SELECTED BAROQUE COMPOSITIONS
WITH INSTRUMENTAL ACCOMPANIMENT
FOR AMATEUR CHOIR

DOCUMENT
Presented in Partial Fulfillment of the Requirements
For the Degree Doctor of Musical Arts
in the Graduate School of The Ohio State University

By
Linda Cressman Busarow, B.M.E., M.M.

The Ohio State University
2007

Document Committee:
Professor Hilary Apfelstadt, Adviser
Professor Alan Green
Professor Russel Mikkelson
Professor Robert J. Ward

Approved by

Adviser
School of Music
Very often conductors of church choirs, high school choirs, and some college choirs find it necessary and appropriate to program music that is beyond the usual two or three minute octavo. In many cases, resources are limited: The ensembles are small or unbalanced with regard to parts; there may be a lack of male singers; singers are often inexperienced or new to choral ensemble singing; and amateur singers may lack the vocal stamina or technique necessary to perform large works. Additionally, rehearsal time may be limited yet music must be learned quickly. The purpose of this document is to examine original full-length choral works with instrumental accompaniment that are sustainable with limited vocal resources but will soar with talented singers, and will provide satisfactory experiences for both groups. The scope of this document is limited to works from the Baroque period much of which is rarely performed. The choral works of Dietrich Buxtehude, Andreas Hammerschmidt, Heinrich Schütz, and Georg Philipp Telemann are examined in light of specific selection criteria to identify works suitable for church choir, high school, and entry level college choirs. Included in this document is a selected and annotated list of the composers’ works meeting these selection criteria.
Dedicated to Kevin Busarow
ACKNOWLEDGMENTS

It has been an honor and a blessing to have a document committee of some of the finest musicians and scholars performing and teaching today.

Especially, I would like to express my sincerest thanks to my adviser, Dr. Hilary Apfelstadt, for her help and guidance throughout these years of doctoral work. Her encouragement, feedback, and sometimes gentle prodding, is appreciated more than I have the words to express. One could not find a better mentor or a finer person.

In addition, I would like to thank Dr. Robert J. Ward for his inspired teaching, constant encouragement, patience, and generous spirit. I am particularly grateful for the precious gift of his time, for sharing his invaluable musical ideas, and for helping me find the courage to “stay on the path.” I am enriched both musically and personally from knowing him.

I extend my heartfelt gratitude to Dr. Russel Mikkelson for his continued encouragement and support of me and my musical and professional goals. I am fortunate to have spent time learning from such a distinguished musician.

Special thanks are also offered to Professor Alan Green for the many hours he generously devoted to helping me research this and other projects and for his dedication to the pursuit of knowledge and excellence. He is a true scholar.

Also, I would like to thank Professor Michael Murray for his assistance throughout my studies at The Ohio State University. He has been an inspiration to me,
not only because of his great musical talent, but because of his dedication to learning and teaching.

My sons, Jonathan and David, have been a continued source of love, support, and pride. They kept me focused on what the important things are in life.

Finally, I want to express my gratitude, admiration and thanks to my husband, Kevin. His support, encouragement, and generosity enabled me to pursue this degree. It is as much his as it is mine.
VITA

1980    Bachelor of Music Education, Wittenberg University
1982    Master of Music in Voice Performance, The University of Michigan
1982-1985 Adjunct Instructor of Voice, Wittenberg University
Fairborn, Ohio
1991-1992 Adjunct Instructor of Voice, Wittenberg University
          Springfield, Ohio
1992-1994 Music Specialist, Baker Junior High School/Fairborn High School,
          Fairborn School District
          Fairborn, Ohio
1994-present Choral Specialist, Fairborn High School
          Fairborn, Ohio
1994-present Supervisor of Music, Fairborn City Schools
          Fairborn, Ohio
2005    Visiting Instructor of Choral Music, Wittenberg University
          Springfield, Ohio
2005-present Doctoral Conducting Associate, The Ohio State University

FIELDS OF STUDY

Major Field:  Music
Studies in Conducting:  Professors Hilary Apfelstadt, Robert J. Ward, Russel Mikkelsen,
Marshall Haddock
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abstract</td>
</tr>
<tr>
<td>Dedication</td>
</tr>
<tr>
<td>Acknowledgement</td>
</tr>
<tr>
<td>Vita</td>
</tr>
</tbody>
</table>

**Chapters:**

1. Introduction – Need for the Study ................................................................. 1  
   - Purpose ........................................................................................................ 4  
   - Definitions .................................................................................................. 4  
   - Background to the Study ........................................................................... 6  
   - Criteria for Selecting the Repertoire ....................................................... 8  
   - Research Methodology ............................................................................ 13  

2. Composer Biographical Information ............................................................... 18  
   - Dietrich Buxtehude .................................................................................. 18  
   - Andreas Hammerschmidt .......................................................................... 20  
   - Heinrich Schütz ....................................................................................... 22  
   - Georg Philipp Telemann .......................................................................... 25  

3. Selected Works ............................................................................................... 28  
   - Summary and Conclusions ..................................................................... 124  

References ........................................................................................................... 126  

**Appendices**  
   - A. Composer and Composition Index ....................................................... 130  
   - B. Pro-Forma Bibliographic Check list ...................................................... 133
CHAPTER 1

INTRODUCTION—NEED FOR THE STUDY

Very often conductors of church choirs, high school choirs, and some college choirs find it necessary and appropriate to program music that is beyond the usual two or three minute octavo. Church choir directors are asked to present a cantata. High school and college teachers wish to give choral students the opportunity to perform longer works with instrumental accompaniment. In many cases, resources are limited: The ensembles are small or unbalanced with regard to parts; there may be a lack of male singers; singers are often inexperienced or new to choral ensemble singing; and amateur singers may lack the vocal stamina or technique necessary to perform large works. Additionally, rehearsal time may be limited yet music must be learned quickly.

According to Leland Sateren, “selection of music is an arduous, often soul—searching—not to say music searching—job.”¹ There are many lists and indices published to aid conductors in repertoire selections. American Choral Director’s Association (ACDA) monographs, journal articles, dissertations, and text books on this topic abound. For the most part, however, these lists include either short compositions or

larger works beyond the capabilities of the average school or church choir. While bibliographies have been published with repertoire for specific ensemble types such as women’s or men’s choirs, children’s choirs or boy choirs, middle school and junior high school choruses, or the general high school choral program, none addresses the specific need for quality works of longer duration, with instrumental accompaniment, appropriate to the ability level of the less experienced choir or more advanced singers with limited rehearsal time. Robert Garretson states that “the basic consideration in planning a choral program depends…upon the quality and appropriateness of the music performed.”

Gordon Lamb goes further and makes the point that “often choirs do not perform as well as they might because the repertoire is too demanding for their level of technique and understanding.” Quality is too often equated with difficulty, yet there are many extended works that are both accessible and of high caliber. These pieces comprise all time periods and in all styles of writing. When examining lists of repertoire available to conductors, as well as ACDA program repertoire, text books and dissertations, one finds a gap in available resources, however. Baroque music besides Bach and Handel excerpts or short a cappella pieces is surprisingly under represented in these lists. Smaller, less experienced choirs should have the opportunity to sing music with accompaniment other than piano or organ. They should sing good quality extended pieces in addition to singing short octavos, and they should perform music from all style periods.

Many works composed during the Baroque period “contain texts, technical demands, and aesthetic qualities appropriate for the [inexperienced] singer.”⁴ Often these compositions are overlooked when programming for the choir of average ability and limited resources.

---

Purpose

The purpose of this document is to examine choral works with instrumental accompaniment that are sustainable with limited vocal resources but will soar with talented singers, and will provide satisfactory experiences for either type of ensemble. The purpose of this document is to examine original full-length choral works with instrumental accompaniment that are sustainable with limited vocal resources but will soar with talented singers, and will provide satisfactory experiences for both groups. The scope of this document is limited to works from the Baroque period much of which is rarely performed. The choral works of Dietrich Buxtehude, Andreas Hammerschmidt, Heinrich Schütz, and Georg Philipp Telemann are examined in light of specific selection criteria to identify works suitable for such ensembles. Bruce Mayhall makes the point that “developing familiarity with high quality, accessible, and viable choral literature is a dynamic, ongoing task for conductors.”5 It is hoped that this bibliography will assist with this task.

Definitions6

1. Bibliography—a list with descriptive or critical notes of writings relating to a particular subject, period, or author7

---

6 Unless otherwise noted, the definitions are from class notes in music 786, taught by Prof. Alan Green.
2. Instrumental chamber ensemble—a small instrumental ensemble with at least two players and a maximum of nine.\(^8\)

3. Criterion—a standard on which a judgment or decision may be based\(^9\)

4. OCLC WorldCat—a world-wide library catalog maintained by over 9000 institutions that pay a fee for membership. Its bibliographic records are built from those member institutions and constitute the largest database of its kind. In most cases, items listed in WorldCat are available through inter-library loan of participating member institutions which includes most university and public libraries.

5. Range—the range of a particular voice part is the compass of its music from the lowest note to the highest note.\(^10\)

6. Tessitura—the area within the range where most of the notes occur for that voice part.

7. Thematic Catalog—A list of compositions of an individual composer, usually arranged by opus or a specific numbering scheme (e.g., BWV numbers for Bach, K. (Köchel) numbers for Mozart). Incipits are included as a means of positively identifying a work. Thematic catalogs are usually found in the reference section of libraries starting with Library of Congress classification ML134.

8. Uniform Title—A standardized title assigned to a specific work according to a detailed set of rules, in order to simplify locating all editions and recordings of a work.\(^11\)

---

\(^8\) Library of Congress definition.
\(^10\) Ibid.
\(^11\) The Anglo-American Cataloging Rules.
9. **Collected Edition**—Sets of all musical works by one composer, usually published in a large number of separate volumes. In general there are two types of collected edition: 1) the complete works of an individual composer, and 2) works of various composers, usually brought together by time period, geographical region or genre.

10. **Anthology**—A collection of selected works of music.\(^\text{12}\)

11. **Facsimile**—Photographic reproduction of holograph manuscripts or first editions, usually for research purposes.

12. **Amateur**—From the Latin root, *amor*, it means to love. That is, one who does what they do because they love doing it

### Background to the Study

In 1981, an article by Don A. André, “Orchestra and Chorus: Works for the Amateur or High School Performing Group”\(^\text{13}\) was published in the May issue of the *Choral Journal*. Of the twenty-eight suggested compositions, thirteen are from the Baroque Period. The annotations give the title, necessary performing forces, and available performing editions. André also suggests instrument substitutions in some cases. Baroque composers represented include Johann Sebastian Bach, John Blow, Dietrich Buxtehude, Marc-Antoine Charpentier, Johann Kuhnau, Johann Pachelbel, Henry Purcell, Heinrich Schütz, and Georg Telemann. This is an excellent source for a variety of compositions and styles; however, the ability level required of the performers

---

\(^\text{12}\) Ibid.

for some pieces is quite high. The more difficult works are described as such in the author’s annotation. Additionally, some examples require soloists of advanced abilities.

“Choral Music Accompanied by Woodwinds: An Annotated List,”\textsuperscript{14} by Jan DeShera appeared in the February 1993 issue of the \textit{Choral Journal}. This is a list of more than fifty pieces of music accompanied by a wide variety of woodwind instruments. Twelve are compositions of the Baroque composers Johann Sebastian Bach, Dietrich Buxtehude, Henry Purcell, Andreas Hammerschmidt, and Marc-Antoine Charpentier. There is only one published edition for each piece listed, and the criteria for selection do not include difficulty level. As a result, many of the suggested works are for advanced ensembles. Most recommended works are twentieth-century compositions. This list also includes pieces that use french horn, piano, or percussion parts in combination with woodwinds.

“Seventeenth-Century Vocal Music Suitable for Children’s Choirs, With Guidelines for Teaching,” is an extensive exploration of literature by Angela Ellen Broeker. This dissertation was completed in 1996.

The sampling includes a catalog listing of fifty selected seventeenth-century vocal works that the author has found suitable for use with children’s choirs. These pieces are available in historical anthologies, collected works, prominent musicological publications, and collections of solo songs and duets. Limited to one or two voice parts and modest accompanying forces, each work is under five minutes in length.\textsuperscript{15}

Finally, Susan L. Reid published an article in the \textit{Choral Journal}, “The Twenty-One SSATB Vocal Works of Dietrich Buxtehude: An Annotated Bibliography,” which is closely related to this project in content. In her article, Reid examines the five-part choral


works of Dietrich Buxtehude. Only one published version of each piece is described, however. Some of the works included in this bibliography are appropriate for choirs of moderate ability or experience, but this is not true of most selections. Three-and four-part works for mixed choir are not included.

Criteria for Selecting the Repertoire

Literature selection criteria can generally be divided into two categories, aesthetic and technical. In “High School Choral Directors’ Description of Appropriate Literature for Beginning High School Choirs,” Rebecca R. Reames found that eighty-nine percent of choral directors indicate that aesthetic and technical criteria are of equal importance when choosing repertoire. It is surprising, therefore, that specific technical criteria for use in evaluating the difficulty level of choral repertoire are not available or standardized, and are left for the conductor to determine, while aesthetic or subjective criteria, are addressed quite often in the literature. Matthew W. Mehaffey, in Teaching Music through Performance in Choir Volume 1, finds in his research that there are “no formal criteria for rating a piece [of music].” Since aesthetic considerations important in repertoire selection can be found in many sources, generally agreed-upon aesthetic criteria are used for selection of repertoire for this project. Hilary Apfelstadt in “First Things First: Selecting Repertoire,” suggests the following: “Select music of good quality…Select music that is teachable…Select music that is appropriate to the

---

context.” Furthermore, technical criteria as described in these sources: *Teaching Music through Performance in Choir*, the *Choral Director’s Guide*, and *Criteria for the Composing, Arranging, and Editing of Choral Literature for High School Choir, Choral Techniques*, together with the writer’s criteria, will be used to derive the general technical parameters for repertoire selection.

*Aesthetic and Technical Criteria*

The overarching criterion under which all others fall is that the music be of the highest quality, or that the characteristics of the music must be examples of excellence. In the context of the choral situation, school or church, the selected works should also enhance the strengths of the choir as well as contribute to the educational growth of the singers. Gordon Lamb states that “while it is true that voice training goals may be…achieved in the performance of inferior music, it is equally as true that the student will not gain aesthetically from the experience.” The criteria below were chosen with this goal, enhancing the choral experience through good quality music, in mind.

*Specific Technical Parameters*

- The music will be chosen from the compositions of Dietrich Buxtehude, Andreas Hammerschmidt, Heinrich Schütz, and Georg Philipp Telemann.
- The duration of the work may not exceed twenty minutes.
- If there are solos, they should be within the skill level of the amateur singer or be done by the entire section.
- The composition should be performed by three or four vocal parts.

---

19 See bibliography for information regarding these sources.
20 Lamb, *Choral Techniques*, 172.
• Accompaniment will include a small instrumental ensemble.

• Performance editions must available.

Melody

Melodies should encompass phrases of moderately challenging length with only short passages that require advanced vocal technique. The music should be “artistically conceived…and reflect the mood of the text.”

Text

Inclusion of a particular piece will not be predicated on the language used in the score. Some editions will have the original language, either Latin or German, and some will have translations or a combination of both.

Text may be sacred or secular and, as Garretson suggests, it will “contain a message of sufficient value.” Moreover, it must have literary value, since “the text usually [provides] the aesthetic inspiration for the composer.” Barbara Brinson states that the text of a composition should be “of such value that it can stand alone as a selection of quality literature in its own right.” She continues, “A quality piece of choral literature will not likely emerge from an inferior text.”

---

21 Garretson, Conducting Choral Music, 248.
22 Ibid.
24 Barbara A. Brinson, Choral Music Methods and Materials: Developing Successful Choral Programs (Grades 5 to 12) (Belmont, CA: Wadsworth Group/Thompson Learning, 1996), 77.
25 Ibid.
Technical aspects of the text are important as well. The following questions are suggested by Gordon Lamb.

- Is the text setting syllabic?
- Is the text fragmented? How will this affect the transmission of the text?
- How does the text influence rhythm?
- How is the text inflected?
- Are there awkward syllables or words?\(^2^6\)

\(^2^6\) Lamb, *Choral Techniques*, 69-70.
Range and Tessitura

The range of each vocal part should be within the abilities of the choral members. The following diagram shows the ranges used to select music for a choir of moderate experience and skill. This does not mean that all selections must be tied to these ranges, only that most of the singing should fall within these guidelines. The tessitura of the music is probably the most important consideration. Care must be taken to ensure that the majority of the pitches fall in a comfortable range for the inexperienced or young singer so as not to cause vocal strain.

![Diagram showing the ranges for Soprano, Alto, Tenor, and Bass with notes c1, f1, g1, F, c1, d1, a2, d2, e2, g2, etc.]

The following chart explains the notation used for this document.

![Chart explaining the notation with notes C, c, c1, c2, c3, etc.]
Rhythm

Rhythms within simple or compound meters are the norm but short passages of challenging rhythm within simple or compound metric structure may occur. When difficult rhythms appear, they are usually repetitive. Tempo implied by text should be such that the average choir can sustain pulse and carry phrases.

Harmony

The harmonic language of the work will include nothing more difficult than major, minor, or modal tonality with brief obvious chromaticism, concrete or implied modulations to different tonalities or modalities, dissonance approached and resolved by step, and only occasionally dissonance approached by leap. There may also be some imitative and non-imitative counterpoint.

Research Methodology

The works in the project are derived from a comprehensive search of the repertoire by the selected composers. The method used for searching is outlined in the “Pro-Forma Bibliographic Checklist,” a research technique used in the course, Music 786—Music Research Methods and Bibliography, taught at the Ohio State University.

---

28 Ibid.
29 The “Pro-Forma Bibliographic Checklist” was created by Dr. Thomas F. Heck and adapted by Profs. Alan Green and Michael Murray for use in Music 786 at The Ohio State University. See appendix B.
The process is as follows:

- The first step when looking for music of a specific composer is to check *The New Grove Dictionary of Music and Musicians*. A “works” list is generally included at the end of entries for each composer.

- Next, *Music Reference and Research Materials: An Annotated Bibliography*, by Vincent H. Duckles and Ida Reed may be consulted. Listed in this source are Bibliographies by topics.

- Citations for thematic catalogs for individual composers can be found in *Thematic Catalogues in Music: an Annotated Bibliography* by Barry S. Brook and Richard Viano. Thematic catalogs are used to discover details about specific compositions such as instrumentation, performing forces, range of vocal parts, and text language.

- Once pieces have been selected based upon the criteria available from the search criteria above, modern scholarly editions available in historical or critical editions should be located and examined. The *New Grove Dictionary* and many Thematic Catalogues usually give volume and page locations of compositions in these critical edition series.

A historical edition may be generally defined as one devoted to a body of work of the past; a critical edition is one based on scholarly evaluation and collation of sources, taking into account variant readings and innumerable aspects of contemporary performance practices.

---

30 See Bibliography for detailed entry.
31 See Bibliography for detailed entry.
32 See Bibliography for detailed entry.
33 Oxford Companion to Music. 400.
If the work meets all of the technical criteria above, a search for additional performing editions can be undertaken.

- The following procedure is used in the database OCLC WorldCat to find published editions of each work. The Uniform Title for each work is typed in the “title” field and the composer’s name, typed in the “author” field. This produces a list of the published performing scores. The following is an example of a search for published performing scores of *Laudate Jehovam* by Telemann.

- **OCLC WorldCat Search Example**

  Laudate Jehovam—title

  Telemann—author

  The following printed editions were located using this search.


  Additionally, in order to identify complete works sets for each composer, it is necessary to search by author and the uniform title, “works.”

  After examining the works of Heinrich Schütz, I chose the music from *Symphoniae Sacrae III* for inclusion in this document, specifically the compositions for
three to four voices. The third volume of the *Symphoniae Sacrae* was printed in Dresden in 1650. The set includes 21 concerti with German texts set for three to eight voices, two instruments, ad libitum *Complementum Chor*, and basso continuo. The compositions were written to be versatile in use and the composer indicated that they could be performed by solo voices or three-part *Favorit Chor*, with two like instruments and organ accompaniment, or they may be augmented by a four-part choir. The instrumental parts can double the ad libitum choir or they can take its place. Moreover, the *Complementum* part may be omitted entirely.

Since the four-part works of Buxtehude fit all of the criteria required and because the five-part works of have already been studied by Susan Reid in the ACDA journal article mentioned earlier, I chose to focus on the four-part music of this composer.

Because the collected works of Georg Philipp Telemann are incomplete, it was necessary for me to take additional steps in the search process. Keyword searching including truncation produced the following results.

<table>
<thead>
<tr>
<th>Author</th>
<th>Keyword</th>
<th>OCLC Results</th>
</tr>
</thead>
<tbody>
<tr>
<td>Telemann</td>
<td>Motet*</td>
<td>90</td>
</tr>
<tr>
<td></td>
<td>Cantata</td>
<td>19</td>
</tr>
<tr>
<td></td>
<td>Chor*</td>
<td>582</td>
</tr>
<tr>
<td></td>
<td>Vocal</td>
<td>187</td>
</tr>
<tr>
<td></td>
<td>Kantat*</td>
<td>371</td>
</tr>
</tbody>
</table>

Truncation (*) directs the computer to look for all works that start with the characters preceding the asterisk. From these results, the relevant compositions were identified and ordered through Inter-library loan. Most of the works viewed did not meet the criteria for inclusion in this study. Many of Telemann’s compositions include complicated
melismatic lines or extensive solo sections which are too difficult for the less experienced
singer. Two volumes of motets from one of Telemann’s cantata cycles appropriate for
choirs of moderate experience were discovered, however. In order to determine if any of
the complete cantatas are published a search was performed using the cycle’s uniform
title, *Musicalische Lob Gottes in der Gemeine des Herrn*. Another search for each of the
thirty-two motet titles was also performed. Five cantatas from this cycle have been
published. These cantatas and the motets are included in the bibliography for study.
Three additional choral works meeting the criteria were found and are thus included.

To date, there has not been a published set of the collected works of Andreas
Hammerschmidt. Therefore, the following keyword search including truncation was
done in order to find separate published editions of vocal music.

**SEARCH TREE**

<table>
<thead>
<tr>
<th>Author</th>
<th>Keyword</th>
<th>OCLC</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hammerschmidt</td>
<td>Motet*</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Cantata</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td>Chor*</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>Vocal</td>
<td>29</td>
</tr>
<tr>
<td></td>
<td>Kantat*</td>
<td>2</td>
</tr>
</tbody>
</table>

Compositions for four or five parts, obligato instruments and basso continuo are included
in this project. Compositions for more than five vocal parts are not included in this paper
because they require more than two parts for male singers.
CHAPTER 2

COMPOSER BIOGRAPHICAL INFORMATION

Dietrich Buxtehude

The place and date of Dietrich Buxtehude’s birth is not known because there are no records surviving. Shortly after his death on May 9, 1707, however, a notice in “Nova literaria Maris Balthici” indicated that “he recognized Denmark as his native country.”

It is thought that Buxtehude was born in Helsingborg, c. 1637 and died in Lübeck, Germany. This would indicate that he was about seventy years old at the time of his death.

In the year 1657 (or possibly 1658), Buxtehude became the organist at his father’s former church at Helsingborg, and in 1660, he held the post of organist at the Marienkirche in Elsinore. Seven years later, the position of organist at Marienkirche in Lübeck became vacant. This was one of the most important positions in Northern Germany. On April 11, 1668 Buxtehude was chosen to fill that vacancy, and he remained there for the remainder of his career. Shortly after assuming his responsibilities in Lübeck, Buxtehude became a citizen of the city, and soon after that, on August 3, 1668, he married Anna Margarethe Tunder, the daughter of his predecessor. This was one of the conditions of his employment.

Buxtehude’s responsibilities at the Marienkirche included playing for the main morning service and the afternoon service on Sundays and feast days as well as for Vespers on Saturday afternoons. He was expected to provide preludes to the congregational Chorales, accompany the musical offerings of the choir, and play communion music.

Buxtehude was most famous, however, for the concert series he called Abendmusiken. It was held on five Sundays of the church year, the last two in Trinity and the second, third and fourth Sundays in Advent. It was at these events that he introduced the performance of sacred dramatic works. These concerts were famous and quite popular. Händel, Telemann, and J.S. Bach all visited Lübeck to meet with Buxtehude and to hear these performances.

Buxtehude was a well-respected musician. Pachelbel dedicated “Hexachordum Apollinis” to him in 1699 and Johann Sebastian Bach “requested a leave of four weeks but stayed about four times as long”\textsuperscript{35} to study with him.

\textsuperscript{35} Ibid.
Andreas Hammerschmidt

Andreas Hammerschmidt was born in December 1611 or 1612 in Brüx, Bohemia, Germany. “It is impossible to establish Hammerschmidt’s exact date of birth since the church registers of the independent Protestant community at Brüx have been lost.” He died on October 29, 1675 in Zittau, Germany. Nothing is known about Hammerschmidt’s early education.

From 1633-1634 he was organist for Count Rudolf von Bünan at the castle at Weesenstein, Saxony. On October 9, 1634 Hammerschmidt applied for the post of organist at the Petrikirche in Freiberg. He was selected on December 8th and formally appointed in July of 1635. His first printed work, “Erster Fleiss,” was dedicated to the mayor and councilors of Freiberg in 1636.

On August 22, 1637 he married Ursula Teuffel. They had six children, three of whom died in infancy.

On November 18, 1639, Hammerschmidt left Freiburg to become the organist of the Johanniskirche in Zittau. This was his last and most important position. According to Johannes Günther Kraner in his article in *New Grove Dictionary of Music and Musicians*, there is no evidence that he applied for any other positions or that he was away from Zittau, except for short trips. Archival records from his thirty-six years at Zittau were destroyed by fire in 1757. While Hammerschmidt was organist at Zittau, the cantor at the Johanniskirche and at the Johanneum (the local Gymnasium) was Simon Crusius.

---

Their early work there coincides with the Thirty Years War, and during that time, the school and the choir suffered greatly.

Hammerschmidt’s compositional output included more than 400 sacred vocal works published in 14 collections. He classified their forms as motet, concerto or aria.
Heinrich Schütz

Heinrich Schütz was born on October 8, 1585 in Köstritz [now Bad Köstritz], Germany, and died in Dresden on November 6, 1672. He was from a prominent family. His grandfather, Albrecht Schütz, owned an inn and his father, Christoph, was the town clerk, though he eventually took over running the inn. Christoph Schütz’s first wife died and left him with three children. In 1583, he married his second wife, Euphrosyne Bieger. They had eight children, the second of which was Heinrich. He was the eldest son.

In 1598, when Heinrich was a child, the Landgrave Moritz of Hessen-Kassel stayed at the family’s inn. This proved to be a life-changing event for Heinrich. After hearing him sing, Moritz asked Heinrich’s parents to allow him to come to live in his court. “Encountering resistance, Moritz continued to press his case in letters, and finally in August 1599, Christoph Schütz took his son to the Landgrave’s seat at Kassel.”

Schütz did exceptionally well in all his subjects and showed a special aptitude for languages. He learned Latin, Greek and French while studying music with Moritz’s Kapellmeister, Georg Otto.

On September 27, 1608, Schütz went to the University of Marburg in order to “choose a secure profession and eventually gain an honourable degree therein.” His parents did not want him to be a professional musician. The Landgrave Moritz gave Heinrich a salary of 200 thaler a year for a two-year period, enabling Schütz to leave the university in 1609 and to study music with Giovanni Gabrieli in Venice. Because

---

38 Ibid.
Heinrich was an exceptional student and made great progress, Gabrieli requested that Moritz allow him to stay beyond the original two years. Schütz stayed in Venice for almost four years, supported by Moritz in the first three and by his parents in the last. During that time, Heinrich composed a book of five-voice madrigals (swv 1-19), which he dedicated to Landgrave Moritz.

Gabrieli and Schütz developed a close relationship, and when he died in 1612, Gabrieli left one of his rings to Schütz. Heinrich never acknowledged anyone else as his teacher.

In 1613, Schütz went back to Germany to resume his service at Moritz’s court. His plan was to return to the University as his parents wished, but this was not to be. On August 27, 1614, he went to Dresden for Elector Johann Georg I’s son August’s baptism, and as a result of this, in 1615, went to work for Johann Georg I “on loan” for two years. When Moritz requested Schütz be allowed to return, Johann Georg I decided he wanted to keep him permanently. Moritz, who “needed to remain on good terms with Johann George,” eventually gave in, and in 1617 Heinrich Schütz was assigned permanently to the elector. Schütz, however, “continued to send his music there [to Moritz] for at least three decades.”

His duties for the elector included providing music for major court ceremonies, baptisms and weddings. He also kept the Kapella staffed, “ensuring proper living conditions for its members and supervising the musical education of the choir boys.”

---

39 Ibid., 827.
40 Ibid.
41 Ibid., 828.
While Saxony did not take part in the Thirty Years War until ten years after it began, economic pressures affected musical life at the elector’s court in the late 1620’s. When Johann Georg did join in the war in 1631, the number of singers and instrumentalists in the court declined and musical activities were curtailed. Additionally, musicians often complained of not being paid, as funds were directed instead toward the war effort. Much of the music Schütz composed during this time, including volume I and II of the “Kleine geistlich concerte” and the first two volumes of the “Symphoniae sacrae,” were according to Schütz, very “small and simple”\textsuperscript{42} in their scope. This is no doubt due to the reduced resources for music in the court during the war. By 1641, Schütz indicated that the musical situation at the court was “like that of a patient in his death throes.”\textsuperscript{43}

In 1645, when Schütz was almost sixty years old and had been at the Saxon court for thirty years, he requested permission to retire. Johann Georg ignored this and many other similar requests, and Schütz continued working for an additional twenty-five years or more.

\textsuperscript{42} Ibid., 831.
\textsuperscript{43} Ibid.
Georg Philipp Telemann

Georg Philipp Telemann was born on March 14, 1681 and died on June 25, 1767. According to Stephen Zohn, in The New Grove Dictionary, information about Telemann’s life comes primarily from his three autobiographies.

Telemann’s father died in 1685. At this time, his brother studied to become a clergyman and Georg Philipp was a student in Magdeburg at the Altstädtisches Gymnasium and at the Domschule. He studied the catechism, Latin and Greek and German poetry. At the age of 10, he began singing lessons, but studied keyboard playing for only two weeks. He taught himself to play the recorder, violin and zither. He copied scores to learn composition and wrote his own arias, motets and instrumental pieces. At the age of twelve he wrote an opera. His mother did not want him to have a career in music, so she took away his musical instruments and declared that he was not to have any further musical involvement. Despite that, however, Telemann continued to write music and borrowed instruments. In 1693 or perhaps 1694, Telemann was sent to school in Zellerfeld. “During this time he provided music for a ‘Bergfest,’ wrote a motet for the church choir almost every Sunday and supplied the town musicians with a variety of instrumental pieces.”

Next, Telemann attended the Gymnasium Andreanum in Hildesheim. He continued his musical activities and also graduated third in his class. In 1701, Telemann entered Leipzig University to study law. While there, he wrote music for the Thomaskirche and the Nikolaikirche. He also founded a forty-member student collegium musicum. In 1702 he became music director of the Opernhaus auf dem Brühl.

Telemann was made Kapellmeister to Count Erdmann II of Promnitz at Sorau, Lower Lustatia (Poland) in 1705. Here he studied the French style of Lully and Campra.

It is not clear when Telemann went to work in Eisenach for Duke Johann Wilhelm. He was appointed Konzermeister on December 24, 1708, however. In Eisenach, Telemann wrote much vocal music: four or five complete church cantata cycles, two incomplete cantata cycles, numerous masses, psalms and other sacred pieces. It is probable that Telemann met J.S. Bach while in Eisenach, and in 1714 he was named the godfather of C.P.E. Bach.

In 1712 he became Kapellmeister at the Barfüsserkirche and also the Katharinenkirche. He was expected to write music for both churches and for civic occasions. He provided the musical education for six to eight schoolboys and supervised singing instruction at the Lateinschule.

Telemann married Maria Catharina Textor in 1714. They had eight sons and one daughter, none of whom were musicians.

Finally, in 1721, Telemann was appointed Kantor of the Johanneum Lateinschule and music director of the five main churches in Hamburg. During this time, Telemann wrote two cantatas for each Sunday and a new Passion for Lent each year. He wrote music for induction ceremonies and for church consecrations. He also wrote additional cantatas for the city’s many civic ceremonies.

In 1725, Telemann began publishing his own music. Over the next fifteen years, he published forty-three works and engraved the plates himself.
In the last years of his life, he wrote very little. The church cantata cycles published in 1744 and 1748-49 are the only church compositions that survive from that period.
CHAPTER 3

SELECTED WORKS

Composer: Andreas Hammerschmidt

Title: *Jauchzet, ihr Himmel*


Voicing: S S A T B

Instrumentation: 2 Trumpets, 2 Trombones, Bass Trombone, Basso Continuo

Length: 4 minutes

Vocal Ranges: Soprano I: e₁ – g₂
               Soprano II: c#₁ – d₂
               Alto:       d₁ – a₁
               Tenor:      g – e₁
               Bass:       a – c₁

Language: German
Translation:

Rejoice You Heavens

Rejoice, you heavens, rejoice;
Rejoice, you clouds and stars,
Rejoice, you angelic heavenly hosts,
Rejoice, you children, you children of far off breezes,
Rejoice, fountains, rejoice fountains and seas,
Rejoice, beasts of the earth and fish,
Rejoice, groves, forests and plants,
Rejoice, beasts of the earth and fish,
Rejoice, groves, forests and shrubs,
All who can rejoice, rejoice to the Lord.
All who can rejoice, rejoice to the Lord.
Who can rejoice, rejoice to the Lord,
Who can rejoice, rejoice to the Lord.

Praise, you heavens, praise,
Praise, you clouds and stars,
Give glory you angelic heavenly hosts,
Praise, you children, you children of far off breezes,
Praise, fountains, praise fountains and seas,
Praise, beasts of the earth and fish,
Praise, you groves, forests and plants,
Praise, beasts of the earth and fish,
Praise, you groves, forests and plants,
All who can praise, praise the Lord,
All who can praise, praise the Lord,
Who can praise, praise to the Lord,
Who can praise, praise to the Lord.

Rejoice and praise, rejoice and praise
Laud Him and give glory,
Glorify the highest heavenly dome,
Praise the Lord, give witness to the miracle,
Glorify his rein, glorify his rein, ruler of the world,
Laud Him, all creatures of the earth,
Rejoice in Him all of you,
With joyful signs laud Him, all creatures of the earth,
Rejoice in Him all of you,
With joyful signs,
All who have breath, praise the Lord,
All who have breath, praise the Lord,
Who have breath, praise the Lord,
Who have breath, praise the Lord.

\textsuperscript{45}David Timothy Lane, translation e-mail message to author, April 4, 2007.
Notes:

*Jauchzet, ihr Himmel* begins with a symphonia and is in three verses. Each verse begins with soprano I and II in duet, mostly in thirds. The duets could be sung as solos or by the entire section. The second half of each verse is in five parts, set mostly homophonically.
Composer: Andreas Hammerschmidt

Title: Meinen Jesum laß ich nicht

Publisher(s):

Voicing: S S A T B

Instrumentation: Violin I, Violin II, Viola I, Viola II, and Basso continuo

Length: 4 minutes

Vocal Ranges:
- Soprano I: d1 – f#2
- Soprano II: c#1 – d2
- Alto: c#1 – a1
- Tenor: f – d1
- Bass: A – b

Language: German

Translation:
I Will Not Leave My Jesus

I will not leave my Jesus because He has given Himself for me.

So my duty demands that I bind myself fast to Him.

He is the light of my life. I will not leave my Jesus.

My soul yearns not for the world, or heaven, Jesus desires my soul;

His light that has reconciled me to God frees me from judgment.
I will not leave my Jesus.

I will not leave my Jesus. I will walk beside him forever.

Christ guides me evermore on the life-giving path.

Blessed is whoever says with me: I will not leave my Jesus.46

Notes:

Meinen Jesum laß ich nicht begins with a symphonia and is in two verses. Each verse is interspersed with soprano duets. The solos could easily be sung by the entire section. Optional viola parts double the alto and tenor.

---

46 Ibid.
**Composer:** Andreas Hammerschmidt

**Title:** Schmücket das fest mit Maien

**Publisher(s):**


**Voicing:** S S A T B

**Instrumentation:** Violin I, Violin II, Viola I, Viola II, and Basso continuo

**Length:** 4 minutes

**Vocal Ranges:**

- Soprano I: e1 – e2
- Soprano II: d#1 – c2
- Alto: c#1 – c#2
- Tenor: e – e1
- Bass: E – e

**Language:** German

**Translation:**

Adorn the Festival with Flowers of Spring

1. Adorn the festival with flowers of spring, the Lord has made it so.

Today we should rejoice: He has resurrected our souls and given us new life though we are undeserving.

O Lord Jesus, create in me a clean heart,

O Lord Jesus, create in me a clean heart,
So adorn, so adorn the holy day You have provided for us to celebrate.
Let us be joyful, let us be joyful.

2. Oh, we are reborn from sin and regenerated, oh Jesus, appear unto us.
In the absence of Your grace, we are quickly lost—Better never born.
So create in us Your holy spirit, and forsake me not, nor take me from Your presence.

So adorn, so adorn the holy day
You have provided for us to celebrate.
Let us be joyful, let us be joyful.\(^47\)

**Notes:**

*Schmücket das Fest mit Maien* begins with a symphonia and is in two verses.
Each verse begins with soprano I and II in duet, mostly in thirds. The duets could be sung as solos or by the entire section. The second half of each verse is in five parts, set mostly homophonically. The viola parts double the alto and tenor and can be omitted.

\(^{47}\) Ibid.
Composer: Andreas Hammerschmidt

Title: Wer wälzet uns den Stein von Grabes Tür

Publisher(s):


Voicing: S S A T B

Instrumentation: Violin I, Violin II, and Basso continuo

Length: 4 minutes

Vocal Ranges:

Soprano I: d1 – g2
Soprano II: d1 – e2
Alto: a – a1
Tenor: e – e1
Bass: E – c1

Language: The Hänssler edition is in German and the Concordia edition is in English.

Translation:

Who rolls away the stone from the sepulcher? For it is so large. Be not afraid, for ye seek Jesus of Nazareth, who was crucified; He is now arisen, He is not here. The Lord have they taken from the dark grave where death bound Him; and we do not know where they have laid Him. The Lord have they taken from the dark grave where death bound Him; and we do not know where they have laid Him. He is now arisen. He is not here. Woman, why weepes thou? The Lord have they taken from the dark grave, and we do not know where they have laid Him. This is where they laid Him, where He first was
taken. Therefore go your way and say to the disciples and Peter that He will go before you into Galilee; there shall ye surely see Him as He hath foretold to you. Christ is arisen from all pain and torment. Therefore shall we all forever joyful be. Christ our redeemer will be.\(^{48}\)

Notes:

Wer walzet uns den Stein? is designated for use on Easter. In this composition Hammerschmidt combines verses from the historic Gospel for Easter (Mark 16:1-7), in which the events of the first Easter are related, with verses from the alternate or early Gospel for Easter (John 20:1-18) and the first stanza of the Easter hymn, Christ ist erstanden. …Hammerschmidt distributes the text to pairs of voices except for the words of Jesus, sung by the bass. …All instruments and voices join in the final chorus of rejoicing, in which Hammerschmidt uses the text, but not the tune, of Christ ist erstanden.\(^{49}\)


\(^{49}\) Harold Mueller, preface to the score.
Composer: Andreas Hammerschmidt

Title: Darum wachet, denn ihr wisest weder Tag

Publisher(s):

Voicing: S S A T B

Instrumentation: Violin I, Violin II, and Basso continuo

Length: 4 minutes

Vocal Ranges:
- Soprano I: e1 – e2
- Soprano II: d#1 – c2
- Alto: c#1 – c#2
- Tenor: e – e1
- Bass: E – e

Language: German and English

Translation:

Therefore watch that ye be ready; for ye do not know the day or moment wherein the Son of Man cometh. Oh, joy to know that Thou, my friend art Lord, beginning without end, the first and last, eternal! And Thou at length O glorious grace will take me to that holy place, the home of joys supernal. Amen! Come and meet me, quickly greet me, wait no longer. Lord I look for Thy returning (Text adapted from the King James Version, Matthew 24:44 and 25:13; the chorale text is an altered version of the composite translation in *The Lutheran Hymnal 1941*).  

---

Notes:

_Darum wachet, denn ihr wissest der Tag_ is designated for use on the 27th (or last) Sunday after Trinity, but may be used on other suitable occasions. In this cantata for the concluding Sunday of the church year, the last verse (Matthew 25:13) of the Gospel for the day is the only text from Scripture utilized. Text for the remaining portion of the cantata is the seventh stanza of _Wie schön leuchtet der Morgenstern_ (Nicolai, 1597). This stanza is related to the traditional Introit for the day and provides a connection between the last Sunday of the church year and the first Sunday of Advent. Following the setting of the Scripture text, the chorale text (with its traditional tune) is introduced in fragments, line by line. The concluding section of the work is a setting of the chorale text and melody for the entire ensemble.51

---

51Ibid., preface.
Composer: Andreas Hammerschmidt

Title: O ihr lieben Hirten

Publisher(s):


Voicing: S A T B

Instrumentation: 2 Obbligato Instruments in C or Bb and basso continuo

Length: Approximately 5 minutes

Vocal Ranges: 
Soprano: g1—g2
Alto: g—bb1
Tenor: g—g1
Bass: E—bb

Language: All scores are in the original German. The Concordia version has a translation in English.

Translation:

Luke 2:10-12, 14

And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Savior, which is Christ the Lord. And this shall be a sign unto you; Ye shall find the babe
wrapped in swaddling clothes, lying in a manger. Glory to God in the highest, and on earth peace, good will toward men.

Verse 7 Von Himmel Hoch:  Look look, dear friends, look over there!

            What lies within that manger bare?
            Who is that lovely little one?
            The baby Jesus, God’s dear Son.  

Notes:

O ihr lieben Hirten is a setting of four verses of the Christmas Gospel (Luke 2:10-12, 14). “The seventh stanza of Von Himmel hoch (Luther) is interpolated in the setting, but with an original melody rather than the traditional chorale tune. Considerable use is made of the rocking rhythm that accompanies the words Fürchtet euch nicht, and a refrain appears several times during the composition.”  

This selection is taken from the Musicalische Gespräche über die Evangelia which was published in 1655-56 in Dresden and Freiberg. “The two parts of the publication form a complete cycle of music for the Sundays and Festivals of the church year.” There are 30 compositions for Advent through Pentecost, and 29 compositions for the rest of the year.

---

53 Ibid., preface.
54 Ibid.
*O ihr lieben Hirten* is in concertato style and is an early example of juxtaposition of Gospel text and chorale text. 55 Scores with realized figured bass for organ and instrumental parts are available from Concordia and Bärenreiter. The Theodore Presser edition is for piano or organ.

---

55 Ibid.
Composer: Andreas Hammerschmidt

Title: *Heilig ist der Herr*

Publisher(s):

Voicing: S S A T B

Instrumentation: 2 Obbligato Instruments in C or Bb and basso continuo

Length: 5 minutes

Vocal Ranges:
- Soprano I: g1—g2
- Soprano II: d#1-d2
- Alto: g—a1
- Tenor: e—f1
- Bass: G—c1

Language: The score is in German with an English translation.

Translation:

Isaiah 6: 3

And one cried unto another, and said, Holy, holy, holy, is the LORD of hosts: the whole earth is full of His glory.

Psalm 67 (Doxology)

God be merciful unto us, and bless us; and cause His face to shine upon us.56

Notes:

*Heilig ist der Herr* is designated for use on Trinity Sunday, but may be used on other suitable occasions. In this cantata the traditional Sanctus (Isaiah 6: 3), which is the optional antiphon for the day, is used as text.

---

rather than the Gospel for Trinity Sunday. To this is added a Doxology from Luther’s chorale text of Psalm 67. The composition falls into two main sections; the first part consists of three settings of “Heilig ist der Herr,” each of which is followed by a refrain, and the second part consists of the Doxology and concluding ‘Amen.’

A score with realized figured bass for organ and instrumental parts is available from the publisher.

57Ibid., preface.
Composer: Dietrich Buxtehude

Title: Befiehl dem Engel dass Er Komm

Publisher(s):


Voicing: SATB

Instrumentation: 2 violins, cello (or bass), continuo

Length: 5 minutes

Vocal Ranges: Soprano: e1 – a2

Alto: c1 – b1

Tenor: g – g1

Bass: gg – c1

Language: The Bärenreiter and Carus scores are in German. The Chantry score is in English and German.

Translation:

Command the angel to appear and keep watch over us. Send the beloved guardian to give us shelter from Satan.

We sleep protected by thy name. The angel guards our slumber. Thou Holy Trinity, we praise you through eternity. Amen^{58}

---

^{58}Translation, David Timothy Lane.
Notes:

This cantata is based on the evening hymn *Christ, der du bist der heilig Tag*, of which Buxtehude set the sixth and seventh verses. Buxtehude employed the chorale melody in its entirety, decorated it and by means of repetition created unifying arches which do not appear in other chorale-cantatas by him. The composition of the seventh verse, beginning with the words “So schlafen wir im Namen dein,” sets the chorale melody in a 3/2 meter. More crucial than the fragmentary use of the chorale is the symbolism of the meter. In the sacred music of the 17th century, a 3/2 meter symbolized not only the Holy Trinity but also that “Angelica, Celestial music” which offered a foretaste of eternal life.\(^{59}\)

A score with realized figured bass for organ and instrumental parts is available from the publishers.

---

**Composer:** Dietrich Buxtehude

**Title:** Nun Lasst Uns Gott Dem Herren Dank Sagen

**Publisher(s):**


**Voicing:** SATB

**Instrumentation:** 2 violins, basso continuo

**Length:** 5 minutes

**Vocal Ranges:**

- Soprano: a¹ – f²
- Alto: e¹ – a¹
- Tenor: c¹ – f¹
- Bass: c – c¹

**Language:** German/Swedish

**Translation:**

Now Let Us Thank the Lord Our God

Now let us thank the Lord our God from whom these gifts we have received.

Body, soul and life are gifts from Him alone; and these He guards with an unfailing diligence.

He nourishes the body but it is up to us to protect the soul from the deadly wound of sin.

A Healer has been given us; He who is Life; Christ, who died for us earned us our salvation.
Baptized in His word, His communion, we are protected from injury; the Holy Spirit in faith teaches us to believe.

Through Him are our sins forgiven, our lives redeemed. In heaven we will have, Oh God such great gifts!

We ask for your Grace to protect us henceforth the great among us, as well as the small whom you can never wrong.

Protect us in truth and give us the freedom to praise your name. Through Jesus Christ, Amen, Amen.⁶⁰

Notes:

This cantata does not have an introduction. It begins with the four-part chorale. There is a brief instrumental interlude between each homophonic phrase of the chorale with longer ritornellos between the verses. There are eight verses.

⁶⁰David Timothy Lane, translation e-mail message to author, April 4, 2007.
Composer: Buxtehude, Dietrich

Title: Alles, was ihr tut mit Warten oder mit Werken

Publisher(s):


Voicing: SATB (sop. Bass soli)

Instrumentation: Violin I, II, III (or Viola I), Viola II, basso continuo

Length: 16 – 18 min.

Vocal Ranges: Soprano: e₁ – g₂

          Alto: c₁ – b₁

          Tenor: g – g₁

          Bass: G – d₁

Language: German. The Concordia edition is in English.

Translation:

Whatever you do, in word or deed, do everything in the name of Jesus, and give thanks to God and the Father through Him.

To You, the Highest, to You alone I intend to dedicate everything, Almighty, to You: senses, abilities, and desire. Let everything be directed, according to all duty, only to Your praise.
Help me to play, rejoice, sing, lift hearts up to Heaven; let everything that can rejoice, let all instruments sound. Let everything be directed, according to all duty, only to Your praise.

Father, help, for Jesus’ sake; let this praise be praiseworthy and burst into Heaven to fulfill our wishes, that Your heart, according to paternal duty, may be directed to our salvation.

Take your delight in the Lord; He will give you what your heart desires.

I will let God advise, who can do anything. May He bless my deeds, my plans, and affairs, for I have rendered to Him my body, my soul, my life and anything else He has given me to use as He sees fit.

To that I say Amen and have no doubts about it, that God will let all of us please him. So I stretch out my hand, and undertake with joy the work to which God has destined me in my vocation and state.  

Notes:

This cantata is more elaborate in structure than most of Buxtehude’s four-part vocal works. Full choir occurs only briefly, however. Its form is as follows:

Mvt 1: Sonata (adagio – allegro)
Mvt 2: Choir
Mvt 3: Sonata (repeat Nr. 1)
Mvt 4: Aria SATB (solo voices or small choir)
Mvt 5: Arioso Bass (15 measures)
Mvt 6: Chorale Soprano (or choir) 4pt. end
Mvt 7: Sonata – Adagio – Allegro – Adagio (13 measures)
Mvt 8: Similar to #2

Composer: Buxtehude, Dietrich

Title: Dein edles Herz, der Liebe Thron

Publisher(s):

Voicing: SATB (ATB soli)

Instrumentation: Violin I, II Viola I, II, Continuo

Length: 15 minutes

Vocal Ranges: Soprano: c1 – a2
Alto: b – c1
Tenor: g – g1
Bass: E – b

Language: German

Translation:

Your noble heart, throne of love, castle of truth, o Son of God, I heartily greet in You. How urgently it sought in its time the welfare and salvation of all people; what pain did it not suffer!

Lord, Your love was so great when, wounded, poor, and naked, You suffered death. Yes, grim death, how could it be that He who alone gives life lay completely in Your bounds?

Through Your death, You Savior of the world, Who made me acceptable to Heaven, let me love You heartily; when I in such sweet ecstasy, Lord Jesus, cling to Your favor nothing can trouble me.
O worthy heart, free my heart from the heavy yoke of sin in which it must move; inflame it, Lord, in Your love so that it may practice good and may live forever.

My heart is harder than a stone; o let it be moved, Lord Jesus, by Your passion. In true humility I implore that You will never separate Your heart from my heart.

O dearest heart, open Yourself purely, like a rose, to receive mine; it would like to be joined to You, it wishes Your presence with longing desire;

O Jesus, in the ecstasy of Your love, do me just this favor; That I might enclose myself in the shrine of Your noble heart; only thus, Lord, can I enjoy salvation. \(^{62}\)

**Notes:**

The cantata begins with a 29-measure instrumental Sonata. Then, the 14-measure four part chorale is accompanied by continuo only. Section three is an 11-measure Ritornello followed by section four which is an 11-measure alto solo. The Ritornello is repeated and is followed by the tenor solo, another repeat of the Ritornello and a bass solo. Each solo is 11 measures long. An 8-measure instrumental interlude connects the bass solo and an 18-measure soprano/alto duet. The ritornello returns and the final section is 43 measure four part choral section, the last 23 measures of which are in 3/4 time.

\(^{62}\) Ibid., 36.
Composer: Buxtehude, Dietrich

Title: Der Herr is mit mir, darum furchte ich mich nicht

Publisher(s):

Voicing: SATB

Instrumentation: Violin I, II, Cello and Continuo

Length: 8 minutes

Vocal Ranges: Soprano: eb1 – ab2
Alto: bb – c2
Tenor: f – ab1
Bass: F – eb1

Language: German

Translation:
The Lord Is With Me
The Lord is with me, so I fear nothing.
What can mankind do to me?
The Lord is with me, to help me.
What can mankind do to me?
The Lord is with me, to help me,
And I will see my will imposed on my enemies.
Alleluia.⁶³

⁶³David Timothy Lane.
Notes:

In this cantata, based on verses 6 and 7 of Psalm 118, Buxtehude creates a rich series of variations, in spite of the brevity of the text. The text repetitions are primarily syllabic and homophonic, but varied with constant subtlety, particularly in the harmony and the motive development. The conclusion is a chaconne on the alleluia: the bass is repeated 19 times.\(^{64}\)

\(^{64}\) Jos van Immerseel, *Dietrich Buxtehude 6 Cantatas*, 1 compact disc, Channel Classics, CCS 7895-I, ©1994, 10.
**Composer:** Buxtehude, Dietrich

**Title:** Du Lebensfurst, Herr Jesu Christ

**Publisher(s):**


**Voicing:** SATB

**Instrumentation:** Violin I, II, Viola I, II, Cello, Continuo

**Length:** 10 minutes

**Vocal Ranges:**

- Soprano: e1 – f#2
- Alto: a – c#1
- Tenor: e – g#1
- Bass: E – e1

**Language:** German

**Translation:**

You, prince of life, Lord Jesus Christ, you who were taken up to Heaven, where your Father is and the communion of saints. How shall I properly praise Your great victory, which You have gained for us in the terrible war, and render You sufficient honor?

You have conquered hell and the misery of sin in a knightly manner; You have displaced the devil, the world, and death through Your death; You have been victorious everywhere; how shall I extol such glory worthily enough, Lord, in this life?
You, strong ruler, ascend amidst rejoicing and praise and together with You, at great speed, more than a thousand carriages, too. You ascend with songs of praise, the sound of trumpets resounds; my God, above all I want to sing Your praises too.

Draw us after You, then we run; give us wings of faith, help us flee far from here onto the hill of Israel. My God, when shall I get there, where I shall be happy forever? When shall I stand before You to see Your countenance?

When shall I come to You in Paradise, Lord Jesus? When shall I taste the angel sweetness, when shall I be taken up? My Savior, come and receive me, so that I can rejoice happily and clap my hands! Halleluja forever!65

Notes:

This cantata begins with a 15-measure Sonata. It is followed by a 25-measure S A T B verse in triple time, until measure 26, where it continues in four. Verse two is a duet for the soprano and alto sections, followed by an instrumental Ritornello. Verse three is a 24-measure solo for bass. It may be sung by the entire section. Verse four in a trio for alto, tenor, and bass, which ends with the instrumental Ritornello. Verse five is again for S A T B choir, and it concludes the work with an extended alleluia.

Composer: Buxtehude, Dietrich

Title: Erhalt Uns, Herr bei deinem Wort

Publisher(s):


Voicing: SATB

Instrumentation: Violin I, II, Cello, Continuo

Length: 5 minutes

Vocal Ranges: Soprano: g#1 – g2

                        Alto:  b – bb1

                        Tenor:  f—f1

                        Bass:   G– c1

Language: German. Concordia edition is in English.

Translation:

    Lord, keep us steadfast in Thy word; Curb those who fain by craft and sword
would wrest the kingdom from Thy Son and set at naught all He hath done. Lord Jesus
Christ, Thy power make known, for Thou art Lord of lords alone. Defend Thy
Christendom that we may evermore sing praise to Thee. O comforter of priceless worth,
send peace and unity on earth. Support us in our final strife, and lead us out of death to
life. Grant peace, we pray, in mercy, Lord. Peace in our time oh, send us! For there is

57
none on earth but Thee, none other to defend us. Thou only, Lord, can fight for us. Give
to our people, to all that be in power, peace and good government. That by their
protection, we may lead a quiet and peaceful life always in all godliness and in all
honesty. Amen.  

Notes:

Buxtehude scored this cantata for a four-part vocal ensemble, two violins and
violone (cello) or bombard. As in other cantatas by Buxtehude, there is an instrumental
introduction, interludes between the choral phrases, and ritornellos between the verses.

66 Dietrich Buxtehude, Lord Keep Us Steadfast in Thy Word [Erhalt uns, Herr bei deinem Wort] (Saint
Composer: Buxtehude, Dietrich

Title: Herren var gud—Der Herr erhore dich

Publisher(s):

Voicing: SATB

Instrumentation: Violin I, II, Continuo

Length: 5 minutes

Vocal Ranges: Soprano: g1 – g2

Alto: d1 – c1

Tenor: e – g1

Bass: G – b

Language: Swedish and German

Translation:

The Lord hears you in your need, protects you in His name. Gracious God sends you help and strength, through His goodness, so that you can feel the help and power of the anointed Lord. He wants to do your will, fulfilling you heart’s desire, providing for your every wish.  

---

67 David Timothy Lane.
Notes:

As in other cantatas by Buxtehude, there is an instrumental introduction, interludes between the choral phrases, and ritornellos between the verses. There are two verses and an extended 32-measure amen which is in 6/4 except for the last four measures.
**Composer:** Buxtehude, Dietrich

**Title:** Jesu meines Lebens Leben

**Publisher(s):**

**Voicing:** SATB

**Instrumentation:** Violin I, II, Viola I, II, Cello, Continuo

**Length:** 4 minutes

**Vocal Ranges:**
- Soprano: c#1 – g2
- Alto: d#1 – b1
- Tenor: e – f#1
- Bass: E – b

**Language:** German

**Translation:**

Jesus, life of my life, Jesus, death of my death, You who gave yourself for me into the deepest distress, into the most extreme condemnation, just so that I might not die; thousands and thousands of thanks be to You, dearest Jesus, for that.

Oh! You have suffered, slander, mockery, and scorn, spit, beatings, ropes, and ties, you righteous Son of God, just to save me, a poor person, from the devil’s chains of sin; thousand and thousands of thanks be to You, dearest Jesus, for that.

You have mercifully allowed wounding blows to be dealt to You in order to heal my wounds, in order to give me peace; oh! For the sake of thousand and thousands of thanks be to You, dearest Jesus, for that.
They have cruelly derided You, they have abused You, they have even crowned You with thorns; what moved You to allow that? So that You might cheer me, and crown me with honor; thousand and thousands of thanks be to You, dearest Jesus, for that.

I thank You heartily, Jesus, for all the misery, for the wounds, for the pain, for the hard, bitter death, for Your trembling, for Your great distress, for Your thousands of scourges; thousand and thousands of thanks be to You, dearest Jesus, for that.⁶⁸

**Notes:**

This cantata is based on the chorale by E. Christian Homburg (1659). The bass ostinato is just 10 measures long and, it is repeated 41 times.⁶⁹

---


**Composer:** Buxtehude, Dietrich

**Title:** Nimm von uns, Herr, du treuer Gott

**Publisher(s):**


**Voicing:** SATB

**Instrumentation:** Violin I, II, Viola I, II, Bassoon, Continuo

**Length:** 10 minutes

**Vocal Ranges:**

Soprano: e1 – 2

Alto: g – c#1

Tenor: e – g1

Bass: E – c#1

**Language:** German

**Translation:**

Take from us, Lord, you faithful God, the heavy penalty and severe punishment which we, with our innumerable sins, have altogether deserved. Protect us from war and time of death, from plague, fire, and great suffering.

Have mercy on Your wicked servant; we ask for grace and not for justice. For if You, Lord, were to give us the proper reward for our deeds, the whole earth would have to perish and no person could stand before You.
O Lord, through Your steadfast love appear among us with comfort and salvation. Show us Your abundant grace, and do not punish us for new offenses; stay by us with Your loving kindness, and let Your wrath and anger be far from us.

Lead us with Your right hand, and bless our city and country. Give us always Your holy word; protect us from the devil’s cunning and murder. Grant us a blessed final hour, so that we will be with You eternally. Amen.⁷⁰

Notes:

This cantata is an extended chorale-based composition on the melody ‘Vater unser in Himmelreich’. The text is by Martin Moller, 1584. It begins with an instrumental Sonata that is followed by four verses. The chorale melody is ornamented in each verse. The cantata ends with an extended amen.⁷¹

---

Composer: Buxtehude, Dietrich

Title: War Gott nicht mit uns diese Zeit

Publisher(s):


Voicing: SATB

Instrumentation: Violin I, Violin II, Continuo

Length: 5 minutes

Vocal ranges: Soprano: f1 – f2

Alto: d1 – bb1

Tenor: f♯-g1

Bass: G – c1

Language: German

Translation:

Were God not with us at this time, so Israel might have said, were God not with us at this time, we surely would have failed, poor tribe such as we are, scorned by mankind, opposed by so many.

We are so weak that had God allowed it our bodies and our lives would have been consumed. We would have been washed away in an overpowering flood.
Praise and thanks to God, who kept us from our enemies’ jaws. Like a bird that eludes the snare, so we have escaped with our souls. Bonds are broken and we are free. The name of the Lord stands with us, God of heaven and earth.\textsuperscript{72}

Notes:

This chorale-cantata is based on an adaptation of Psalm 124 by Martin Luther (1524). It begins with a homophonic setting of the chorale for the singers, rather than with an instrumental prelude. The instruments have short interludes in the chorale verses and ritornellos between the verses.

\textsuperscript{72}David Timothy Lane.
**Composer:** Buxtehude, Dietrich

**Title:** Walts Gott mein Werk ich lasse

**Publisher(s):**


**Voicing:** SATB

**Instrumentation:** Violin I, Violin II, Continuo

**Length:** 5 minutes

**Vocal Ranges:**

- Soprano: f1 – f2
- Alto: c1 – c2
- Tenor: ab-g1
- Bass: F – c1

**Language:** German

**Translation:**

As you wish, my God I leave my work behind. As the setting sun completes its path and retires, announcing the festival day, so now I complete my affairs and spend the eve of the festival in grateful thanks.

My eyes, heart and hands, O Jesus, Son of God I lift to You, for what I owe for this day. Because You Yourself have come into my workplace, You have helped me in my labor, guiding my head and heart.

You strengthened my mind and gave my fingers power. I have felt your blessing, the source of piety, through which my work and craft have been successful. Without you nothing would be accomplished. Without you, all is in vain.
From my heart, Lord God, Whom I praise, I now, in this evening hour solemnly beg: Hear me in Your benevolence and ever more and more help me in my labor so I may honor Your name.

Hear now my prayer, Lord, true God: Protect the city from fire and all dangers and though the enemy rages, bringing war and battle, send us your peace from on high.

With this, I end my work and commerce, and with grateful heart I pray: Thank you Lord, for the festival you have given that lasts for thousands of years and continues into eternity. Amen.\(^73\)

**Notes:**

As in other cantatas by Buxtehude, there is an instrumental introduction, interludes between the choral phrases, and ritornellos between the verses. There are five verses and an extended and melismatic 20-measure amen.

\(^{73}\)David Timothy Lane.
Composer: Buxtehude, Dietrich

Title: Wo soll ich fliehen hin?

Publisher(s):


Voicing: SATB

Instrumentation: Violin I, II, Viola I, II, Cello, Continuo

Length: 10 minutes

Vocal Ranges: Soprano: d1 – g2

Alto: c#1 – d2

Tenor: c# – f1

Bass: D – d1

Language: German

Translation:

Whither shall I flee, for I am burdened with many grievous sins; where shall I find redemption? If the whole world were to come here it could not take away my anguish.

Come to me, all who are weary and heavy—laden; I will refresh you. Take my yoke upon you and learn from me, for I am gentle and lowly in heart, and you will find rest for your souls. For my yoke is easy and my burden is light.

O Jesus, full of grace, at your command and advice my troubled spirit comes to your great loving kindness. Let one drop of grace flow onto my conscience.
As I live, I do not wish the death of a sinner, but that I be converted and live. Ask and you will find; knock and it will be opened for you.

Knock at the gates of Heaven; they shall be opened to you. Believing this, your true word, Jesus, I come; open your heaven to me, I am pushing my way forward to you; let my plea come before you; let me receive a gift.

God! I know it pleases You if one presses toward you; I come as a companion of Jesus. Do not close the door to me. Look at Him and me together; He has reconciled you to me. You would exclude Him along with me; let me enjoy your Son.

Poor beggars here on earth are never turned away from the gentle door of the heart; shall then the true, rich God deny me, defying his age—old loving kindness? His hand is always full of gifts; I should receive one too.

Thus I come forward now, my God, in my distress, and I beg You on bended knee, from my whole heart graciously forgive me, Lord, for whatever I have done against You in my life on earth.

Strengthen me with your gracious Spirit, heal me with Your wounds, wash me with the sweat of Your death in my last hour, and receive me, if it pleases You, in true faith out of this world to Your chosen ones. Amen.  

Notes:

This work is a dialog sung by soprano and bass parts. The four-part texture occurs only on the final verse. It can work nicely with solo voices, or entire sections singing the solo parts.

Composer: Dietrich Buxtehude

Title: Das neugeborne Kindelein

Publisher(s):


Buxtehude, Dietrich. The Little Newborn Jesus Child (Das neugeborne Kindelein) for Chorus of Mixed Voices with Organ or Instrumental Accompaniment. New York: Lawson Gould, 1971.


Voicing: SATB

Instrumentation: Strings and Continuo

Length: 8 minutes

Vocal Ranges:  

Soprano: d#1—g2  
Alto: b—c2  
Tenor: d—g1  
Bass: C—d1

Language: German
Translation:

The tiny newborn babe, the beloved Jesus Child brings a New Year to the faithful chosen. The cherubs joyfully surround us proclaiming to the four winds that God is reconciled to us. God reconciled, become our friend. What can our worst enemy do? In spite of the devil, the world and the gates of hell, Jesus Child is our refuge. He brings in the year of jubilation, why lament anymore? Come now, its singing time, Jesus Child makes evil flee.75

Notes:

Das Neugeborne Kindelein begins with strings and continuo. The violins play a melody, the chorus then joins. There are instrumental interludes in the chorale and ritornellos between the verses.

Scores with realized figured bass for organ and instrumental parts are available from all publishers listed. The Concordia edition is in English.

Composer: Heinrich Schütz

Title: Der Herr ist mein Hirt SWV 398

Publisher(s):


Voicing: S A B Choir (or solo voices) SATB Choir ad libitum, Two violins, Keyboard and Basso continuo

Length: 5 minutes

Vocal Ranges: Soprano: d1—f2
Alto: g—b1
Bass: d—g1

Soprano: d1—c2
Alto: bb—a1
Tenor: e—fl
Bass: F—a

Language: German

Translation:

The LORD is my shepherd; I shall not want. He maketh me to lie down in green pastures: He leadeth me beside the still waters. He restoreth my soul: He leadeth me in the paths of righteousness for His name's sake. Yea, though I walk through the valley of the shadow of death, I will fear no evil: for Thou art with me; Thy rod and Thy staff they
comfort me. Thou preparest a table before me in the presence of mine enemies: Thou
anointest my head with oil; my cup runneth over. Surely goodness and mercy shall
follow me all the days of my life: and I will dwell in the house of the LORD for ever.\textsuperscript{76}

\textbf{Notes:}

According to notes from the composer, this work can be sung by three-part choir,
two instruments, and organ accompaniment, or it may be augmented by a four-part
chorus, the parts doubled by instruments, or the quartet of instruments may take the place
of the four-part choir. The four-part choir may also be omitted.

Scores with realized figured bass for organ and instrumental parts are available
from both publishers listed.

\textsuperscript{76} This translation and the translations for all of the Schütz compositions is found in the notes for the
recording, Konrad Junghänel, \textit{Schütz Symphoniae Sacrae III}, 2 compact discs, Harmonia Mundi,
HMC901850.51, ©2005.
Composer: Heinrich Schütz

Title: Wo derr Herr nicht das Haus bauet (Psalm 127) SWV 400

Publisher(s):

Voicing: Voicing: S S B Choir (or solo voices) SATB Choir ad libitum

Instrumentation: Two violins, Keyboard and Basso continuo

Length: 9 minutes

Vocal Ranges: Soprano: c1—g2

Soprano II: c1—g2

Bass: D—d1

Soprano: e1—e2

Alto: a—a1

Tenor: f#—e1

Bass: G—b

Language: German with English translation

Translation:
Psalm 127

Except the Lord build the house, they labor in vain that build it:

except the Lord keep the city, the watchman waketh but in vain.

It is vain for you to rise up early, to sit up late to eat the bread of sorrow:
for so he giveth his beloved sleep. Lo, children are a heritage of the Lord: and the fruit of
the womb is his reward.

As arrows are in the hand of a mighty man; so are the children of the youth.

Happy is the man that hath his quiver full of them: they shall not be ashamed, but they
shall speak with the enemies in the gate.

Notes:

In SWV 400, a peculiarity in the instrumental resources deserves to be
pointed out: the second obbligato instrument is listed as “Cornettinum vel
Violinum secundum”. The reason for listing the cornetto first is found in
bars 67-88, where the instrument is used in the passage “wo der Herr nicht
die Stadt behütet”, in which a series of repeated notes imitates the guard’s
horn (“Ad imitationem Cornu[s] vigilis”).77

A score with realized figured bass for organ and instrumental parts is available from the
publisher.

---

77 Werner Breig, ed., in forward to Heinrich Schütz, Neue Ausgabe sämtlicher Werke, vol. 18, (Kassel:
Bärenreiter, 1989).
Composer: Heinrich Schütz

Title: Mein Sohn, warum hast du uns das getan? SWV 401

Publisher(s):


Voicing: S S B Choir (or solo voices) SATB Choir ad libitum

Instrumentation: Two violins, Keyboard and Basso continuo

Length: 7 minutes

Vocal Ranges: Soprano: d1—g2

Soprano II: f#—e2

Bass: D—c1

Soprano: e1—e2

Alto: a—a1

Tenor: f#—e1

Bass: F—b

Language: German. The Concordia Edition is in English.
Translation:

Luke 2, 48-49 & Psalm 84, 2-4

Son, why hast thou thus dealt with us? Behold, thy father and I have sought thee sorrowing. Behold, thy mother and I have sought thee sorrowing.

How is it that ye sought me? Wist ye not that I must be about my Father’s business? How is it that ye sought me?

How amiable are thy tabernacles, O Lord of hosts! My soul longeth, yea, even fainteth for the courts of the Lord:

My heart and my flesh crieth out for the living God. Blessed are they that dwell in thy house; they will be still praising thee. Selah.

Notes:

SWV 401 is based on a text conceived in two sections followed by an “In Dialog” supplement. The “dialogue” between the 12-year-old Jesus and his parents is drawn from vv. 48-49 of the Gospel according to St. Luke. In contrast to the Gospel text, this setting introduces Joseph as an additional dialogue partner. This is followed by vv. 2, 3 and 5 of the 84th Psalm as a closing song of praise.  

A score with realized figured bass for organ and instrumental parts is available from all publishers.

78 Ibid.
Composer: Heinrich Schütz

Title: O Herr, hilf, o Herr, laß wohl gelingen SWV 402

Publisher(s):


Voicing: SST Choir (or solo voices)

Instrumentation: Two violins, Keyboard and Basso continuo

Length: 3 minutes

Vocal Ranges: Soprano: d1—f2

Soprano II: d1—f2

Tenor: c—eb1

Language: The Hänssler score is in German. The G. Schirmer score is in English.

Translation:

Psalm 118, 25—Matthew 21, 9

O Lord, I beseech thee, send now prosperity!

Blessed is he that cometh in the name of the Lord;

Hosanna in the highest.
Notes:

SWV 402 is set to a composite text taken from Psalm 118, 25-26 and Matthew 21, 9. …the work is the revised version of a concerto from Part I of the Kleine geistlich Konzert (SWV 297).79

A score with realized figured bass for organ and instrumental parts is available from all publishers.

79 Ibid.
Composer: Heinrich Schütz

Title: Feget den alten Sauerteig aus SWV 404

Publisher(s):


Voicing: SATB

Instrumentation: Two violins, Keyboard and Basso continuo

Length: 8 minutes

Vocal Ranges: Soprano: b—eb2

Alto: g—a1

Tenor: d—g1

Bass: F—c1

Language: The Hänssler edition is in German. The C.F. Peters edition is in English.

Translation:

1 Corinthians 5, 7-8

Purge out therefore the old leaven that ye may be a new lump, as ye are unleavened. For even Christ our Passover is sacrificed for us: Therefore let us keep the feast, not with old leaven, neither with the leaven of malice and wickedness; but with the unleavened bread of sincerity and truth. Alleluia.
Notes:

SWV 404 is based on the epistle for Easter Sunday (1 Corinthians 5:7-8) followed by an Alleluia. It is the only piece in this volume with a standard four-part setting for the obbligato parts: soprano, alto, tenor and bass.\textsuperscript{80}

A score with realized figured bass for organ and instrumental parts is available from all publishers.

\textsuperscript{80} Ibid. Vol. 19.
Composer: Heinrich Schütz

Title: O süßer Jesus Christ, wer an dich recht gedenket (SWV 405)

Publisher(s):


Voicing: S A T B Choir (or solo voices) SATB Choir ad libitum

Instrumentation: Two violins, Keyboard and Basso continuo

Length: 7 minutes

Vocal Ranges: Soprano: c₁—g₂

Soprano 2: d₁—f₂

Alto: a—a₁

Tenor: d—f₁

Soprano: e₁-b₁

Alto: b—a₁

Tenor: d—eb₁

Bass: F#—a

Language: German. The Carus edition includes an English translation.

Translation:

O sweet Jesus Christ, whoever rightly thinks on You, will soon have his heart filled with joy and delight. Whoever possesses You within him is eased of all sorrow, for Your comfort surpasses all other sweetness. Man’s tongue and mouth can sing nothing
more delightful, nothing can sound so pleasant to our ears, our mind can conceive of nothing more precious, however costly it may be, than You, O Jesus, Son of God.

You are the hope of him who turns to You, You are generous with him who eagerly seeks you; and whoever finds You, finds the greatest good in You. O Jesus, sweet hero, sweet joy and bliss of the heart, O source of life, O sun of him who is in darkness, I wish for nothing else than You alone, nothing can gladden me more.

What it means to love Jesus, no hand can write, no mouth can express; only he can believe it who has experienced it, who has loved Jesus, who loves Him still and abandons himself to His love.

Notes:

SWV 405 is a German rendition of the hymn *Jesu, dulcis memoria* attributed to Bernhard de Clairvaux. This is the so-called *Jubilus Sancti Bernhardi* which Schütz used for several musical settings. A version of the text recast …by Johann Heermann (1585-1647) as *O süßer Jesu Christ, wer an dich recht gedenket* served as the basis of concerto no. 8 (SWV 405). Of a total of fifty quatrains in Heermann’s version Schütz only used the first five. The text is arranged so as to provide a clear tripartite form. The spacious setting of the first half of stanza 1 creates a self-contained opening section; its counterpart at the end is a broadly arched homophonic setting of stanza 5 in triple meter. These sections enclose a setting of the remaining three-and-a half stanzas which, apart from the final section, is laid out as a series of duets with figured bass. ⁸¹

A score with realized figured bass for organ and instrumental parts is available from all publishers.

⁸¹ Ibid.
Composer: Heinrich Schütz

Title: O Jesu süß, wer dein gedenkt (SWV 406)

Publisher(s):

Voicing: SSTT

Instrumentation: Two violins, Keyboard and Basso continuo

Length: 4 minutes

Ranges: Soprano: f1—f2
        Soprano 2: e1—f2
        Tenor: f—f1
        Tenor: c—f1

Language: German with English translation

Translation:
O Sweet Jesus, whoever thinks on You will have his heart overflow with joy.

No sweetness is to be found except where You are, Jesus. Jesus, heart’s joy and bliss, light of the world and sun of grace nothing can compare to You on this earth, in You is all that one may wish.

Jesus, source of goodness, sole path to salvation, sweet stream and fount of grace, only begotten Son of the Father. Jesus, angelic jewel, all the heavenly host sing Your praises.

Notes:

SWV 406 is based on a different German version of the Jubilus Sancti Bernhardi, presumably by Conrad Vetter (1546-1622). Schütz probably became acquainted with this version in the very widely disseminated Paradiß Gärtlein (the first edition appeared in 1612) by the author of the
A score with realized figured bass for organ and instrumental parts is available from the publisher.

82 Ibid.
Composer: Heinrich Schütz

Title: Lasset uns doch den Herren, unsern Gott, loben (SWV 407)

Publisher(s):


Voicing: S S T B Choir (or solo voices) SATB Choir ad libitum

Instrumentation: Two violins, Keyboard and Basso continuo

Length: 7 minutes

Ranges:

Soprano: d1—f2
Soprano 2: c1—e2
Tenor: d—g1
Bass: G—d1
Soprano: f1-e2
Alto: a—c2
Tenor: d—e1
Bass: G—c1

Language: German with English translation

Translation:

Let us praise the Lord our God, and tell of all His works: who from our mother’s womb keeps us alive and gives us all good things.
Let us sing to the Lord a new song, and praise Him in all his acts, who gives all men to eat, who gives fodder to the beasts and to the young ravens who call on Him. Let us extol the Lord our God, and exalt with one another His name.

Come, let us rejoice in the Lord and be glad in the refuge of our salvation!

Who gives us the early rain and the latter rain at the opportune time, and crowns the year with His loving-kindness, and leaves us His footsteps dripping with fat.

Let us come with thanks before His face and exult in Him with psalms, who makes peace within our walls and good fortune in our palaces. Praise, Jerusalem, you Lord; Zion, extol your God!

For He makes fast the bolts on your gate, and satisfies our children who are within with the finest wheat.

Sing all around, sing to the Lord! All the world shall rejoice and praise and extol Him.

He who turns wars away, who breaks bows and destroys spears. Take up, bring forth psalteries and harps!

Praise Him with strings and pipes! For the Lord of Hosts is with us, the God of Jacob is our shield.

Give thanks to God, the Lord Hosts, for He is gracious and ever bountiful to us.

Notes:

The words of concerto no. 10, *Lasset uns doch den Herren, unsern Gott, loben*, is a prayer of thanksgiving compiled from a large number of passages. (Though there is no evidence that Schütz made this compilation himself, no other source has yet been discovered.) Here we encounter the four-part vocal ensemble in yet another variant: two sopranos, tenor and bass. The variety of the text is matched by the structure of the composition, which is laid out as a series of miniature one-to three-part
concertos with a constant change of forces. Not until the final section (mm. 166ff.) does the entire ensemble appear, including the *complementum*.\textsuperscript{83}

A score with realized figured bass for organ and instrumental parts is available from the publisher.

\textsuperscript{83} Ibid.
Composer: Heinrich Schütz

Title: Es ging ein Sämann aus, zu säen seinen Samen SWV 408

Publisher(s):


Voicing: S AT B Choir (or solo voices) SATB Choir ad libitum

Instrumentation: Two violins, Bassoon, Keyboard and Basso continuo

Length: 12 minutes

Ranges: 
Soprano: d1—f2
Alto: g—bb1
Tenor: d—f1
Bass: G—c1

Soprano: d1-e2
Alto: c1—g1
Tenor: c—e1
Bass: F—c1

Language: German / English
Translation:

Luke 8, 5-8

A sower went out to sow his seed; and as he sowed, some fell by the wayside; and it was trodden down, and the fowls of the air devoured it.

He that hath ears to hear, let him hear. And some fell upon a rock; and as soon as it was sprung up, it withered away, because it lacked moisture.

He that hath ears to hear, let him hear. And some fell among thorns; and the thorns sprang up with it, and choked it.

He that hath ears to hear, let him hear. And others fell on good ground, and sprang up and bare fruit an hundredfold.

He that hath ears to hear, let him hear.

Notes:

This composition is based on the Parable of the Soils, *Es ging ein Sämann aus, zu säen seinen Samen* (“a sower went out to sow his seed”), taken from the Gospel of Luke (8.5-8). The text forms part of the gospel reading for Sexigesima Sunday (Luke 8.4-15). Schütz has only set the parable itself, not Jesus’s explanation which follow immediately upon it (“the seed is the word of God”). No doubt, and quite correctly, he considered the latter passage to be musically unprofitable. The setting falls into four sections, a logical layout in view of the four types of soil described in the parable. But Schütz departs from his textual model in one important respect: where the gospel puts the concluding formula “He that hath ears to hear, let him hear” only at the end of the entire parable, Schütz transforms it into a refrain to conclude each of the four section.84

A score with realized figured bass for organ and instrumental parts is available from the publishers.

84 Ibid. vol. 20.
Composer: Heinrich Schütz

Title: Sei barmherzig, wie auch euer Vater Barmherzig ist (SWV 409)

Publisher(s):


Voicing: S AT B Choir (or solo voices) SATB Choir ad libitum

Instrumentation: Two violins, Bassoon, Keyboard and Basso continuo

Length: 9 minutes

Ranges:

Soprano: c₁—e₂

Alto: f—a₁

Tenor: c—f₁

Bass: f—c₁

Soprano: c₁-e₂

Alto: c₁—g₁

Tenor: c—e₁

Bass: F—c₁

Language: German/English
Translation:

Luke 6, 36-42

Be ye therefore merciful, as your Father also is merciful. Judge not, and ye shall not be judged: condemn not, and ye shall not be condemned: forgive, and ye shall be forgiven: Give, and it shall be given unto you;

Good measure, pressed down, and shaken together, and running over, shall men give into your bosom. For with the same measure that ye mete withal it shall be measured to you again.

Can the blind lead the blind? Shall they not both fall into the ditch? The disciple is not above his master: but every one that is perfect shall be as his master. And why beholdest thou the mote that is in thy brother’s eye, but perceivest not the beam that is in thine own eye? Either how canst thou say to thy brother, Brother, let me pull out the mote that is in thine eye, when thou thyself beholdest not the beam that is in thine own eye?

Thou hypocrite, cast out first the beam out of thine own eye, and the shalt thou see clearly to pull out the mote that is in thy brother’s eye.

Notes:

As far as its scoring is concerned, SWV 409 forms a companion piece to SWV 408. However, unlike the latter with the Parable of Soils, this concerto is not based on a unified text, but rather on a series of sayings found in the so-called “Sermon on the Plain” in the sixth chapter of the Gospel of Luke (v. 17-49). Of these Schütz has set verses 36 to 42, which form the gospel reading for the fourth Sunday after Trinity.85

A score with realized figured bass for organ and instrumental parts is available from the publishers.

---

85 Ibid.
Telemann Motets

Publisher:


Voicing: S A or S A B

Instrumentation: String instruments (ad. Libitum)

Language: All scores are in the original German and in English.

Notes:

The following motets are settings of biblical texts selected from the cantata cycle *Musicalische Lob Gottes in der Gemeine des Herrn*, which was published around 1744.

The writer of the texts was the pastor of the Jacobikirche in Hamburt, Erdmann Neumeister. They originally began and concluded each of the cantatas.\(^{86}\)

It was probably with the intention of providing the widest possible circulation and practical application of the works, that the composer kept the performing forces to a minimum. Thus the title page announces a cantata cycle whose setting is basically for “two or three voices” and two violins besides the figured bass”, to which “for high feasts” occasional “trumpets and timpani” may be added….The works are very flexible in regard to the choice of voices. Telemann advised the performers, in his introductory remarks to the cycle, not to consider themselves too bound to the octave position he indicates. Or, he says, those technical rules against octave doubling of choir voices or an “everyday occurrence;” which can so easily arise, the replacement of a soprano voice by a tenor, or that of an alto by a bass voice, are not to be taken too seriously. In this connection he gives the two obbligato singing parts in the score the neutral indication “first” and “second voices;” that is, he leaves optional the octave in which they are to be sung.\(^{87}\)


\(^{87}\) Ibid.
Telemann said in his introduction that the parts could be sung an octave lower by tenor and bass, or the cantatas could be sung by a four-part SATB choir with the soprano and the tenor singing the first part and the alto and bass on the second. Moreover, further variation could be achieved from a version without the accompanying instruments or “one including an ensemble of strings and wind instruments.”

The modest requirements indicate that Telemann was writing for churches whose resources were limited.

**Biblische Sprüche (Erste Folge)**

1. *Also hat Gott die Welt geliebet*  
   John 3:16  
   **Length:** 3 minutes  
   **Vocal Ranges:**  
   Soprano: f₁ – g₂  
   Alto: c₁ – d₂  
   Baritone: G – eb₁  
   **Translation:**  
   So well God prized the world and loved it that He gave His Son, His one begotten, that all men who believe upon Him not be lost or perish, but have abundance of life for ever.  

2. *Amen. Lob und Ehre und Weisheit und Dank*  
   John 7:12  
   **Length:** 1 ½ minutes

---

88 Ibid.  
89 The translation for this motet as well as the rest in the two volumes of *Biblische Sprüche* are from the scores published by Hänssler.
Vocal Ranges:

Soprano: f1 – g2
Alto: d1 – d2
Baritone: G – c1

Translation:

Amen. Laud and honor and wisdom and thanks and praise and power and might be unto our God eternally and evermore. Thanks and praise and power and might be unto our God eternally and evermore. Amen.

3. Der Herr ist mein Hirte
Psalm 23:1b

Length: 2 minutes

Vocal Ranges:

Soprano: d1 – ab2
Alto: d1 – d2
Baritone: F – d1

Translation:

The Lord is my shepherd, I lack for nothing.

4. Dies ist der Tag, den der Herr macht
Psalm 118:24-25

Length: 3 minutes

Vocal Ranges:

Soprano: f1 – a2
Alto: c1 – f2
Baritone: G – e2

Translation:

This is the day that the Lord has made; let us now therefore be joyful and glad in it. O Lord, save; O Lord, make us to prosper.
5. Halt im Gedächtnis Jesum Christum
2 Timotheus 2:8a

**Length:** 2 ½ minutes

**Vocal Ranges:**
- Soprano: f1 – g2
- Alto: d1 – e2
- Baritone: G – d1

**Translation:**
Keep in remembrance Lord Christ Jesus, who was awakened from death’s dark sleeping.

6. Hosanna dem Sohne David
Matthew 21:9b

**Length:** 2 minutes

**Vocal Ranges:**
- Soprano: f1 – g2
- Alto: d1 – d2
- Baritone: G – e1

**Translation:**
O hosanna, thou Son of David! O blest is He who is come in the name of the Lord. Sing hosanna in the highest.

7. Ich habe Lust, abzuscheiden
Philipper 1:23b

**Length:** 2 minutes

**Vocal Ranges:**
- Soprano: f1 – ab2
- Alto: eb1 – d2
- Baritone: F – c1
Translation:

It is my wish to depart hence and to be now with Christ.

8. **Ja, selig sind, die Gottes Wort hören und bewahren**  
**Luke 11:28b**

**Length:** 3 ½ minutes

**Vocal Ranges:**  
Soprano: f1 – g2  
Alto: c1 – d2  
Baritone: F – c1

Translation:

Yes, blest are those who hear what God tells them and who keep it.

9. **Jesus Christus ist kommen**  
**Epheser 2:17-18**

**Length:** 3 ½ minutes

**Vocal Ranges:**  
Soprano: f1 – g2  
Alto: c#1 – eb2  
Baritone: G – d1

Translation:

Jesus Christ has come here and has proclaimed in His gospel the joyful news of peace to you who were far away then, and also those who were near Him.

For through Him all of us may freely come alike in one spirit unto the Father.

10. **Lobet den Herrn, alle Heiden**  
**Psalm 117**

**Length:** 2 minutes

**Vocal Ranges:**  
Soprano: g1 – g2
Praise ye the Lord, all ye nations; shout to Him all ye peoples.

For all His mercy and goodness shall be over us for evermore, Hallelujah.

11. **Meine Seele erhebt den Herrn**  
Luke 1:46b-47

**Length:** 2 ½ minutes

**Vocal Ranges:**  
Soprano: f1 – g2  
Alto: c#1 – eb2  
Baritone: G – d1

**Translation:**

With my spirit I praise the Lord; my soul rejoices in God my help and Savior.

12. **Siehe, das is Gottes Lamm**  
John 1:29b

**Length:** 2 minutes

**Vocal Ranges:**  
Soprano: g1 – g2  
Alto: e1 – e2  
Baritone: G – d1

**Translation:**

See now, this is God’s own Lamb, who bears the sins of the world.

13. **Trachtet am ersten nach dem Reich Gottes**  
Matthew 6:33

**Length:** 2 ½ minutes
Vocal Ranges:

Soprano: g1 – g2
Alto: e1 – e2
Baritone: G – d1

Translation:

Seek in the first place after God’s kingdom, and seek after His righteousness; and then shall all things that you have need of be added.

14. Und das Wort ward Fleisch
John 1:14

Length: 2 minutes

Vocal Ranges:

Soprano: e1 – g2
Alto: d1 – e2
Baritone: G – e1

Translation:

And the Word was flesh and dwelt among us all, and we saw His glorious majesty, such a majesty as befits the one begotten of the Father, full of truth and of graces.

15. Wachset in der Gnade
2 Peter 3:18

Length: 3 minutes

Vocal Ranges:

Soprano: d1 – g2
Alto: c1 – e2
Baritone: G – e1

Translation:

100
Grow now in the favor and the knowledge of our Lord and Savior, the Lord Christ Jesus.

To Him be all the glory now and for all time forever. Amen.

16. Wie lieblich sind deine Wohnungen
Psalm 84:2-3

Length: 2 ½ minutes

Vocal Ranges:

Soprano: e1 – g2

Alto: d1 – f2

Baritone: G – e1

Translation:

How beautiful is the dwelling place, Lord God of hosts! For my spirit with longing and great desire yearns for the courts of the Lord. My soul and body sing for joy before the living God.

Biblische Sprüche (Zweite Folge)

1. Die ihm vertrauen

Length: 4 minutes

Vocal Ranges:

Soprano: f1 – ab2

Alto: c1 – eb2

Baritone: F – eb1

Translation:

All they that trust Him shall discover that He truly saves, and His faithful ones that do love Him, they shall not be torn from Him; for to His holy ones He is gracious and most merciful, and is ever watchful of all His own elected.
2. *Er hat alles wohl gemacht*
Mark 7:37b

**Length:** 2 minutes

**Vocal Ranges:**
- Soprano: d1 – f#2
- Alto: a – b1
- Baritone: E - b

**Translation:**

_Truly all things He did well._

3. *Gelobet sei Gott*
1 Peter 1:3-4

**Length:** 3 ½ minutes

**Vocal Ranges:**
- Soprano: d1 – g2
- Alto: c1 – e2
- Baritone: G – e1

**Translation:**

_O blest be the God and the Father of our Savior Christ Jesus, who of His tender mercy and graciousness caused us to be reborn, to enter upon hope eternal by the raising up of Jesus Christ from death’s corruption, to be an incorruptible and most immaculate and unfading in heritance, which is kept for you in heaven._

4. *Ich bin arm und elend*
Psalm 40:18

**Length:** 3 minutes
Vocal Ranges:  
Soprano: d1 – g2  
Alto: b – bb1  
Baritone: G – c1

Translation:

I am poor and needy, but the Lord takes thought for me. My God, delay not.

Thou art my helper and redeemer.

5. *Ich halte es dafür*
Romans 8:18

Length: 2 ½ minutes

Vocal Ranges:  
Soprano: f1 – g2  
Alto: c1 – eb2  
Baritone: F – eb1

Translation:

Now I indeed believe that what we now suffer is less than the majesty which in

glory shall be shown us later.

6. *Ich hoffe darauf, daß du so gnädig bist*
Psalm 13:6

Length: 3 minutes

Vocal Ranges:  
Soprano: g1 – g2  
Alto: d1 – e2  
Baritone: G – e1
Translation:

My hope is in Thee, for Thou art merciful; I rejoice in Thee, for Thou canst ever help me. Now shall my song praise Him that does great wonders for me.

7.  *Ihr Gerechten, freuet euch des Herrn*
Psalm 97: 12

Length: 3 minutes

Vocal Ranges:  
Soprano:  f1 – g2  
Alto:  c1 – f2  
Baritone:  B – c1

Translation:

All ye righteous, sing ye to the Lord; give thanks to Him and praise Him for His holiness.

8.  *Jauchzet, ihr Himmel*
Isaiah 49:13

Length: 3 ½ minutes

Vocal Ranges:  
Soprano:  d1 – g2  
Alto:  c#1 – e2  
Baritone:  G – e1

Translation:

Triumph, O heavens, sing to Him, creatures! Praise Him, ye mountains, with gladness! For the Lord has brought consolation and showed love to the sad of heart.

9.  *Lehre uns bedenken*
Psalm 90: 12

Length: 3 minutes

Vocal Ranges:  
Soprano:  d1 – g2
Translate:

Teach us to remember that we all must perish, that we may learn wisdom.

10. **Meine Augen sehen stets zu dem Herrn**
Psalm 25:15

Length: 3 minutes

Vocal Ranges:

Soprano: b – e2
Alto: a – e2
Baritone: G – d1

Translation:

Now my eyes shall ever look to the Lord; He will snatch out my foot from the dangers round me.

11. **Seid dankbar in allen Dingen**
1 Thessalonians 5:18

Length: 2 ½ minutes

Vocal Ranges:

Soprano: f1 – f2
Alto: bb – d2
Baritone: F – d1

Translation:

Be thankful in all that happens, for this is the will of God in our Lord Christ Jesus for you.
12. So lasset uns nun nicht schlafen
1 Thessalonians 5:6

Length: 2 minutes

Vocal Ranges:  
   Soprano: g1 – g2  
   Alto: d1 - d2  
   Baritone: Bb – e1

Translation:

So let us then not be sleeping like the others; rather let us be waking and self possessed.

13. Unser keiner lebet ihm selber
Romans 14:7-9

Length: 3 minutes

Vocal Ranges:  
   Soprano: d1 – g2  
   Alto: g# - c2  
   Baritone: E – c1

Translation:

None among us lives for his own sake, and none alone can perish. If we live, we live but in the Lord. If we die, we die but in the Lord. And so, in living or in dying we are in the Lord. For this Jesus Christ once did perish and then was risen and once more has been made living, over all that perish and all living to be master.

14. Was Gott im Himmel will, das geschehe

What God in heaven wills, be accomplished.

Length: 2 ½ minutes
Vocal Ranges:

Soprano: d1 – f2
Alto: c1 – d2
Baritone: E – d1

Translation:

What God in heaven wills, be accomplished.

15. Wende dich zu mir
Psalm 25, 16-18

Length: 3 ½ minutes

Vocal Ranges:

Soprano: e1 – g2
Alto: c1 – e2
Baritone: G – e1

Translation:

Turn thy face to me and show me mercy, for I am lonely and grieving. The fear of my heart has grown great; bring me out of mine afflictions. O behold my complaint and my sorrow, and forgive me all of my transgressions.

16. Wenn mir angst ist, so rufe ich den Herrn an
2 Samuel 22: 7/Psalm 18:7

Length: 2 ½ minutes

Vocal Ranges:

Soprano: eb1 – ab2
Alto: c1 – eb2
Baritone: Ab – db2

Translation:

In my trouble I call upon the Lord God, and surely He hears my voice from His holy temple, and all my cry comes to Him, even to His presence.
**Composer:** Georg Philipp Telemann

**Publisher(s):**


**Voicing:** S A or S A B

**Instrumentation:** 2 Violins (Viola ad libitum) and Basso continuo

**Length:** 18 minutes

**Vocal Ranges:**

- Soprano: f1 – g2
- Alto: d1 – d2
- Baritone: G – e1

**Language:** German and English

**Translation:**

1. **Choir:**

   O hosanna, thou Son of David! O blest is He who is come in the name of the Lord. Sing hosanna in the highest.

2. **Chorale:**

   Now we begin the new church year; Rejoice, all Christians everywhere. Your King now comes; be glad therefore, O worthy Zion, evermore. Hallelujah.

3. **Recitative:**

   O yes! What to Jerusalem thou, Jesus, didst of old, Thou doest again; Thine advent, Lord, in sacrament and word, brings to Thy faithful Zion blessing. Thy congregation now in grace behold, as she, in thine appointed time, now greets Thee,
joyfully confessing. She wants, she hopes, she trusts in joy that Thou wilt stay with her eternally.

4. Aria

Sing praises, ye blessed, rejoice now most greatly, cry out to us Lord Jesus, O Saviour, we greet Thee! Our hearts now stand open, O enter Thou in, O Saviour, we greet Thee! And so every spirit and every affection that Jesus now chooses for His habitation on earth can be for Him a heaven.

5. Chorale:

Let error not affright you or sin destroy your peace, My Jesus will protect you with love and graciousness. He comes to sinners to bring them grace and help, and shall be to God’s children their portion and their hope.

6. Aria:

When, O Jesus, I am given Thee, thou highest gift of heaven, I shall suffer no offense, no, no. And if in this year that greets me my own death’s dark shadow meets me, in my heart I have no fears; For a coach, by angels driven then will take my soul to heaven, toward the splendor of Thy face.\(^{90}\)

Notes:

*Hosianna dem Sohne David* is the cantata for the 1\(^{st}\) Sunday in Advent from Telemann’s cycle *Musicisches Lob Gottes in der Gemeine des Herrn*. See additional notes on pages 94 and 95 under Telemann motets.

\(^{90}\) The translation is in the score.
Composer: Georg Philipp Telemann

Publisher(s):

Voicing: S A or S A B

Instrumentation: 2 Violins (Viola, 3 Trumpets and Timpani ad libitum) and Basso continuo

Length: 7 minutes

Vocal Ranges: Soprano: d1 – g2
Alto: d1 – e2
Baritone: F# - e1

Language: German and English

Translation:

Praise ye the Lord, all ye nations; shout to Him all ye peoples.

For all His mercy and goodness shall be over us for evermore, Hallelujah.91

Notes:

*Lobet den Herrn, alle Heiden* is the cantata for the Feast of Epiphany from Telemann’s cycle *Musicalisches Lob Gottes in der Gemeine des Herrn.* See additional notes on pages 94 and 95 under Telemann motets.

---

91 The translation is in the score.
**Composer:** Georg Philipp Telemann

**Publisher(s):**


**Voicing:** S A or S A B

**Instrumentation:** 2 Violins (Viola, ad libitum) and Basso continuo

**Length:** 15 minutes

**Vocal Ranges:**

- Soprano: d1 – g2
- Alto: d1 – e2
- Baritone: G# - e1

**Language:** German and English

**Translation:**

1. **Choir:**

   Turn Thou unto me, grant me Thy mercy; for I am lonely, afflicted. The pain of my heart is great; lead me out from my distresses! Look upon my affliction, my sorrow, and forgive me for all my transgression!

2. **Chorale:**

   So I too dare to come to Thee and at Thy feet I lay my burden, while with bended knee and earnest heart I pray: Forgive me, heal my conscience’ strife, for all the sins of all my life forgive me.

   Yea, O my God, forgive me now for Thy names’ blessed sake, the heavy yoke beneath which I bow do Thou in mercy break, so shall my heart have peace at last, and to Thy praise my years be passed in childlike glad obedience.
3. Recitative:

Oh joy! The doors of comfort and of mercy open wide, so that my heart knows full contentment. For Jesus loves me, sinner though I be. His bounteous mercy freely granted knows my sorrow and my faith. His merits ransom all my grievous, wretched sinning, with gracious and forgiving love, creates in me a conscience pure. Yes, then will angels with Him sing with gladness, when sinners come to Him their sins confessing. Then will not sinners’ fear and dread be vanquished, with all their hearts’ deep sorrow?

4. Aria:

Jesus welcomes all sinners, and sinners heed Jesus’ call. Tell it to the earth’s far corners that he, in sin’s bondage held, and whose soul by guilt is felled, can in Jesus find redemption. If the sin were still far greater than the sand of all the oceans, surely they would be forgiven in God’s justice and in living! Oh, can no one doubt this call; Jesus welcomes sinners all.

5. Chorale:

Jesus all my sins are banished through Your blessed redeeming blood. Let, O Saviour, my salvation now be granted by that flood! So for us Your body broken, on the cross by all forsaken, now, at last from sin set free, Yours alone I’ll wholly be!

6. Aria:

Let me once again proclaim it: Jesus welcomes sinners all. Therefore, since I came with my repentance, He has also taken me to Him. Blessed I am and justified, firmly grounded, satisfied; thus my strong belief can death and devil vanquish.  

---

92 The translation is in the score.
Notes:

_Wende dich zu mir_ is the cantata for the third Sunday after Trinity from Telemann’s cycle _Musikisches Lob Gottes in der Gemeine des Herrn_. See additional notes under Telemann motets.
Composer: Georg Philipp Telemann

Publisher(s):

Voicing: S A or S A B

Instrumentation: 2 Violins (Viola, ad libitum) and Basso continuo

Length: 15 minutes

Vocal Ranges:
- Soprano: d1 – g2
- Alto: c#1 – e2
- Baritone: G - e1

Language: German and English

Translation:

1. Choir:

   Sing out, ye heavens, earth, sing out for gladness! Praise Him ye mountains, rejoicing! For the Lord came to comfort His people, and He pitied them for their sufferings.

2. Chorale:

   When I look on God’s creation, shall I then not be thankful. Never ending revelation, that the Lord is good to me. Charity alone doth move Him; Love Divine is everywhere; safely in His loving care, shelter all who strives to serve Him. Naught that time doth not remove, save God’s everlasting love.
3. Recitative:

   Lord Jesus feeds my soul; Lord Jesus feeds my body. Perfection is His name, and all His works proclaim His wondrous love for all to see. The more I count and study the good things He has done for me, the further I remain from finding the beginning, nor shall I ever find an ending; for everything I am, I have from Jesus, yes, it is He. He saw me in the darkness of the womb. He knows how many hairs upon my head I number. My every step He traces, my foot He safely places, He takes my hand and bids me come; He keeps me from transgressing, and gives my works His blessing; He is with me in living and in dying, and He will take me to His dwelling, which shall be mine according to His word. Am I not blessed in my Lord?

4. Aria:

   Thou my heart’s content and rapture, Thou my comfort, rest and pasture art alone, Jesus, lover of my soul. Earth and heaven are naught to me, for I know where Jesus liveth, where His love’s sweet crown He giveth; there can I in Heaven be.

5. Chorale:

   Let who will turn his endeavor unto fleeting vanity! Naught shall me from Jesus sever, and that blest eternity, which our Lord Himself hath sought us, by His death, hath dearly bought us; so the world is naught to me when with Jesus I can be!
6. Aria:

If I had a hundred hearts, a thousand tongues with which to praise Thee, yet they still would be too few, Jesus, to contain a joy great enough, dear Lord, for Thee; yet though here it cannot be, I shall praise Thee as is fitting: in Heaven for ever Laetare repeating, forever.\(^93\)

Notes:

*Jauchzet, ihr Himmel* is from Telemann’s cycle *Musicalisches Lob Gottes in der Gemeine des Herrn*. See additional notes on pages 94 and 95 under Telemann motets.

\(^93\) The translation is in the score.
Composer: Georg Philipp Telemann

Publisher(s):

Voicing: S A T B

Instrumentation: 2 Violins, Viola, and Basso continuo

Length: 20 minutes

Vocal Ranges:

- Soprano: b – a2
- Alto: b – d2
- Tenor: A – g1
- Bass: G - d1

Language: German and English

Translation:
Psalm 96 and Psalm 147: 7 – 10

1. Alleluia, Sing to the Lord a new song.

2. Choir

   Let the holy community all sing praises.

3. Choir

   Praise ye the Lord. Such praise is joyful and pure.

4. Chorale
God is the font of love and caring. For God is truly love and bliss. And those who follow and obey Him by loving kindness shall be kissed. Whose heart is given to receive God’s love shall ever more believe.

God’s gentle love and patience guides us through a divine and loving bond. Our thoughts and hearts may turn and falter until God restores our faith profound. The word revealed through God’s own hand shall bring us to his heavenly land.

Sing ye praises to God. With thanks we praise Him. Play upon your harps to praise Him.

6. Recitative:

He who covers the heavens with cloud, and brings rainfall to earth, who makes grass to grow on mountains, He who feeds the lowly beast and feeds the ravens young who cry. He takes not pleasure in strength of the horse nor delighted in legs of a man.

7. Choir:

The Lord shall give blessings and love to all who fear Him. And He brings hope to those who seek Him.\(^{94}\)

Notes:

*Alleluia! Singet dem Herrn ein neues Lied* includes string and optional oboe parts.

\(^{94}\) The translation is in the score.
Composer: Georg Philipp Telemann

Publisher(s):

Voicing: S A T B

Instrumentation: 2 Violins, Viola and Basso continuo

Length: 10 minutes

Vocal Ranges:
Soprano: d1 – a2
Alto: b – d2
Tenor: g – g1
Bass: G- eb1

Language: German and English

Translation:
1. Chorale:

Jesus, joyous treasure; joy beyond all measure, Jesus my delight. Ah, how long I seek Thee; let thy love awake me joyful in thy sight. Lamb of God my loving guide. All on earth shall live to serve thee; I shall never leave thee.

2. Recititative (optional):

Drive all vain conceits away, my heart! And yield thyself to Jesus, Lord in heaven, to Him alone, for only He can bring contentment. Near Jesus all is good and blessed. The bee draws from the flowers, and flocks of sheep seek meadow, the wild beasts to the forest, the birds take shelter in the branches. A child finds comfort with his mother, and gentle Jesus is all my soul’s desire. Oh blessed is the heart, when, in all
times of stress, and also fear of death, shall not forsake Jesus. Oh blessed is the mortal eye which shall our Lord behold. Oh blessed is the ear which shall listen and hear His gospel, receive the truth and the spirit. If gold and silver were before me, and mine to hold, I’d cherish only this, the single throne of joy where dwells my Jesus. He who shall call himself a Christian desires nothing but my Jesus.

3. Aria:

All the strengths of my perceptions shall not gain such valued prize as thine other worldly light.

4. Choir:

Thus my heart is joyful, that my God shall endure. My faith and confidence rest upon the Lord. I will proclaim to the world all His deeds.

5. Recitative:

I praise not myself for all of my strengths. In truth, it is God who created what I am. The fire He arouses is from this very flame and His own love creates our love for Him.

6. Aria:

I love my God, so I proclaim. I love my God as long as my soul can speak. If even death should break my heart, stronger still my love remains. I hear my Jesus speak to me, “I love thee, thus love you me.” So would I answer in my last hours, my dying words: I love my God.

7. Chorale:
Lead us to Thy divine love, and reveal to us Thy word. That we shall stay in living faith and to Thy gospel heed. That we may live to savor within our hearts, Thy sweetness, and thirst for Thee.\textsuperscript{95}

Notes:

\textit{Jesu, meine Freude} was written as part of a cantata cycle from 1719 when Telemann was in Frankfurt.

\textsuperscript{95} The translation is in the score.
Composer: Georg Philipp Telemann

Publisher(s):


Voicing: S A T B

Instrumentation: 2 violins and basso continuo

Length: 5 minutes

Vocal Ranges: Soprano: g₁—g₂

Alto: d₁—eb₂

Tenor: f—g₁

Bass: Bb—eb₁

Language:

All scores are in the original Latin, except for Concordia whose translation is in English. All other scores have a German translation.
Translation:

Praise the Lord, all ye nations: praise Him all people. For His merciful kindness is great toward us: and the truth of the Lord endureth forever. Alleluia! (Psalm 117, King James Version)

Notes:

This work is divided into three sections which are bridged by short string interludes. *Laudate Jehovam* was composed in 1758. It is appropriate for the Epiphany season and any festive occasion. The violin parts work equally well with flutes, if violinists are not available.

Scores with realized figured bass for organ and instrumental parts are available from all publishers.
SUMMARY AND CONCLUSIONS

The need to find high quality choral works which are accompanied by instrumental ensemble and are accessible for the amateur choir has long been a concern for choral conductors and teachers. One can find this issue discussed as early as the 1963 Yale Seminar on Music Education, which was funded by a grant under the Cooperative Research program, established in 1954 by an Act of Congress, PL 531.

As mentioned earlier, there are many lists and indices published to aid conductors in repertoire selections, however, these lists usually include either short compositions or larger works beyond the capabilities of the average school or church choir. Since The National Standards for Music Education include the expectation that conductor/teachers include music from all style periods with their ensembles, and because music from the Baroque period is rarely found in available repertoire lists, this period of music was selected for study. Specifically, the music of Andreas Hammerschmidt, Dietrich Buxtehude, Heinrich Schütz, and Georg Philipp Telemann is the focus of this document.

The criteria used for literature selection was divided into two categories, aesthetic and technical. Specific technical criteria for use in evaluating the difficulty level of choral repertoire have not been available until 2005, however, when Heather J. Buchanan...
and Matthew W. Mehaffey published *Teaching Music Through Performance in Choir* Vol. 1. The technical categories evaluated in each composition for this document include melody, text, range and tessitura, rhythm, and harmony. Generally agreed-upon asthetic considerations such as those recommended by Hilary Apfelstadt in “First Things First: Selecting Repertoire,” are also used.

**RECOMMENDATIONS FOR FURTHER RESEARCH**

A natural extension of this project would be to research and locate similar compositions by other composers, those of the Baroque period as well as those from other periods of music history. Furthermore, the music of the four composers cited is quite extensive and additional works are available for future study. For example, one might evaluate the first two parts of the *Symphoniae sacrae* by Heinrich Schütz, or his earlier collection, the *Psalms of David*. Dietrich Buxtehude wrote outstanding three-part choral works with instrumental accompaniment that should also be studied and performed. Moreover, Andreas Hammerschmidt wrote some 400 sacred choral works, most of which are not available in performing editions. Georg Philipp Telemann’s choral music output is at least three times that, and mostly unpublished. New editions of these pieces might be prepared for publication.
LIST OF REFERENCES

PRINT SOURCES:


Hirt, Charles C. Criteria for the Composing, Arranging and Editing of Choral Literature for the Senior High School Mixed Chorus (Also Applicable, as qualified, for the Small College or Church Choir). Los Angeles, CA: Affiliated Musicians, Inc., 1954.


MUSICAL SCORES


APPENDIX A

Composer and Composition Index
Andreas Hammerschmidt

Jauchzet, ihr Himmel, 28
Meinen Jesum laß ich nicht, 32
Schmücket das fest mit Maien, 34
Wer wälzet uns den Stein von Grabes Tür, 36
Darum wachet, denn ihr wisst weder Tag, 38
O ihr lieben Hirten, 40

Dietrich Buxtehude

Heilig ist der Herr, 43
Befiehl dem Engel dass Er Komm, 45
Nun Lasst Uns Gott Dem Herren Dank Sagen, 47
Alles, was ihr tut mit Warten oder mit Werken, 49
Dein edles Herz, der Liebe Thron, 51
Der Herr is mit mir, darum forchte ich mich nicht, 53
Du Lebensfürst, Herr Jesu Christ, 55
Erhalt Uns, Herr bei deinem Wort, 57
Herren var gud—Der Herr erhore dich, 59
Jesu meines Lebens Leben, 61
Nimm von uns, Herr, du treuer Gott, 63
War Gott nicht mit uns diese Zeit, 65
Walts Gott mein Werk ich lasse, 67
Wo soll ich fliehen hin?, 69
Das neugebome Kindelein, 71

Heinrich Schütz

Der Herr ist mein Hirt, 73
Wo derr Herr nicht das Haus bauet (Psalm 127), 75
Mein Sohn, warum hast du uns Das getan?, 77
O Herr, hilf, o Herr, laß wohl gelingen, 79
Feget den alten Sauerteig aus, 81
O süßer Jesus Christ, wer an dich recht gedenket, 83
O Jesu süß, wer dein gedenkt, 85
Lasset uns doch den Herren, unsern Gott, loben, 87
Es ging ein Sämann aus, zu säen seinen Samen, 90
Sei barmherzig, wie auch euer Vater Barmherzig ist, 92

Georg Philipp Telemann

Biblische Sprüche (Erste Folge)

Also hat Gott die Welt geliebet, 95
Amen. Lob und Ehre und Weisheit und Dank, 95
Der Herr ist mein Hirte, 96
Dies ist der Tag, den der Herr macht, 96
Halt im Gedächtnis Jesum Christum, 97
Hosianna dem Sohne David, 97
Ich habe Lust, abzuscheiden, 97
Ja, selig sind, die Gottes Wort hören und bewahren, 98
Jesus Christus ist kommen, 98
Lobet den Herrn, alle Heiden, 98
Meine Seele erhebt den Herrn, 99
Siehe, das is Gottes Lamm, 99
Trachtet am ersten nach dem Reich Gottes, 99
Und das Wort ward Fleisch, 100
Wachset in der Gnade, 100
Wie lieblich sind deine Wohnungen, 101

Biblische Sprüche (Zweite Folge)

Die ihm vertrauen, 101
Er hat alles wohl gemacht, 102
Gelobet sei Gott, 102
Ich bin arm und elend, 102
Ich halte es dafür, 103
Ich hoffe darauf, daß du so gnädig bist, 103
Ihr Gerechten, freuet euch des Herrn, 104
Jauchzet, ihr Himmel, 104
Lehre uns bedenken, 104
Meine Augen sehen stets zu dem Herrn, 105
Seid dankbar in allen Dingen, 105
So lasset uns nun night schlafen, 106
Unser keiner lebet ihm selber, 106
Was Gott im Himmel will, das geschehe, 106
Wende dich zu mir, 107
Wenn mir angst ist, so rufe ich den Herrn an, 107

Cantatas

Hosianna dem Sohne David, 108
Lobet den Herrn, alle Heiden, 110
Wende dich zu mir, 111
Jauchzet, ihr Himmel, 114
Alleluia! Singet dem Herrn ein neues Lied, 117
Jesu, meine Freude, 119
Laudate Jehovam, 122
APPENDIX B

Pro-Forma Bibliographic Check list
MUSIC RESEARCH PROJECT (MUS786) Name________________________

PRO-FORMA BIBLIOGRAPHIC CHECKLIST Date__________________________

TOPIC _________________________________________________________

a. Broad introductions to the topic (quick references to books, articles, and dissertations)

1. Entries consulted in Grove Music Online: _______________________________________

2. Other dictionaries or encyclopedias consulted: ________________________________

3. Bio-bibliographies on the topic _____________________________________________

4. RILM Abstracts of Music Lit., 1967- (Web database linked to Music Library home page, rich in articles and books). Record here the search statements used in RILM (& retrievals); four spaces are provided:
   __________________________________________ (       )
   __________________________________________ (       )
   __________________________________________ (       )
   __________________________________________ (       )

Suggested methodology: Transcribe citations from Grove Music Online article bibliographies to 5x8 cards. Consider downloading RILM citations & abstracts to your e-mail account, where you can pick them up in a word processor and reformat them to fit on half-sheets of paper (or whole sheets folded in half for very large abstracts). Print out and cut half-sheets to size. Interfile these alphabetically with 5x8 references from New Grove and other bibliographies. You now have a basic set of references to WRITINGS ABOUT your topic: books, articles & dissertations. Now look up these books and articles and review their bibliographies & footnotes for more references. Use only one reference per 5x8 card or per "half-sheet" of computer printout, please.

b. Book searches: (more focused retrievals of books) All book citations need to be searched in OSU Catalog, and if not found then repeated in OhioLINK. Always jot down OSU call numbers. Request online OhioLINK items that are obviously relevant. Important items found only in OCLC WorldCat may be good candidates for interlibrary loan.

OSU Catalog  OhioLINK (statewide)  WorldCat (national/international)

Suggested methodology: Search all obviously relevant books on your topic, and e-mail to yourself the full cataloging information found in these "book" databases, for later formatting and paste-up on cards (or half-sheet printouts). OSU Catalog/OhioLINK/WorldCat downloads contain more and newer information than the references found in many encyclopedia bibliographies. Always prefer the fuller citation, given a choice.

IMPORTANT: Now search the LC subject headings assigned to the most relevant books found so far. Search them in OSU Catalog and OhioLINK, to see a range of books on each topic. E-mail to yourself any retrievals that seem relevant. This is a great way to build a better bibliography:

Most relevant LC Subject headings How many hits in OSU? / OhioLINK?
   ___________________________________________ _______/_______
   ___________________________________________ _______/_______

-> Please attach printouts of the subjects used, and the initial "results" screens for these searches.
WorldCat searches can be very productive, either using the previous subject headings (use the “subject” search rather than “subject phrase”), or using carefully selected keywords. Copy below the subject- or keyword-searches you performed in WorldCat. (Advice: limit by type as needed to books, scores, etc. Consult with a librarian for advice on doing this if you wish; experience helps.)

<table>
<thead>
<tr>
<th>WorldCat Subject searches</th>
<th>How many hits?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**c. Article search** (more focused retrievals of articles in music periodicals than provided in *RILM*)
Record below the subjects or topics you searched in the music periodical index mentioned, and transcribe to a 5x8 card any relevant articles not already picked up in section a. above. Remember that the printed *Music Index* has 30 years of earlier (1949-78) periodical literature:

<table>
<thead>
<tr>
<th>Index</th>
<th>Subjects (headings) searched</th>
<th>Years you searched</th>
<th>No. of retrievals</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Music Index</em> (print):</td>
<td></td>
<td>1949 to 1975</td>
<td></td>
</tr>
<tr>
<td><em>Music Index</em> (online):</td>
<td></td>
<td>1976 to __________</td>
<td></td>
</tr>
<tr>
<td><em>IMM P</em> (Web database):</td>
<td></td>
<td>all available</td>
<td></td>
</tr>
<tr>
<td><em>IMM P</em> (Web database):</td>
<td></td>
<td>all available</td>
<td></td>
</tr>
</tbody>
</table>

Interdisciplinary topics may require other periodical indexes. Consult the growing suite of databases available locally on the OSU Libraries web site and record which databases you searched and for which years:

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**d. Dissertation search.** Although you may have already retrieved a number of dissertation titles in a. above, a full-text search of carefully selected keywords in the title & abstract fields of *Dissertation Abstracts (Digital Dissertations)* online is important. Online abstracts only began to appear in 1980.

*Methodology:* Record below the keyword search statements you used in this Web-mounted database and the results. Try to download citations and abstracts of any truly relevant dissertations, but you may want to be selective, where MA theses and DMA documents are concerned.

<table>
<thead>
<tr>
<th>Keywords</th>
<th>Retrievals</th>
<th>How many truly relevant?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

135
e. **Score searches.** If your topic is a piece of music, search for its publication history using the strategies provided in b. above, but limit all searches to music scores. You MUST determine the proper uniform title of most music scores in order to search them effectively in on-line catalogs.

   The correct uniform title of my piece is: ____________________________

Methodology: If your score's publication history is too long, try to document at least its ms. source (if one exists), its first edition, and one or two of the best critical editions (Urtext) currently available. Make cards for them & annotate them.

If your topic is a specific repertoire (like American flute methods pre-1830, or quartets with piano), you will want to search the music catalogues of the great national libraries (see Ref. ML136), as well as Music in Print (D/R #5.7-9 et seq.) and various publishers' Web sites and catalogs.

f. **Special indexes.** Check (as applicable). See sec. 4 of Duckles/Reed (D/R) for important special reference books, like indexes to Festschriften [___ Gerboth (D/R #4.27)], and Congress Reports [___Tyrrell (D/R #4.43), ___ Speaking of Music (Ref. ML128.M8 S68 2004)]; MONOGRAPHS cataloged in series: Charles (___ D/R #5.505) and Walther's recent Bibliographie der Musikbuchreihen (___D/R #4.44) (ML113.A1C3 v.12, on reference shelves.

OLDER ARTICLES, if relevant, are best searched in (___) Blom (D/R #4.8), (___) Krohn (D/R #4.110) and the (___) NYPL Dictionary Catalog of the Music Collection (D/R #7.362).

For analytical literature, do not miss (___) Diamond, Music Analyses (D/R #4.133).

g. **Web searching.** If your topic is extremely current or extremely specialized, and not likely to produce much in the way of traditional library references to published material, you should search the Web for relevant sites and information. Please record below the Web sites checked and (when searching) the keywords used:

   1. Web meta-sites checked for my topic:
      a. Internet Resources for Music Scholars: ____________________________
      b. Worldwide Internet Music Resources: ____________________________
      c. Doctoral Dissertations in Musicology: ____________________________
      d. WWW Sites of Interest to Musicologists: ____________________________
      e. Music Educators National Conference: ____________________________
      f. Society for Ethnomuscology: ____________________________
      g. Other: ____________________________

   2. Internet Search Engines
      a. Google: ____________________________
      b. Other: ____________________________

h. **Additional research steps taken, or follow-up action needed:**

   Date: ____________________________
   Nature of research/results/follow-up needed: ____________________________