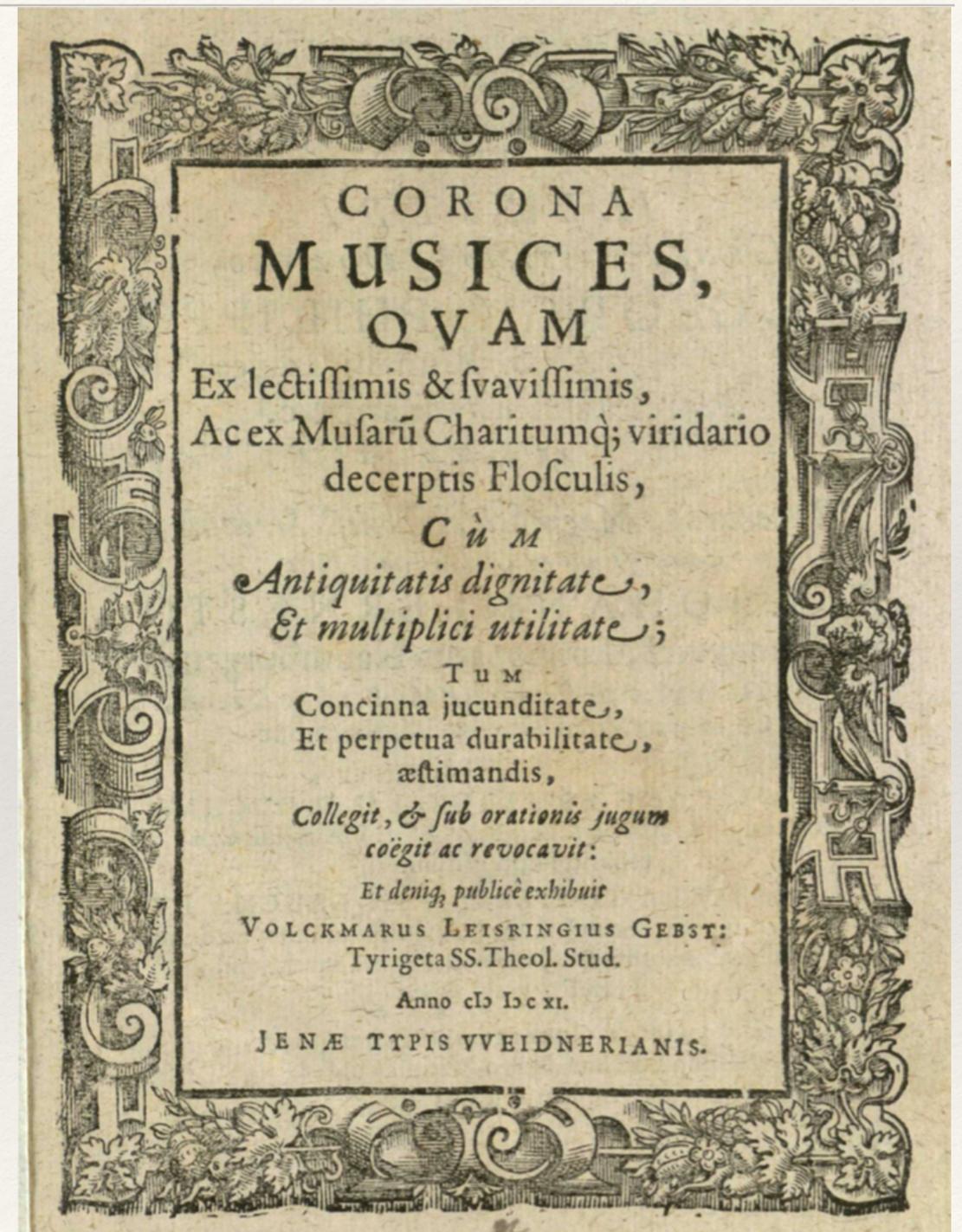
Leisring's theoretical works include:

- "*Breviarium artic musicus*" (1615)
- "*Corona musices*" (1611)

Leisring studied theology at Jena. In 1611 he became Rektor, Kantor and town clerk of Schkölen, near Naumburg. In 1618 he became pastor at Nohra, near Erfurt. In the preface to the second edition of his *Cymbalum Davidicum* (1619) he states that because of the divine call to the ministry, he had resolved to give up composing. Hence, most of his music dates from before 1618. **Leisring** was a conservative composer. Most of his works feature homophonic double-choir writing.

Example:

"O Sons and Daughters" by Volkmar Leisring
ST & organ (Hinshaw Music, 2006)



Melchior Vulpius

Born: c. 1560, Thuringia - **Died:** 1615, Weimar.

Cantor at Weimar (1602-15), is known for his chorale melodies.

His works include:

- *Cantiones Sacrae*, 1602-4
- *Kirchengesänge und geistliche Lieder*, 1604
- *Ein schön geistlich Gesangbuch* (Jena, Germany: 1609)
- A Passion according to St. Matthew, 1612-14

Tunes in CW

#98, 307 - JESU KREUZ, LEIDEN UND PEIN

= *Jesus, I Will Ponder Now*

#165 - GELOBET SEI GOTT

= *O Sons and Daughters of the King*

#236 - LOBT GOTT DEN HERREN, IHR HEIDEN ALL

= *All Praise to God Who Reigns Above*

#333 - CHRISTUS, DER IST MEIN LEBEN

= *Abide, O Dearest Jesus or for Me to Live Is Jesus*

Settings in CW

#28 - NUN KOMM, DER HEIDEN HEILAND

= *Savior of the Nation, Come*

#165 - GELOBET SEI GOTT

= *O Sons and Daughters of the King*

#236 - LOBT GOTT DEN HERREN, IHR HEIDEN ALL

= *All Praise to God Who Reigns Above*

Example:

Lo, How a Rose e'er Blooming

4-pt. Vocal or Instrumental Canon

For Thomas Beineke
Arisen Is Our Holy Lord
SATB, Brass Quartet or Organ

"Erstanden ist der heilig Christ"
Böhmische Brüder, 1544
Trans.: K.T.K.

Melchior Vulpius, c.1570-1615
Edited and arranged by Kenneth T. Kosche (ASCAP)

Poco marcato, ♩ = 76-80

The musical score is arranged for Soprano, Alto, Tenor, and Bass voices, along with Trumpets I and II, Trombones I and II, and Organ. The piece is in 4/4 time with a key signature of one flat (B-flat major). The tempo is marked 'Poco marcato' with a quarter note equal to 76-80 beats per minute. The score begins with a forte (f) dynamic. The vocal parts have three verses of lyrics. The instrumental parts include a bass line for the organ and brass instruments. A second system of the score shows the continuation of the vocal parts with the lyrics 'Lord, ris'n, praise;' and 'Al - le - lu -'. The organ part includes a pedal point marked '(Ped.)'.

Copying or reproducing this material in any form is illegal.

Copyright © 2005 Concordia Publishing House

3558 South Jefferson Avenue, St. Louis, MO 63118-3968

All Rights Reserved

Printed in U.S.A.

98-3852

Erasmus Sartorius

Born: 1577, Schleswig - **Died:** 1637, Hamburg

Composer, and Theorist,

Leisring's sacred published works include:

- *Cymbalum Davidicum* 1618
4-vv to 8-vv settings of motets (35)

Leisring's theoretical works include:

- *Belligerasmus ...* (1642)
- *Institutional musicarum tractautio...* (1635)

Erasmus Sartorius was a choirboy in Holstein a later was appointed Kantor at the Johanneum in Hamburg. He encouraged the performance polychoral music by Lassus, H. Praetorius and Gallus. He established the yearly performance of Passions in Hamburg in 1609. He started engaging instrumentalists for the first time in 1612 also and published theoretical works. Martin Ruhnke and Dorothea Schröder. "Sartorius, Erasmus." His theoretical book *Belligerasmus...* describes the battle between Bisthon and Orpheus which comments on the effects and advantages of music. His second book serves as a theoretical and practical manual (Solmization, modes, melody)

Grove Music Online. Oxford Music Online. Oxford University Press, accessed May 24, 2017, <http://www.oxfordmusiconline.com.wlc.ezproxy.switchinc.org/subscriber/article/grove/music/24608>.

Example:

"We Now Implore God the Holy Ghost" by Erasmus Sartorius
4-pt. Vocal or Instrumental Canon

We Now Implore God the Holy Ghost

German hymn, c. 13th century
Geystliche gesangk Buchleyn, Wittenberg, 1524
Erasmus Sartorius (1577-1637)
arr. by William Braun

1 We now im - plore God the Ho - - - ly Ghost, _____

3 We now im - plore God the Ho - - - ly Ghost, the

5 Ho - ly Ghost, For the true _____ faith which

7 we need _____ the most, need the most.

9 That in our last mo - ments, that in our last mo - ments he may be -

11 friend us, that he may, that he may be - friend us,

13 be - friend us, As home - ward we _____

15 jour - ney, at - tend _____ us. _____ Ky -

17 rie e - lei - son Ky - rie _____ e - lei - son, e - lei - son

Erasmus Sartorius was a choirboy in Holstein a later was appointed Kantor at the Johanneum in Hamburg. He encouraged the performancne polychoral music by Lassus, H. Praetorius and Gallus. He established the yearly performance of Passions in Hamburg in 1609. He started engaging instrumentalists for the first time in 1612 also and published theoretical works. Martin Ruhnke and Dorothea Schröder. "Sartorius, Erasmus." Grove Music Online. Oxford Music Online. Oxford University Press, accessed May 24, 2017, <http://www.oxfordmusiconline.com.wlc.ezproxy.switchinc.org/subscriber/article/grove/music/24608>.

Johann Walter

Born: 1496, Thuringia - Died: 1570, Torgau.

Singer at Altenburg, (1521-1525, Student at Leipzig 1526-1529, Choirmaster at Torgau (1532-47), Dresden 1548-1554

Walter's sacred works include:

- ***Geystliches Gesang Büchlein, 1524***
- ***Ein schöner geistlicher und Christlicher Berckreyen, 1552***
- ***Das christlich Kinderlied (Lord, Keep Us 6vv), 1566***
- **2 Passion settings**
- ***17 Motets, Magnificat (MS in Torgau)***
- ***26 Fugae Tones (Lord, Keep Us 6vv), 1542***

Walter was composer and poet who worked with Luther on the hymnody and liturgical settings for the young Lutheran Church. He started as a bass in Elector of Saxony's Hofkapelle, but settled in Torgau where he instructed the boys in music. He moved to Dresden in 1548 until he retired in 1554. His first collection was an important contribution and was the first Lutheran collection of choral music appearing in the same year as Luther's famous appeal to German cities to maintain Christian schools. The hymnbook was intended for young people, who were encouraged to use a spiritual repertory instead of secular songs so that they would become practised in the Christian way of life and in its music. The hymnbook's success is confirmed by its many new editions and contained 38 German settings and only five Latin ones,

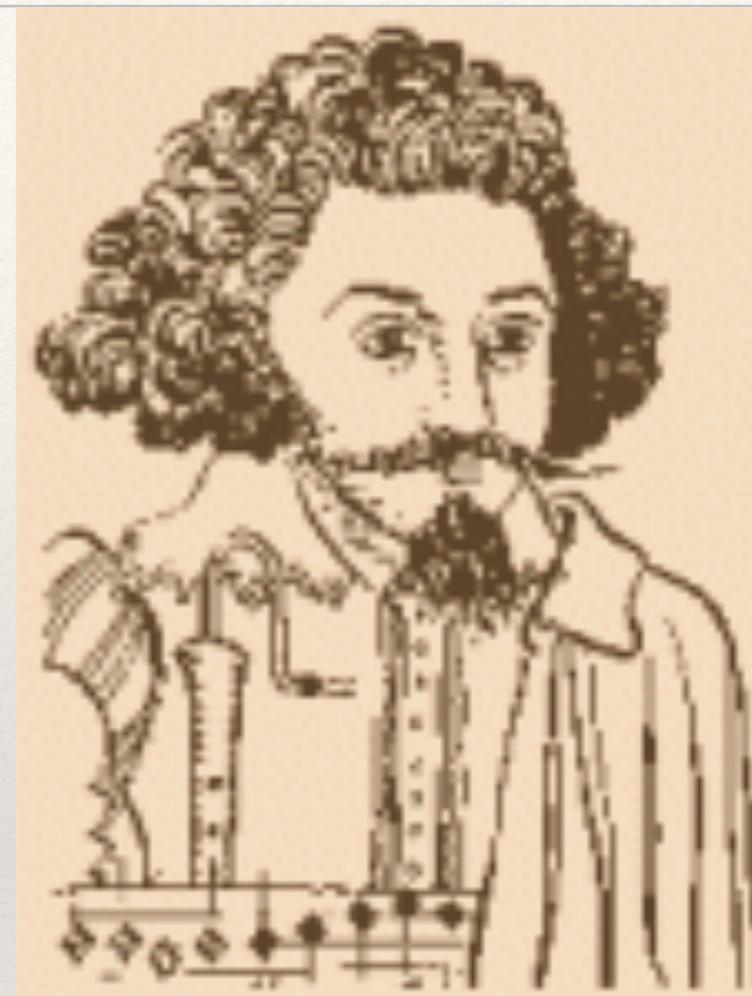
Example:

Psalm 117

SATB Psalm chanted *falsobourdon* style.

"I Shall Not Die, But Live" by Luther and Senfl

SATB motet



Ludwig Senfl

Born: c. 1489-91, Basie or Zurich - Died: 1643, Munich.

Student/Composer at Maximilian Court (1598-19), and Munich (1623-1643)

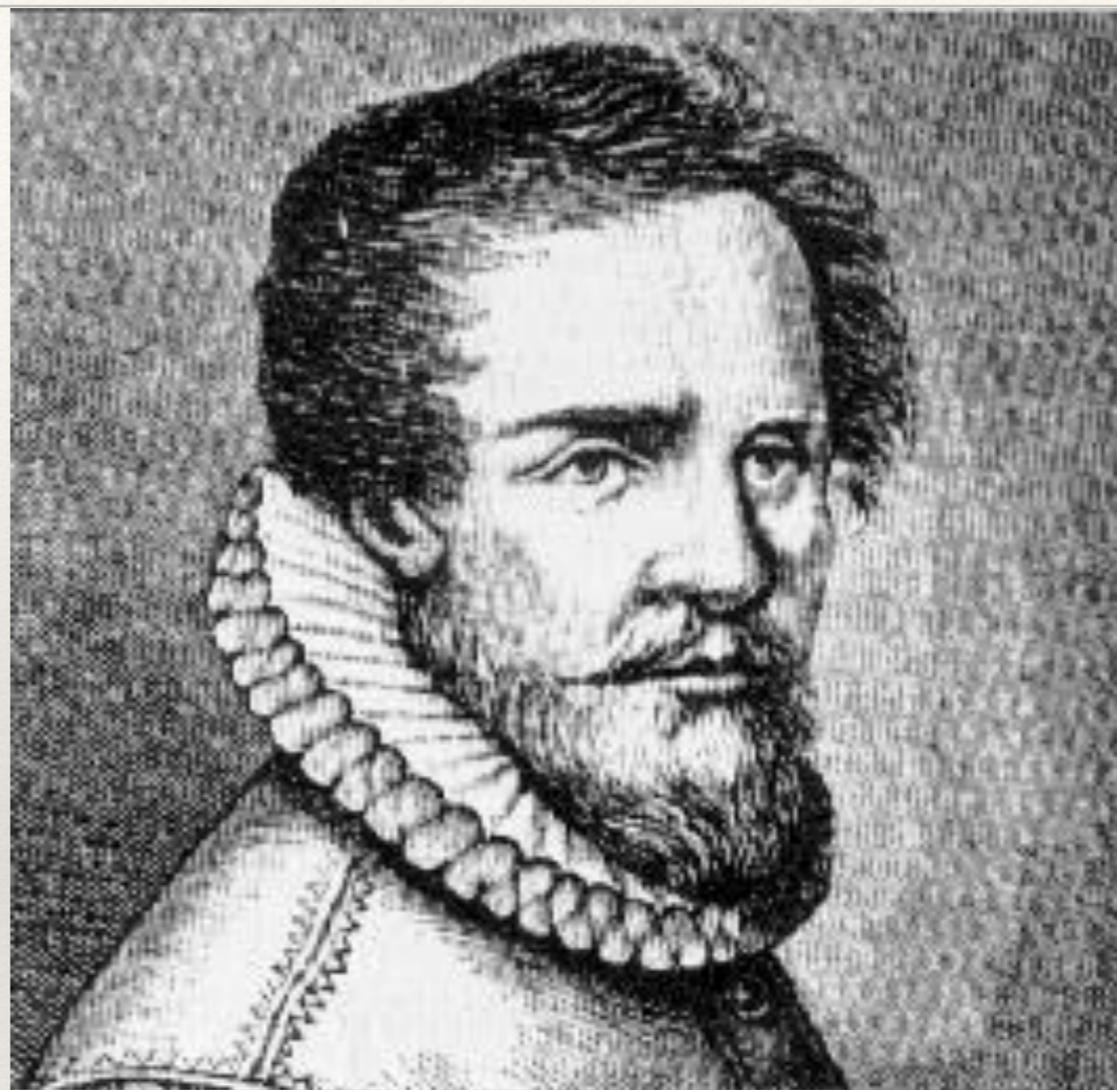
Senfl's sacred works include:

- **8 Mass settings**
- **11 Office Proper settings**
- **Motet and Latin Ode settings**
- **Mass Proper settings**

Senfl was choirboy and student of Henrich Isaac at the court of Maximilian, studied at Univeristy of Vienna and returned court to the after 1507 and took over Isaac duties about 1512. After the Emperor Maximilian died in 1519 he tried to receive a new appointment and in 1523 was employed by Duke Wilhelm IV in Munich were he spent the rest of his life. Luther may have met him in Innsbruck in 1510, when Luther was on his way to Rome, or in Augsburg in the year 1518. At any rate, he sent Senfl a very cordial letter in 1530, while he was following the negotiations in Augsburg from the Coburg fortress with mounting impatience and anger. In his melancholy mood he requested the famous composer to arrange for him the antiphon 'In pace in id ipsum' for many voices. Instead, Senfl chose another of Luther's favorite verses, 'I shall not die, but live, and declare the works of the Lord.' This was the verse Luther had written with its plain-chant notes on the wall of his study on the Coburg. The music of this chant was the cantus firmus upon which Luther based his own motet setting of this text.

Example:

**“I Shall Not Die, But Live” by Luther and Senfl
SATB motet**



Johann Kugelmann

Born: c. 1495, Augsburg - Died: 1542, Königsberg.

Trumpeter/Composer at Augsburg (1518-23), and Königsberg (1540)

Kugelmann's sacred works include:

- *Conceptus novi* (collection for school and church use)
- 8 vv setting of Psalm 103 = **My Soul Now Bless Your Maker”**

Johann Kugelmann was a German composer who served as a trumpeter in the Imperial Hofkapelle in Innsbruck. It was thought he may have been a student of the great organist Hofhaimer. He was later employed by the Fuggers in Augsburg who commission his collection *Concentus novi*, which was used in Augsburg's churches and schools. It was commissioned by Duke Albrecht and contains 39 sacred pieces many of which are by Kugelmann. Kugelmann finished his career at the court of Margrave Albrecht V in Brandenburg where he was the first trumpeter and Kapellmeister in charge of the Kantorei. His conservative style furnished a model for the work of Johannes Eccard.

Example:

**“A Mighty Fortress Is Our God” by Johann Kugelmann
SAB motet**

A Mighty Fortress Is Our God

Martin Luther, 1483-1546;
tr, composite $\text{♩} = 72$ Johann Kugelmann, c1495-1542
arr. by William Braun

1. A might - y for - tress is our
2. With might of ours can naught be
3. Though dev - ils all the world should
4. The Word they still shall let re -

God, A trust - y shield and weap - - - on;
done, Soon were our loss ef - fect - - - ed;
fill, All ea - ger to de - vour us,
main Nor an - y thanks have for it;

Hans Leo Hassler

For the "Nonables" of Valley Lutheran High School, Phoenix, Arizona

Cantate Domino

O Sing to God the Lord
SATB HANS LEO HASSLER, 1564-1612
Paraphrased by J. H. Edited by JOHN HOOPER

Psalm 96:1-3

f **Buoyantly, $\text{♩} = c. 84$**

Soprano
Can - ta - te Do - mi - no can - ti - cum no
O sing to God the Lord, sing to him new

Alto
Can - ta - te Do - mi - no can - ti - cum no
O sing to God the Lord, sing to him new

Tenor
Can - ta - te Do - mi - no can - ti - cum no
O sing to God the Lord, sing to him new

Bass
Can - ta - te Do - mi - no can - ti - cum no
O sing to God the Lord, sing to him new

Keyboard
(For rehearsal only)

Buoyantly, $\text{♩} = c. 84$

4

mf vum, can - ta - te Do - mi - no, om - nis
songs! *mf* O sing to God the Lord all the

mf vum, can - ta - te Do mi - no, om - nis
songs! *mf* O sing to God the Lord all the

mf vum, can - ta - te Do mi - no, om - nis ter -
songs! *mf* O sing to God the Lord all the na -

mf vum, can - ta - te Do - mi - no, om - nis
songs! *mf* O sing to God the Lord all the

CPH 98-3417

Copyrighted Material

Missa Secunda

1

Edited by ALFRED J. SILVER, Mus. Doc., Dunelm.

Kyrie

HANS LEO HASSLER
(Joanne Leone Hassler)
(1612)

Lento $\text{♩} = 60$

SOPRANO
Ký - ri - e e - léi - son, Ký - ri - e

ALTO
Ký - ri - e e - léi - son,

TENOR
Ký - ri - e e - léi - son, Ký - ri - e e - léi -

BASS
Ký - ri - e e - léi - son, Ký - ri - e e - léi -

ORGAN
for rehearsal only

Lento $\text{♩} = 60$

e - léi - son,

mp Ký - ri - e e - léi - son, Ký - ri - e e - léi - son,

mp son, Ký - ri - e e - léi - son, Ký - ri - e e - léi - son,

mp Ký - ri - e e - léi - son, Ký - ri - e e - léi - son, Ký - ri - e

J.F.A. B. 6073 - 28

© 1970 Belwin Mills Publishing Corp. (ASCAP)
All Rights Assigned to and Controlled by Alfred Publishing Co., Inc.
All Rights Reserved including Public Performance. Printed in USA.

Michael Praetorius

Wachet auf, ruft uns die Stimme zu 2 Stimmen

Mt 25:1-13, Jes 52:8

Michael Praetorius (1571-1621)
Philipp Nicolai (1556-1608)

Musical score for 'Wachet auf, ruft uns die Stimme' in 3/4 time. The score is for two voices and two instruments. It features a key signature of one flat and a common time signature. The lyrics are in German. The score is divided into sections A, B, and C. Section A covers measures 1-15, section B covers measures 16-19, and section C covers measures 20-27. The lyrics are: Wa-chet auf/ wa-chet auf/ ruft uns die Stim-me/ ruft uns die Stim-me/ ruft uns die Stim-me/ der Wäch-ter sehr hoch auf der Zin-nen/ wach auf/ du Stadt Je-ru-sa-lem/ wach auf/ du Stadt Je-ru-sa-lem/ wach auf/ wach auf/ wach auf/ wach auf/ du Stadt Je-ru-sa-lem/ Je-ru-sa-lem/ Mit-ter-nacht heißt die-se Stun-de/ sie ru-fen uns/ sie ru-fen uns/ sie ru-fen uns mit hel-lem Mun-de/ wo seid ihr/ wo seid ihr/ wo seid ihr/ wo seid ihr klu-gen Jung-frau-en/ wach auf/ wach seid ihr/ wo seid ihr klu-gen Jung-frau-en/ wach auf/

Wake, Awake, for Night is Flying

Philipp Nicolai, 1556-1608;
tr. Catherine Winkworth

Michael Praetorius, c1571-1621
arr. by William Braun

Musical score for 'Wake, Awake, for Night is Flying' in 3/4 time. The score is for two voices and two instruments. It features a key signature of one flat and a common time signature. The lyrics are in English. The score is divided into sections A, B, and C. Section A covers measures 1-10, section B covers measures 11-15, and section C covers measures 16-20. The lyrics are: 2. Zi-on hears, Zi-on hears the watch-men sing-ing, the watch-men hears the watch-men sing-ing, sing-ing, the watch-men sing-ing. the watch-men sing-ing. And And all her heart with joy is spring-ing; all her heart with joy is spring-ing; ing; She wakes, she ris-es from her gloom, She wakes, she spring-ing; She wakes, she ris-es from her gloom, She ris-es from her gloom, She wakes, She wakes, She ris-es She wakes, She wakes, She wakes,

Example: "Wake, Awake"

Melchior Franck

Born: c. 1579, Zittau - Died: 1639, Coburg.

Kapellmeister at Nuremberg (1601-03), and Colberg (1603-1636)

His works include:

- *Sacrarum melodiaram ... tomus primus, 1604*
- *Melodiae sacrae, 1608*
- *Opusculum etlicher neuer geistlicher Gesäng, 1611*
- *Threnodiae Davidicae, 1615*
- *Gemmulae evangeliorum musicae, 1623*
- *Phropetia evangelica, 1629*
- *Gemmulae evangeliorum musicae, 1623*
- *Paradisus musicus, 1636*

32 additional sacred collections

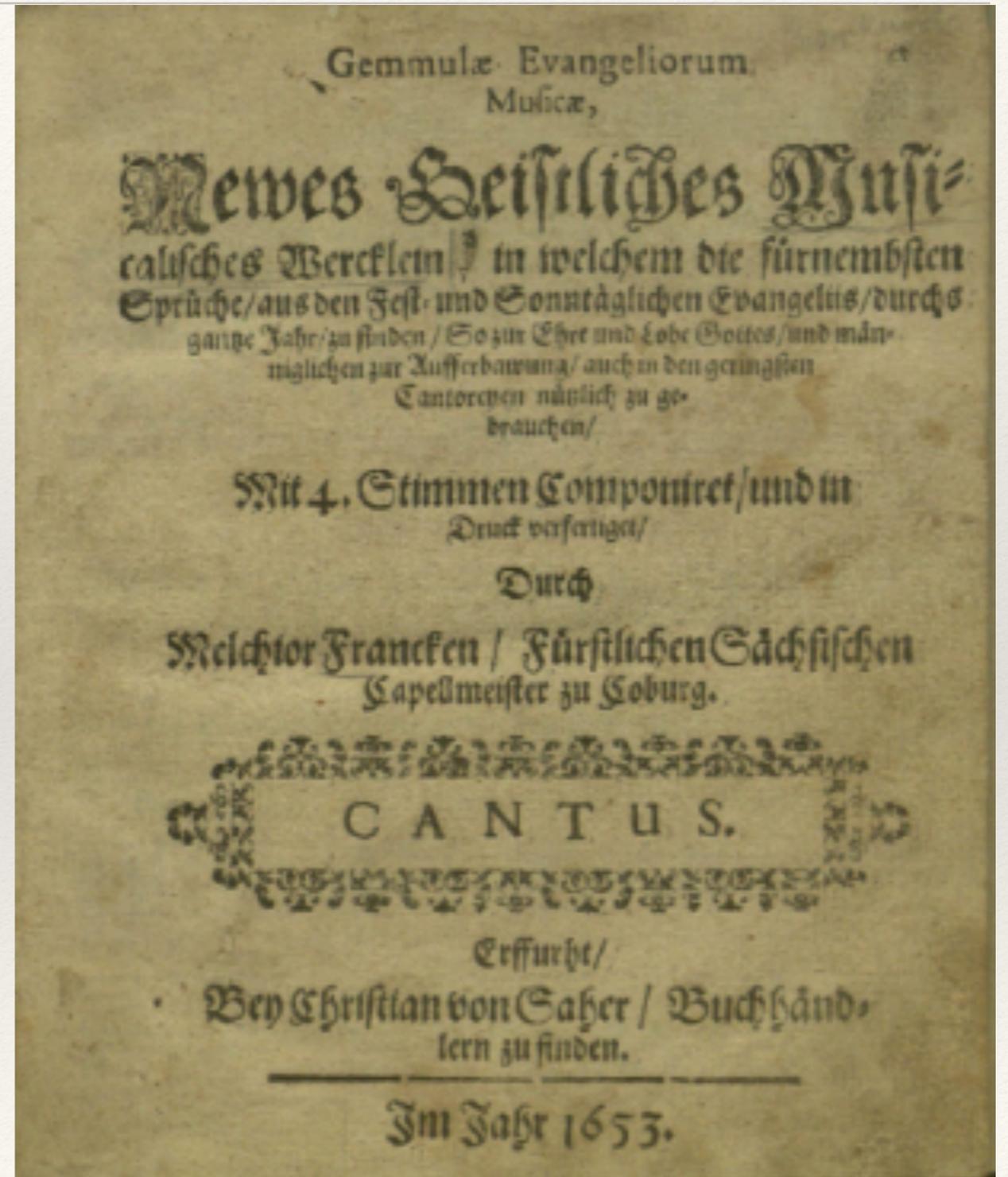
Tunes in CW

#212 - JERUSALEM, DU HOCHGEBAUTE STADT

= *Jerusalem, thou City Fair and High*

Tune based on a piece by M. Franck

Franck was a German composer of the late Renaissance and early Baroque eras. He was a hugely prolific composer of Protestant church music, especially motets, and assisted in bringing the stylistic innovations of the Venetian School north across the Alps into Germany.



Melchior Franck at Bayerischen Staatsbibliothek



Melchior Franck

The Strife Is O'er, the Battle Done

Author unknown, 1695
Fr., Francis Post, ca. 1859, alt.

MELCHIOR VULPIUS, ca. 1560-1615

1. The strife is o'er, the bat - tle done; Now is the
2. Death's might - iest pow'rs have done their worst, And Je - sus
3. On the third morn He rose a - gain Glo - rious in
4. Lord, by the stripes which wound - ed Thee, From death's dread

1. The strife is o'er, the bat - tle done; Now is the
2. Death's might - iest pow'rs have done their worst, And Je - sus
3. On the third morn He rose a - gain Glo - rious in
4. Lord, by the stripes which wound - ed Thee, From death's dread

The score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are repeated for two parts of the choir.

CPH 97-6320

A Mighty Fortress Is Our God

(*Sin' feste Burg ist unser Gott*)

Text: Martin Luther, 1529
Translation composite.

Martin Luther, 1529
Harmonization by Melchior Franck, 1631
Edited by Walter E. Buszin

Maestoso e spiritoso

Soprano
1. A might - y For - tress is our God, A
2. With might of ours can naught be done, Soon
3. Though dev - ils all the world should fill, All
4. The Word they still shall let re - main, Nor

Alto
1. A might - y For - tress is our God, A
2. With might of ours can naught be done, Soon
3. Though dev - ils all the world should fill, All
4. The Word they still shall let re - main, Nor

Tenor
1. A might - y For - tress is our God, A
2. With might of ours can naught be done, Soon
3. Though dev - ils all the world should fill, All
4. The Word they still shall let re - main, Nor

I Bass
(or II Ten.)
1. A might - y For - tress is our God, A
2. With might of ours can naught be done, Soon
3. Though dev - ils all the world should fill, All
4. The Word they still shall let re - main, Nor

II Bass
1. A might - y For - tress is our God, A
2. With might of ours can naught be done, Soon
3. Though dev - ils all the world should fill, All
4. The Word they still shall let re - main, Nor

Accompaniment for rehearsal only.

The score is for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The tempo is marked 'Maestoso e spiritoso'. The lyrics are repeated for two parts of the choir.

CPH 98-1163 (downloadable)