MELODIES ASSOCIATED WITH CHORALE TEXTS
BY MARTIN LUTHER
AS FOUND IN
DAS BABST GESANGBUCH (1545):

A STUDY OF REPRESENTATIVE MUSICAL SETTINGS
FOR CONGREGATION, CHOIR, AND ORGAN
1523 - 1969

A Thesis Supplementary to Three Organ Recitals
for the Degree of Ph. D.
MICHIGAN STATE UNIVERSITY
DONALD ARTHUR BUSAROW
1973

This is to certify that the

thesis entitled

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presented by

Donald Arthur Busarow

has been accepted towards fulfillment
of the requirements for

____Ph.D.____ degree in ___Music___

_____
Major professor

Date___July 17, 1973___

O-7639

ABSTRACT

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The Babst Gesangbuch was printed in 1545, one
year before Luther's death. It is the last publication
of hymns to appear under his supervision, and it contains
all of the known hymn texts written by the reformer.

In this study attention is given to the texts of
Luther and the tunes associated with them. Frequently
heard comments concerning "Luther's chorales" are often
misleading. The term "chorale" is generally accepted
and understood today as being the hymn tunes of the Ger-
man Protestant Church. Luther's contribution in this
musical area is somewhat uncertain.

The purposes of this study are threefold: first,
to trace some sources of Lutheran hymnody, in particular,
the texts of Luther and the tunes associated with them;
second, to place Luther into a proper perspective as an

Donald Arthur Busarow

author of hymn texts and as a musically sensitive indi-
vidual, one who is not to be remembered as a great com-
poser of hymn tunes, but rather as one who was aware of
the musical needs of the Church of his day, and one who
knew how to provide for that need with the assistance
of contemporary musicians; and third, to conduct re-
search by a survey of musical settings and treatments
which the chorale has received over the past four and
one-half centuries. In this third area an attempt is
made to trace the stylistic changes which have occurred
as chorale treatment progressed through various musical
periods by comparing settings of representative chorale
melodies.

This thesis is supplementary to three public
organ recitals given on June 22, 1969; March 9, 1970;
and May 17, 1971, in which the following compositions
were performed: J. S. Bach, _Herr Jesu Christ, dich zu
uns wend_ (BWV 655), _My Spirit Be Joyful_ (for organ and
two trumpets), _Passacaglia and Fugue in C Minor_ (BWV
582), and _Prelude and Fugue in B Minor_ (BWV 544);
William Blitheman, _Gloria tibi Trinitas_ (_Mulliner Book,
1555_); Dietrich Buxtehude, _Sonata in D Major for Violin,
Cello and Organ_, Op. 2, No. 2; Antonio de Cabezón, _Dif-
erencias Cavallero_; Louis Daquin, _Noël sur les Flûtes_;

Hugo Distler, <u>Orgelpartita on "Wachet auf, ruft uns die Stimme"</u>; Marcel Dupré, <u>Cortège et Litanie</u>; César Franck, <u>Chorale No. 1 in E Major</u>; Girolamo Frescobaldi, <u>Capriccio sopra la Spagnoletta</u>; Johann Jakob Froberger, <u>Toccata in D Minor</u>; Nicolas de Grigny, <u>Dialogue in F</u>, <u>Pange lingua</u>, and <u>Dialogue</u> (<u>Livre d'Orgue</u>); José Lidon, <u>Sonata de I° tono para organo con trompeta real</u>; Franz Liszt, <u>Fantasia and Fugue on B-A-C-H</u>; Olivier Messiaen, <u>Communion</u> (<u>Messe de la Pentecôte</u>); Walter Piston, <u>Chromatic Study on the Name of BACH</u>; Roger-Ducasse, <u>Pastorale</u>; Harald Rohlig, <u>Concertino for Organ and Orchestra</u>; Roger Sessions, <u>Chorale No. 1</u>; and John Stanley, <u>Voluntary VII</u> (<u>Book II</u>).

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A THESIS SUPPLEMENTARY
TO THREE ORGAN RECITALS

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

DOCTOR OF PHILOSOPHY

Department of Music

1973

This study is dedicated to my dear friend and mentor,

Frederick L. Schwass,

whose love for the Lutheran chorale

is exceeded only by that for his God

and his family.

ACKNOWLEDGMENTS

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LUTHER AND THE CHORALE BOOKS OF HIS TIME

Luther, Poet and Musician

For four hundred and fifty years the song of the Lutheran Church has been the chorale. Current trends, such as the increase of the appearances of these chorales in contemporary hymnals and a growing abundance of choral and organ literature based upon them, indicate that the chorale continues to be a vital element in Lutheran church music. Church musicians of denominations other than the Lutheran Church are presenting today in their services a considerable amount of music based upon the chorale. Luther probably did not realize what a tremendous impact those early songs of 1523 and 1524 would have upon the development of church music. From that small collection of hymns, written within the last twenty-five years of Luther's life, grew an immense supply of materials for composers to use for centuries. The first collection contained eight hymns;[1] less than two hundred years later the Leipzig hymnbook appeared,

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[1]Das Achtliederbuch, Nürnberg 1523/24, published in a photographic reproduction by Konrad Ameln (Kassel: Bärenreiter-Verlag, 1957).

an eight-volume work containing over five thousand chorales.[1]

The chorale plays so fundamental a part in Lutheran worship that it is clearly a dominant ingredient in Luther's own faith. He conceived his liturgical structure with the chorale as one of the most important pillars. He realized that congregational song can be one of the greatest assets of a religious movement. With this awareness he provided the opportunity for the voice of the congregation to be heard in song, a voice which had been relatively silent for a millennium. Amid the heavy responsibilities facing him in those difficult years, Luther took the time and effort to produce these worship materials, with the assistance of musical associates, and thereby gave the Lutheran Church the foundation for one of its dearest treasures, its hymnody.

Luther as a composer is a subject which has been discussed in numerous writings by such authorities as Albert Schweitzer, Charles Sanford Terry, Philipp Wackernagel, and Johannes Zahn. The wide range of opinion exists from attributing all melodies of the chorales to Luther (except pre-Reformation Latin and German hymn tunes) to the opposite extreme of crediting him with none

[1]Andächtiger Seelen geistliches Brand- und Gantz-Opfer (The Whole Spiritual Burnt-Offerings of Devout Souls) (Leipzig, 1697). This collection was in the personal library of J. S. Bach.

of the tunes. Wilhelm Nelle, a prominent hymnologist,
claimed that not a single tune had been composed by Lu-
ther.[1] The majority of writers on the subject seems to
think that in all cases where one melody exists, it was
composed by Luther; where there are two tunes for the
same text, e.g., Nun freut euch,[2] the possibility of
another composer is probable. Recent studies strongly
suggest that most of these tunes were the result of
combined efforts.[3] Two musical collaborators closely
associated with Luther were Johann Walter (Walther)
(1496-1570) and Conrad Rupff (d.1525), the former be-
ing of greater assistance. Köstlin, a German historian
and theologian, in his essay,[4] pictures the three men
at work:

> While Walther and Rupff sat at the table, bend-
> ing over the music sheets with pen in hand, Father
> Luther walked up and down the room, trying on the

[1]Wilhelm Nelle, Geschichte des deutschen evan-
gelischen Kirchenliedes (Leipzig und Hamburg: Gustav
Schloessmanns Verlagsbuchhandlung, 1928).

[2]Nos. 32 and 33 in the Babst Gesangbuch.

[3]Three recent studies include: Ulrich S. Leu-
pold, ed., Luther's Works, LIII (Philadelphia: Fortress
Press, 1965); Edwin Liemohn, The Chorale: Through Four
Hundred Years of Musical Development as a Congregational
Hymn (Philadelphia: Muhlenberg Press, 1953); and Johannes
Riedel, The Lutheran Chorale: Its Basic Traditions
(Minneapolis: Augsburg Publishing House, 1967).

[4]Luther als der Vater des evangelischen Kirchen-
gesanges (Luther as the Father of the Evangelical Church's
Song (Leipzig: Breitkopf und Härtel, 1881).

fife the tunes that poured from his memory and his imagination to ally themselves with the poems he had discovered, until he had made the verse-melody a rhythmically finished, well-rounded, strong and compact whole.[1]

Luther and his co-workers were totally unconcerned with the rights and pride of musical authorship. To these men it was not a question of who created the melody or where its origin lay, but rather the purpose which it was to serve.

That Luther was a man intensely interested in music is an undisputed fact. That his background and training equipped him with the ability to compose hymn tunes is likewise common knowledge. He had been taught the elements of the theory of music as a member of the school choir at Eisenach. Michael Praetorius (1571-1621), in his monumental work Syntagma Musicum (1615-1618), included the musical memoirs of Johann Walter which Walter wrote about 1566.[2] In this excerpt Walter gives a personal account of the esteem in which he held Luther as a musician:

> When he (Luther), forty years ago desired to introduce the German Mass in Wittenberg, he communicated this wish to the Prince Elector of Saxony and to the late Duke Johann. He urged His

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[1]Albert Schweitzer, J. S. Bach, trans. by Ernest Newman (2 vols.; Boston: Bruce Humphries, reprinted in 1962), I, p. 15.

[2]Michael Praetorius, Syntagma Musicum, I (Wittenberg, 1615).

Electoral Highness to bring the old singing mas-
ter, the worthy Konrad Rupsch (Rupff), and me to
Wittenberg. At that time he discussed with us
the Gregorian chants and the nature of the eight
modes, and finally he himself applied the eighth
mode to the Epistle and the sixth mode to the Gos-
pel, saying: "Christ is a kind Lord, and His Words
are sweet; therefore we want to take the sixth
mode for the Gospel; and because Paul is a serious
apostle we want to arrange the eighth mode for the
Epistle." Luther himself wrote the music for the
lessons and the words of the Institution of the
true body and blood of Christ, sang them to me,
and wanted to hear my opinion of it. He kept me
for three weeks to note down properly the chants
of the Gospels and the Epistles, until the first
Mass was sung in Wittenberg. I had to attend it
and to take a copy of this first Mass with me to
Torgau. And one sees, hears, and understands at
once how the Holy Ghost has been active not only
in the authors who composed the Latin hymns and
set them to music, but in Herr Luther himself,
who now has invented most of the poetry and mel-
ody of the German chants. And it can be seen
from the German Sanctus how he arranged all the
notes to the text with the right accent and con-
cent in masterly fashion. I, at the time, was
tempted to ask His Reverence from where he had
these pieces and his knowledge; whereupon the
dear old man laughed at my simplicity. He told
me that the poet Virgil had taught him such, he,
who is able so artistically to fit his meter and
words to the story which he is narrating. All
music should be so arranged that its notes are
in harmony with the text.[1]

Luther was thoroughly familiar with the music

of the Renaissance. His many references to the music

of Josquin des Prez (c.1450-1521) indicate a musical

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[1]Paul Nettl, Luther and Music, trans. by Frida
Best and Ralph Wood (Philadelphia: Muhlenberg Press,
1948), pp. 75-76. In this quotation the term accent
(accentus) refers to the simpler chant form, the psalm
tone; concent (concentus) refers to the more ornate
and melismatic style within the chant. Originally
accentus denoted the chant of the priest and concentus
that of the choir.

awareness far beyond that of the non-musician. "What is law does not succeed; what is gospel succeeds. That God preaches the Gospel through music is proved by Josquin, whose compositions flow along happily, easily, spontaneously, gently, and, like the song of the finches, are not forced or strained by rules."[1] Again, "He (Josquin) is a unique master of the notes. They must do as he wills, whereas other masters are forced to do as the notes will."[2]

The Swiss-born composer, Ludwig Senfl,[3] was among Luther's friends. Senfl was a highly gifted and versatile composer of the period who had a great respect for Luther. In the famous letter to Senfl in 1530 Luther makes the following request:

> Do you happen to have a copy of the song _In pace in idipsum?_ If so, will you send it to me? The melody of this song has been a joy to me from my youth up, and that joy is intensified now that I am capable of understanding the full meaning of the text. I do not know whether there exists a part-setting of this antiphon. I will not burden you with requests to compose the song, as I believe you have already done so. . . .[4]

In his request for a setting of the text _In pace in idipsum_ ("I will both lay me down in peace

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[1]_Ibid._, p. 19.

[2]_Ibid._, p. 20.

[3]Ludwig Senfl was born in Zurich, c.1492, and died in Munich, 1555.

[4]Eva Mary Grew, "Martin Luther and Music," _Music & Letters_, XIX, No. 1 (January, 1938), p. 78.

and sleep"), Luther was experiencing one of his melan-
choly moods. In the same letter he mentioned that he
hoped the end of his life was at hand and that the Good
Shepherd would take his soul. Senfl complied with the
request; however, his composition was not on the In pace
but rather on another of Luther's favorite verses, "I
shall not die, but live and declare the works of the
Lord." Non moriar sed vivam became Luther's motto as
a result of this incident. It is interesting to note
that it is this text, Psalm 118:17, which Luther used
to try his skill at writing a polyphonic composition
based upon the eighth psalm tone with the florid can-
tus firmus in the tenor. The motet is brief, yet it
clearly illustrates a musical ability as a composer
which cannot be denied.[1]

The intent of including the foregoing para-
graphs is not to emulate Luther as a composer, nor to
attempt to credit him with a large number of original
hymn tunes; rather, it is merely to emphasize the fact
that it took a man with considerable musical knowledge,
along with an abundant appreciation for the art, to
create an avenue for deep personal self-expression on
the part of the worshiper.

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[1]The complete title of this motet is Non moriar
sed vivam D. Martin Lutheri IIII vocum aus seinem
schönen Confitemini. An edition can be found in Leu-
pold, Luther's Works, LIII, pp. 339-341.

In earlier studies Luther's position as a composer of hymn tunes was perhaps rated too high and Walter's too low. As will be seen in Chapter II, the number of chorale melodies which can, with some degree of certainty, be attributed to Luther is actually very small. The absolute proof for his authorship of a hymn tune exists for only one, the German Sanctus.[1] As a result, Walter's reputation as a composer has necessarily increased.

The combination of Luther and Walter marked the beginning of a new era in the history of church music: Luther, the reformer, poet, theologian, and amateur musician, with Walter, the highly skilled craftsman in melodic invention and counterpoint. Together they exerted a tremendous force on German sacred music.

<u>Hymnbooks</u>

The chorales became known to the people through various publications during Luther's life, and through hymnbooks in various editions published by associates after Luther's death. The center of interest in this study lies in those publications disseminated while he was alive, particularly in those collections over which he exercised some supervision.

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[1]<u>Jesaia, dem Propheten, das geschah</u>, No. 29 in the <u>Babst Gesangbuch</u>.

The first example of the circulation of the chorales through printing took the form of the broadsheet (Einzeldrücke), individual leaflets which were posted in various public places and distributed among the people by peddlers. In 1523 four of the hymns from Luther's pen appeared in this fashion. These include Ein neues Lied wir heben an ("By Help of God I Fain Would Tell"), Aus tiefer Not schrei ich zu dir ("From Depths of Woe I Cry to Thee"), Es wollt uns Gott genädig sein ("May God Bestow on Us His Grace"), and Nun freut euch, lieben Christen g'mein ("Dear Christians, One and All, Rejoice").[1] Hymns by co-workers were also introduced in individual leaflet form, the most notable of which is Es ist das Heil uns kommen her ("Salvation Unto Us Has Come") by Paul Speratus (1484-1554), a Lutheran preacher in Bavaria. The tune for this hymn was used for three of Luther's four hymns when they appeared as broadsheets in 1523.

In the early part of 1524, Jobst Gutknecht, a printer in Nürnberg, had compiled eight of these broadsheets into a hymnal known simply as the Achtliederbuch

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[1] These hymns appear in the Babst Gesangbuch and in this thesis as Nos. 39, 28, 25, and 32, respectively. The English translations are not literal translations; they are English versions of the chorales as found in Chapter II. Also, all spellings of German titles are those used in the Babst Gesangbuch, which may vary occasionally from contemporary spellings.

(<u>Book of Eight Hymns</u>),[1] four of which were the hymns
by Luther whose titles are given above. Two more col-
lections appeared in 1524, both of which were called
the <u>Erfurt Enchiridion</u> (<u>Handbook</u>), one printed by Tru-
tebulsch at his press <u>Ferbefass</u> (The Dyeing Tub),[2] and
the other at Matthaeus Maler's <u>Schwarzen Horn</u> (The
Black Horn).[3] Each of these editions contained twenty-
five hymns with slight differences in the melodies as-
signed to some of the hymns. Eighteen of the texts in
both collections are by Luther. The <u>Achtliederbuch</u>
and the <u>Erfurt Enchiridia</u> were intended primarily for
home use. One of the latter editions contains this
description on its title page: "A little handbook use-
ful for a Christian at the present time for the prac-
tice of sacred songs."

The amount of Luther's supervision, if any, of
the printing of these two collections is not known.
They might have been compiled without Luther's authori-
zation.

A very important hymn collection published un-
der Luther's direct auspices is one by Johann Walter,

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[1]See p. 1.

[2]A reprint of the Trutebulsch collection was
published by Friedrich Zelle, <u>Das älteste lutherische
Haus-Gesangbuch</u> (Göttingen, 1903).

[3]The only copy of the Maler edition was de-
stroyed by fire in 1870; however, according to
Schweitzer, a facsimile edition was prepared in 1848.

the Geistliche Gesangbüchlein (Little Spiritual Song
Book),[1] published in 1524 in Wittenberg. This is a
collection of thirty-eight polyphonic motets by Walter
for three, four, and five voices. Most of the motets
appear in the traditional style of the Renaissance mo-
tet, with the cantus firmus in the tenor. This publi-
cation is properly called a choir book rather than a
hymnal for the congregation. Luther is represented by
twenty-four chorale texts, a fact which indicates that
two-thirds of all his hymns were already written by
1524. Luther also contributed his first hymnbook Pref-
ace for this collection, thereby indicating his per-
sonal interest in the work and its purpose.[2]

Between 1525 and 1545 literally scores of dif-
ferent hymnbooks were published. The names of four
hymnbooks which were closely associated with Luther
are listed below. The Joseph Klug hymnal was published
in Wittenberg in 1529 under the title Geistliche Lieder
auf neu gebessert (Spiritual Songs Recently Revised).

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[1]This choir book did not appear in score; only
the separate voice parts (Stimmbücher) were printed--
Discantus, Altus, Tenor, Vagans, and Bassus. A score
edition is now available from Otto Kade, ed., Gesell-
schaft für Musikforschung, Vol. VII: Wittembergisch
geistlich Gesangbuch (Berlin: T. Trautwein'sche Buch-
und Musikalienhandlung, 1878).

[2]An English translation of this Preface can be
found in Paul Z. Strodach, ed. and trans., Works of
Martin Luther, VI (Philadelphia: Castle Press, 1932),
pp. 283-284.

This hymnal, which served as the basis for many of the following collections, is now lost; however, Luther's Preface remains.[1] A second edition of this book was published in 1533[2] and a third in 1535. The Valentin Schumann hymnal, <u>Geistliche Lieder auffs neu gebessert und gemehrt</u> (<u>Spiritual Songs Recently Revised and Enlarged</u>), appeared in Leipzig in 1539 and is the source for some of Luther's later hymns. An interesting collection of funeral hymns was published by Klug in 1542, <u>Christliche Geseng Lateinisch und Deutsch, zum Begrebnis</u> (<u>Christian Songs, Latin and German, For Burial Use</u>). In 1543 Klug published another <u>Geistliche Lieder</u> which led directly to the Babst publication in 1545.

<u>Das Babst Gesangbuch</u>[3]

This hymnbook, considered by many to be the finest collection of hymns of the Reformation period, was published in Leipzig in 1545 by Valentin Babst. It was the last hymnal to appear under Luther's supervision. Luther died the following year. The selection of hymns corresponds with that of Klug's 1543 collection in content and numerical order. Klug's hymnal

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[1] <u>Ibid.</u>, pp. 285-286.

[2] <u>Das Klug Gesangbuch, 1533</u> was published in a facsimile edition by Konrad Ameln (Kassel: Bärenreiter-Verlag, 1954).

[3] <u>Das Babst Gesangbuch, 1545</u> was published in a facsimile edition by Konrad Ameln (Kassel: Bärenreiter-Verlag, 1966).

apparently did not meet with Luther's approval because of its inferior workmanship. Valentin Babst was engaged to publish a new edition, a fortunate change for Luther and for posterity. The new printer exercised great skill and craftsmanship to satisfy Luther's exacting specifications.

The book is in two parts. The first contains Luther's final Preface[1] and eighty-nine hymns, fifty-nine of which may be classified as congregational songs. The remaining thirty include the Te Deum laudamus, German and Latin litanies, the Kyrie paschali, and psalms and canticles from the Old and New Testaments. The second part is a new edition of the forty funeral hymns published by Klug in 1542. Luther's third Preface is re-printed in this section of the book.

The Babst Gesangbuch, in addition to its musical contribution, represents the beauty of the printer's art in those days. The earlier hymnbooks were relatively plain, unadorned publications, with an occasional wood-cut included and an embellished title page. Thirteen wood-cuts appeared in the 1533 Klug hymnal, in addition to the bordered pages. The 1543 edition included seventeen different wood-cuts.

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[1]An English translation of the Preface by the author of this paper is found on page 17.

In the hymnal published by Valentin Babst the
relationship of the pictures to the hymns is more mean-
ingful and consistent throughout than with any of its
predecessors. In addition, a scripture passage is in-
cluded for each of the wood-cuts. There are twenty
different wood-cuts in all, one of which is used three
times and five others of which are used twice. All
wood-cuts appear in the first part of the hymnal. Babst
pictured Biblical scenes and events, mostly from the New
Testament. Each picture stands by itself on a page op-
posite the hymn which it complements. In addition to
these pictures, every page of the publication is framed
by a highly decorative border of pillars, scrolls, and
figures, "attaining a style which had seldom been achieved
by printers."[1]

The title page of the Babst Gesangbuch is here
presented in translation.

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[1]Konrad Ameln, from his Appendix to the Babst
Gesangbuch, p. 7 (translated by this writer).

SPIRITUAL HYMNS

With a New Preface by

Dr. Martin Luther

WARNING

Many false masters now hymns indite.
Be on your guard and judge them aright.
Where God establishes His Church and Word,
There comes the devil with lie and sword.[1]

Leipzig

[1]The English translation of this poem is by
Paul Z. Strodach, Works of Martin Luther, VI, p. 293.

The title page indicates that this is a new Preface, written expressly for this hymnbook. The little poem, a warning against plagiarists, first appeared on the title page of the Klug hymnbook of 1543.

Three earlier prefaces had been written by Luther: for the Walter Gesangbüchlein (1524), the Klug hymnbook (1529), and the Klug collection of funeral hymns (1542).

Luther wrote his fourth and final preface for the Babst Gesangbuch. This preface was written after the printing of the book was completed, made evident by the fact that Luther referred to two errors which occurred in the printing, both of which he corrected.

Luther was obviously highly pleased with the work of Valentin Babst. He included a commendation of printers who "diligently print good hymns and make them attractive to the people with all kinds of ornamentation, that the people become aroused to such joy in believing, and enjoy singing. In this pleasing fashion this book of Valentin Babst has been prepared."

Luther, in the first of his corrections, attributes a hymn to Johannes Weis. Since there is no record of any Johannes Weis as a hymn-writer, it is generally believed that he was referring to Michael Weisse (c.1480-1534), the great hymn-writer and hymnbook editor of the Bohemian Brethren.

Preface by Dr. Martin Luther[1]

The ninety-sixth Psalm says: "Sing to the Lord
a new song; sing to the Lord, all the earth." In the
Old Testament, under the law of Moses, worship was very
difficult and troublesome since the people had to offer
so many and varied sacrifices of all that they had, both
of house and field, a task which the people who were
lazy and greedy did unwillingly, or for some temporal
gain. As the prophet Malachi said in chapter one: "Who
is there even among you that would shut the doors for
naught? Neither do ye kindle fire on mine altar for
naught." Where, however, there is such a lazy heart,
nothing can be sung, at least, not well. The heart must
be happy and gay if one is to sing. Therefore God has
rejected such lazy and unwilling worship, as He Himself
further says: "I have no pleasure in you, saith the
Lord of hosts, neither will I accept an offering at your
hand. For from the rising of the sun even unto the go-
ing down of the same, my name shall be great among the
Gentiles; and in every place incense shall be offered
unto my name, and a pure meat offering; for my name shall
be great among the heathen, saith the Lord of hosts."[2]

Now the New Testament is a better basis for wor-
ship, of which the psalm says: "Sing to the Lord a new

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[1]English translation by this writer.

[2]Malachi 1:10,11.

song; sing to the Lord, all the earth." For God has made our hearts and spirits happy through His beloved Son, whom He has given for us to redeem us from sin, death, and the devil. Whoever believes this sincerely cannot help but be happy about it, and sing and speak with delight, that others also hear and come. But who-ever does not want to sing and speak about it, this is a sign that he does not believe and does not belong in the joyful New Testament.

Therefore the printers do very well to diligently print good hymns and make them attractive to the people with all kinds of ornamentation, that the people become aroused to such joy in believing, and enjoy singing. In this pleasing fashion this book of Valentin Babst has been prepared. God grant that with it greater losses and damage may happen to the Roman Pope, who causes no-thing but howling, affliction, and suffering in the whole world through his damnable, miserable, and dis-agreeable laws. Amen.

I must also, however, warn that the hymn sung at the graveside Nun lasst uns den Leib begraben[1] bears my name; however, it is not mine, and my name should cease from being used with it, not that I condemn the hymn, because it pleases me very much, and a good poet

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[1] "We Lay This Body In The Grave," No. 80.

has written it, Johannes Weis, in which he has erred slightly in the matter of the Sacrament; but I do not want to have anyone's work appear as my own.

And concerning the De profundis,[1] it should thus stand "everyone must fear Thee." It is a mistake, or it may be deliberate, that it appears in most books "everyone must be afraid." For it is in a Hebrew style of speech, as in Matthew 15:9, "In vain they do worship[2] me, teaching for doctrines the commandments of men"; in Psalm 14:4 and Psalm 53:5, "They have not called upon God. There were they in great fear, where no fear was," that is to say, they know much humility, bending and bowing in their worship, the kind of worship which I do not want to have. So, also, the meaning is here: since the forgiveness of sins is not to be found anywhere but by Thee, therefore they must want to leave all idolatry, and do this willingly, that they may bend and bow to Thee, crawl to the cross, and hold Thee alone in honor, take their refuge in Thee, and serve Thee as those who live by grace and not by their own righteousness, etc.

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[1] Aus tiefer Not ("From Depths Of Woe I Cry To Thee"), No. 28.

[2] fear.

CHAPTER II

THE CHORALES WITH HISTORICAL DATA
ON TEXTS AND MELODIES

In the two sections of the Babst Gesangbuch
there are 129 musical entries. Of these, thirty-five
chorales have been selected for this study, only those
which bear the name of Martin Luther as author of the
chorale texts.

In this chapter each of the chorale texts is
presented with the melody assigned to it in the Babst
hymnal. The source of both text and tune is included
insofar as such information is reasonably certain.
Earlier musical sources are presented whenever such
are available and appropriate.

The origins of the chorale melodies can be di-
vided into four basic groups: melodies derived from
medieval Latin hymns; those which come from German
hymns of the Middle Ages; those originally associated
with secular texts (contrafaction); and melodies writ-
ten expressly for the hymn texts of Martin Luther.

The English translations of the texts were se-
lected from various sources and they are identified in
every case. In each instance that translation which

most closely follows Luther's original thoughts was chosen. Occasionally it became necessary to use a combination of translations (composite).

The tunes presented here are identical to the original in every respect except for some transpositions into more comfortable ranges. The original key and first note of each chorale is always indicated. Occasional slurs are added when necessary to accommodate the English text. Finally, contemporary musical notation is used for greater ease in reading.

1. 　　　　　　　SAVIOR OF THE NATIONS, COME
　　　　　　　　　Nun komm, der Heiden Heiland

1. Sa- vior of the na- tions, come, Vir-gin's

Son, make here Thy home! Mar-vel now, O heav'n

and earth,　That the Lord chose such a birth.

Veni, Redemptor gentium[1]

Ve-ni, Re-demp-tor gen- ti- um,　ost- en- de

part-um vir- gi - - nis, mi - re-tur om - ne

sae- cu - lum, ta- lis de- cet par- tus De- um.

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[1]Charles Sanford Terry, Bach's Chorals, III
(Cambridge: University Press, 1921), p. 272 (transposed).

2. Not by human flesh and blood,
   By the Spirit of our God,
   Was the Word of God made flesh;
   Woman's Offspring, pure and fresh.

3. Wondrous birth! O wondrous Child
   Of the Virgin undefiled!
   Though by all the world disowned,
   Still to be in heaven enthroned.

4. From the chamber of her womb,
   From the royal hall He came.
   Very man and God of grace
   Forth He comes to run His race.

5. From the Father forth He came
   And returneth to the same,
   Captive leading death and hell;
   High the song of triumph swell!

6. Thou, the Father's only Son,
   Hast o'er sin the vict'ry won.
   Boundless shall Thy kingdom be;
   When shall we its glories see?

7. Brightly doth Thy manger shine,
   Glorious is its light divine.
   Let not sin o'ercloud this light;
   Ever be our faith thus bright.

8. Praise to God the Father sing,
   Praise to God the Son, our King,
   Praise to God the Spirit be
   Ever and eternally.   Amen.
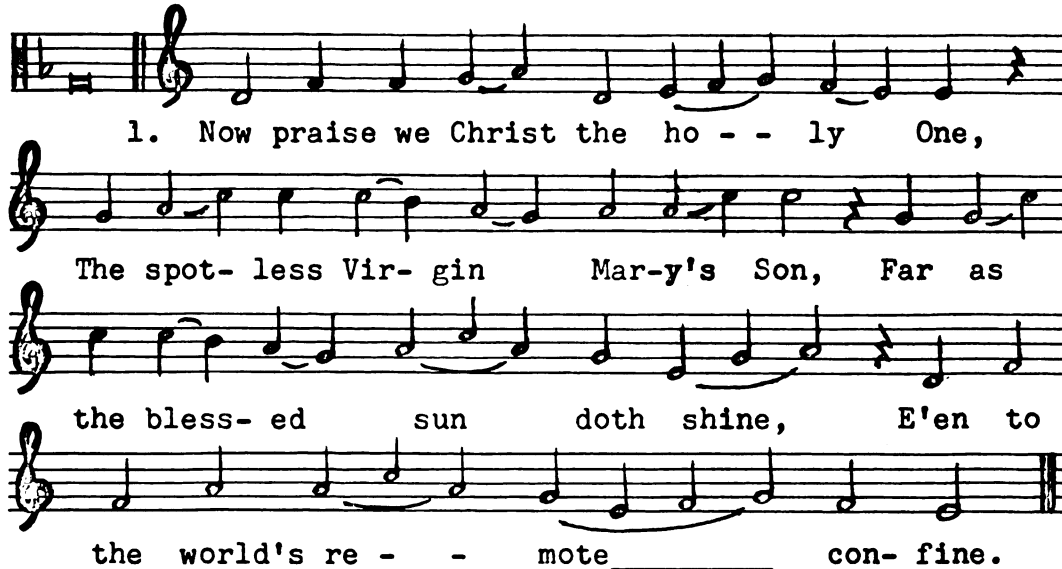
This hymn is Luther's German version of the

Veni Redemptor gentium of St. Ambrose (340-397). The

Dorian tune is an adaptation of the original Latin

melody, arranged here by either Luther or Walter. The

hymn first appeared in the Erfurt Enchiridia (1524).

The English translation is by William Reynolds (1860)

as found in The Lutheran Hymnal[1] with the exception
of the fourth verse which Reynolds had omitted. The
fourth verse here is taken from Luther's Works, LIII,
edited and translated by Ulrich S. Leupold.

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[1]The Lutheran Hymnal (St. Louis: Concordia
Publishing House, 1941).

2.   NOW PRAISE WE CHRIST, THE HOLY ONE
         Christum wir sollen loben schon

1. Now praise we Christ the ho - - ly One,

The spot- less Vir- gin Mar-y's Son, Far as

the bless- ed   sun   doth shine,   E'en to

the world's re - - mote_____ con- fine.

A solis ortus cardine[1]

A so-lis or - tus car - di - ne Ad us - que

ter - rae li - mi-tem, Christ-um can- a - mus

Prin-ci-   pem,_____ Na-tum Ma- ri- a Vir-gi-ne.

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[1]Liber usualis missae et officii pro dominicis
et festis (Rome, Tournai: Typis Societatis S. Joannis
Evang., 1921), p. 367.
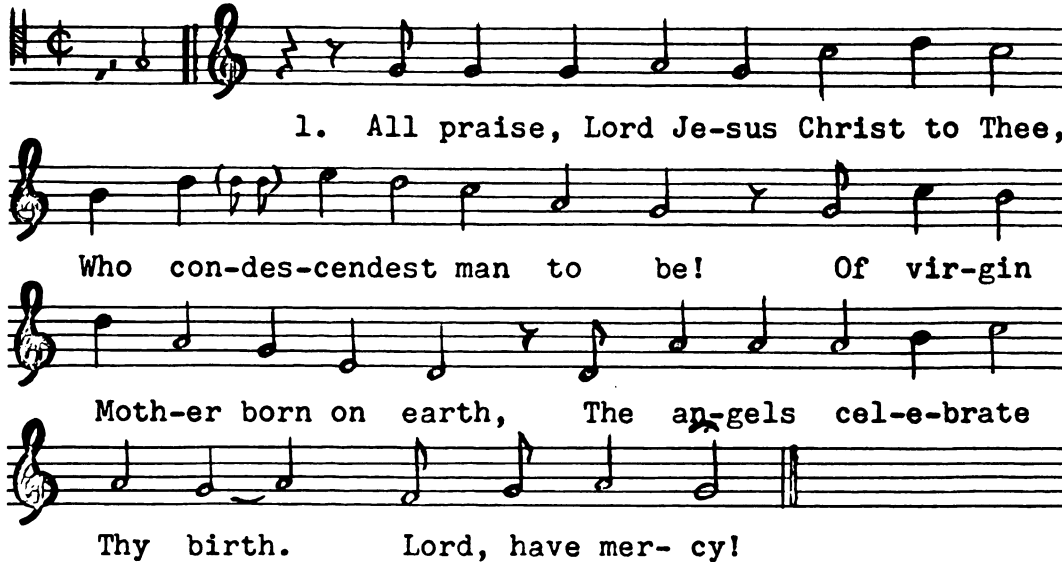
2. He, who Himself all things did make,
   A servant's form vouchsafed to take,
   That He as man mankind might win,
   And save His creatures from their sin.

3. The grace of God, th'Almighty Lord,
   On the chaste mother was outpoured;
   A virgin pure and undefiled
   In wondrous wise conceived a child.

4. The holy maid became th'abode
   And temple of the living God;
   And she, who knew not man, was blest
   With God's own Word made manifest.

5. The noble mother bare a Son,
   For so did Gabriel's promise run,
   Whom John confessed and leaped with joy,
   Ere yet the mother knew her Boy.

6. In a rude manger, stretched on hay,
   In poverty content He lay;
   With milk was fed the Lord of all,
   Who feeds the ravens when they call.

7. Th'angelic choir rejoice, and raise
   Their voice to God in songs of praise;
   To humble shepherds is proclaimed
   The Shepherd who the world hath framed.

8. Honor to Thee, O Christ, be paid,
   Pure Offspring of a holy maid,
   With Father and with Holy Ghost,
   Till time in time's abyss be lost. Amen.

The Latin hymn, A solis ortus cardine, from
which Luther prepared his German version, is ascribed
to Sedulius (c.450). The Phrygian tune is based upon
an ancient plainsong and adapted either by Luther or
Walter. This hymn first appeared in the Erfurt Enchi-
ridia (1524). The translation is by Richard Massie.[1]

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[1]Richard Massie, Martin Luther's Spiritual
Songs (London, 1854).

3.   ALL PRAISE, LORD JESUS CHRIST, TO THEE
        Gelobet seist du, Jesu Christ

1. All praise, Lord Je-sus Christ to Thee,

Who con-des-cendest man to   be!   Of vir-gin

Moth-er born on earth,   The an-gels cel-e-brate

Thy birth.   Lord, have mer- cy!

2. Th'Eternal Father's only Son
    Accepts a manger for His throne;
    Arrayed in our poor flesh and blood,
    Now comes to us th'Eternal Good.
            Lord, have mercy!

3. He who pervades all worlds, all space,
    A virgin's arms do now embrace!
    In infant form before us lies
    He who upholds both earth and skies!
            Lord, have mercy!

4. The midnight brings th'Eternal Light,
    A newborn glory gilds the night;
    It shines the darkness far away,
    To make us children of the day.
            Lord, have mercy!

5. The Father's Son, true God of God,
   Now takes the world for His abode,
   And in our human life appears,
   To lift us from this vale of tears!
          Lord, have mercy!

6. In mercy to our fallen race,
   In poverty He takes our place,
   That heavenly riches we may own,
   And dwell as angels round His throne!
          Lord, have mercy!

7. All this for us, Thou Lord, has done,
   And thus Thy matchless goodness shown;
   For this all Christendom now sings,
   And thanks eternal to Thee brings.
          Lord, have mercy!

The first stanza of this hymn is based upon an eleventh-century sequence hymn, *Grates nunc omnes*, ascribed to Notker Balbulus of the monastery at St. Gall in Switzerland. To this Luther added six original stanzas. This German version first appeared as a broadsheet which was most likely distributed for Christmas, 1523. It was then included in the *Erfurt Enchiridia* (1524). The origin of the tune is uncertain, and there is little, if any, similarity to that used for the sequence hymn.[1] The English translation is by Richard Massie (1854).

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[1]See Terry, *Bach's Chorals*, III, p. 169.

4. **FROM HEAV'N ABOVE TO EARTH I COME**
    Vom Himmel hoch da komm ich her

1. From heav'n a-bove to earth I come,

To bear good news to ev'-ry home; Glad tidings

of great joy I bring, Where-of I now will say and sing.

2. To you, this night, is born a Child
    Of Mary, chosen Mother mild;
    This tender Child of lowly birth
    Shall be the joy of all your earth.

3. 'Tis Christ our God, who far on high
    Had heard your sad and bitter cry;
    Himself will your salvation be,
    Himself from sin will make you free.

4. He brings those blessings long ago
    Prepared by God for all below;
    That in His heavenly kingdom blest
    You may with us forever rest.

5. These are the tokens ye shall mark,
    The swaddling clothes and manger dark;
    There ye shall find the young Child laid,
    By whom the heavens and earth were made.

6. Now let us all with gladsome cheer
    Follow the shepherds and draw near
    To see this wondrous Gift of God,
    Who hath His own dear Son bestowed.

7. Give heed, my heart, lift up thine eyes!
   What is it in yon manger lies?
   Who is this Child so young and fair?
   The blessed Christ-child lieth there!

8. Welcome to earth, thou noble Guest,
   Through whom e'en wicked men are blest!
   Thou com'st to share our misery;
   What can we render, Lord, to Thee?

9. Ah, Lord, who hast created all,
   How hast Thou made Thee weak and small,
   That Thou dost choose Thine infant bed
   Where humble cattle lately fed?

10. And were the world ten times as wide,
    With gold and jewels beautified,
    It would be far too small to be
    A little cradle, Lord, for Thee.

11. Thy silk and velvet are coarse hay,
    Thy swaddling bands the mean array,
    With which e'en Thou, a King so great,
    Art clad as with a robe of state.

12. Thus hath it pleased Thee to make plain
    The truth to us, poor fools and vain,
    That this world's honor, wealth, and might
    Are naught and worthless in Thy sight.

13. Ah, dearest Jesus, holy Child,
    Make Thee a bed, soft, undefiled,
    Here in my poor heart's inmost shrine,
    That I may evermore be Thine.

14. My heart for very joy doth leap,
    My lips no more can silence keep,
    I too must sing with joyful tongue,
    That sweetest ancient cradle-song:

15. Glory to God in highest heaven,
    Who unto man His Son hath given,
    While angels sing with pious mirth,
    A glad new year to all the earth.
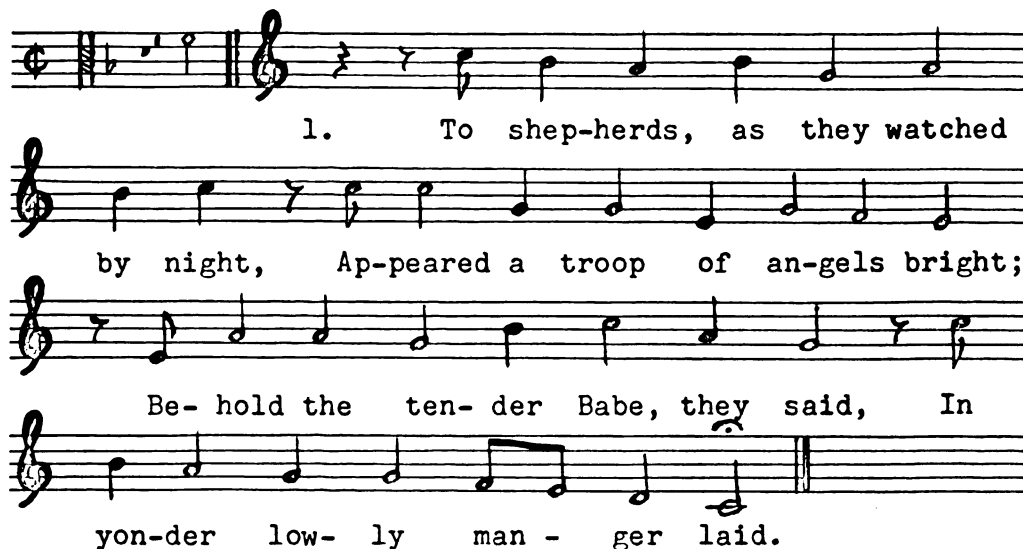
This hymn is titled: <u>A Children's Hymn on the</u> <u>Christ Child, For Christmas, Based upon the Second</u> <u>Chapter of the Gospel According to St. Luke</u>. Luther wrote the hymn in 1534. Its opening verse is based upon a pre-Reformation folk song <u>Ich komm aus fremden</u> <u>Landen her</u> ("Good News From Far Abroad I Bring"), to which he added the remaining fourteen verses from the Christmas story. The Ionian tune included here is the second melody associated with the hymn.[1] It is by far the more popular, and it is generally agreed that Luther is the composer. The hymn first appeared in the Klug hymnal (1533) with the original folk tune; however, when it re-appeared in the Schumann hymnal (1539), it was coupled with Luther's melody. The English translation is by Catherine Winkworth.[2]

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[1]In 1547, one year after Luther's death, the Swiss theorist, Glareanus, in his <u>Dodecachordon</u>, extended the eight modes to twelve, recognizing as the Ionian mode (XI) that which corresponds to our major scale. The mode is used here and in several of the chorales which follow.

[2]Catherine Winkworth, <u>The Chorale Book For</u> <u>England</u>, ed. by William Sterndale Bennett and Otto Goldschmidt (London: Longman, Green, Longman, Roberts, and Green, 1865), No. 30.

5. **TO SHEPHERDS, AS THEY WATCHED BY NIGHT**
Vom Himmel kam der Engel Schaar
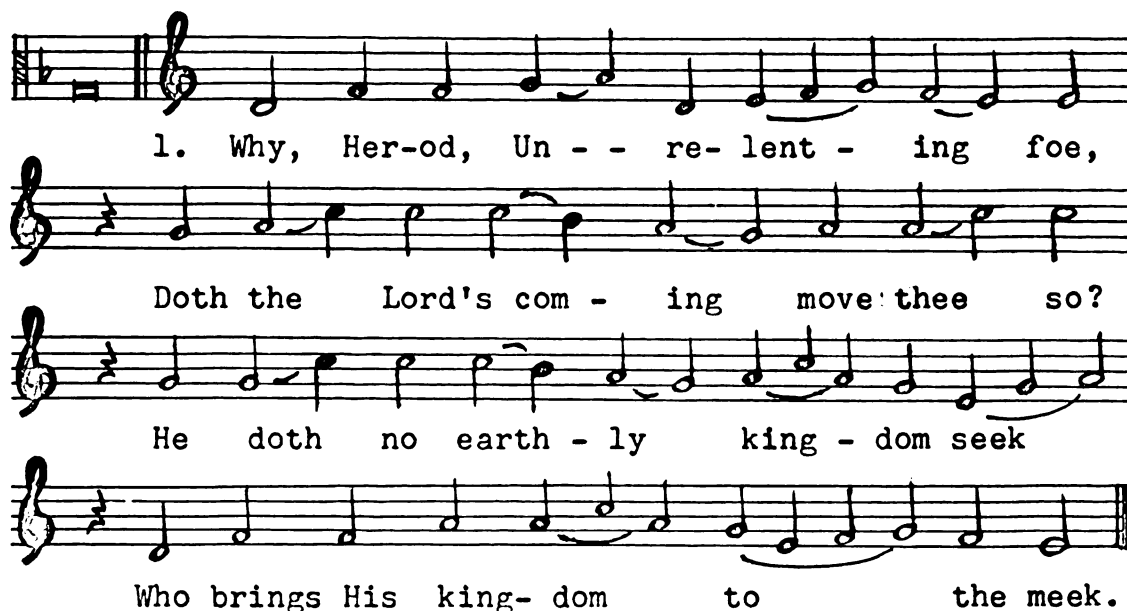
1.   To shep-herds, as they watched
by night,   Ap-peared a troop of an-gels bright;
Be- hold the ten- der Babe, they said, In
yon-der low- ly man - ger laid.

2. At Bethlehem, in David's town,
    As Micah did of old make known,
    'Tis Jesus Christ, your Lord and King,
    Who doth to all salvation bring.

3. Rejoice ye, then, that through His Son
    God is with sinners now at one;
    Made like yourselves of flesh and blood,
    Your Brother is th'eternal Good.

4. What harm can sin and death then do?
    The true God now abides with you;
    Let hell and Satan chide and chafe,
    God is your Brother--ye are safe.

5. Not one He will nor can forsake,
    Who Him his Confidence doth make;
    Let all his wiles the tempter try,
    You may his utmost powers defy.

6. You must prevail at last, for ye
    Are now become God's family;
    To God forever give ye praise,
    Patient and cheerful all your days. Amen.

This hymn is titled: <u>Another Christmas Hymn Adapted to the Former Tune</u>. It appears without any music of its own, and it is here included with the tune <u>Vom Himmel hoch</u> as indicated by Luther. Since the hymn first appeared in Klug's 1543 hymnal, it is generally agreed that it was one of the last of Luther's hymns. It is often sung as a substitute for its considerably longer predecessor. The English translation is by Richard Massie (1854).

6.
WHY, HEROD, UNRELENTING FOE
Was fuercht'st du, Feind Herodes sehr

1. Why, Her-od, Un - - re- lent - ing foe,

Doth the Lord's com - ing move: thee so?

He doth no earth - ly king - dom seek

Who brings His king- dom to the meek.

2. Led by the star, the wise men find
   The Light that lightens all mankind;
   The threefold presents which they bring
   Declare Him God and Man and King.

3. In Jordan's sacred waters stood
   The meek and heavenly Lamb of God,
   And He who did no sin, thereby
   Cleansed us from all iniquity!

4. And now a miracle was done:
   Six waterpots stood there of stone;
   Christ spake the word with power divine,
   The water reddened into wine.

5. All honor unto Christ be paid,
   Pure Offspring of the holy maid,
   With Father and with Holy Ghost,
   Till time in endless time be lost.   Amen.

This hymn is a German version of the Latin hymn <u>Hostis Herodes impie</u> by Sedulius (c.450). As in <u>A solis ortus cardine</u>, this hymn is a portion of a much longer work on the entire life of Christ. Luther's version first appeared in 1543 hymnbook of Klug. No music appeared with this hymn in the <u>Babst Gesangbuch</u>; Luther states under the title that it is to be sung to <u>A solis ortus cardine.</u>[1] The English translation is by Richard Massie (1854).

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[1]See Hymn No. 2.

7. **IN PEACE AND JOY I NOW DEPART**
    Mit Fried und Freud ich fahr dahin

1. In peace and joy I now de- part,

At God's dis- pos - - ing; For full of com-

fort is my heart, Soft re- pos - ing.

So the Lord hath prom- ised me, And death

is but a slum - - ber.

2. 'Tis Christ that wrought this work for me,
    The faithful Savior
    Whom Thou hast made mine eyes to see
    By Thy favor.
    In Him I behold my life,
    My help in need and dying.

3. Him Thou hast unto all set forth,
    Their great salvation,
    And to His kingdom called the earth,
    Every nation.
    By Thy dear health-giving Word,
    In every land resounding.

4. He is the Health and blessed Light
   Of lands benighted;
   By Him are they who dwell in night
   Fed and lighted.
   While His Israel's Hope He is,
   Their Joy, Reward, and Glory.

This hymn is Luther's paraphrase of the "Song of Simeon," the Nunc dimittis, as recorded in Luke 2: 29-32. Its first appearance was in Johann Walter's Geistliche Gesangbüchlein (1524). The composer of the Dorian tune is unknown, although it has been ascribed to Luther because of its strong rhythmic characteristic. The English translation is by Catherine Winkworth, as found in The Chorale Book For England (1865).

8. CHRIST JESUS LAY IN DEATH'S STRONG BANDS
Christ lag in Todesbanden

1. {Christ Je-sus lay in death's strong bands,
   {But now at God's right hand He stands

For our of-fens- es giv- en;   There-fore
And brings us life from heav-en;

let us joy- ful be   And sing to God right

thank-ful-ly   Loud songs of hal- le- lu - jah.

Hal- le - lu - jah!

Victimae paschali laudes[1]

1. Vic-ti-mae pas-cha-li laud-es   im- mo- lent Chris-

ti- a- ni. 2. Ag-nus re- de- mit o- ves: Christ-us

in- no-cens Pa-tri re-con-ci-li- a- vit pec-ca-tor-es.

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[1]Liber usualis, p. 691.

2. No son of man could conquer death,
   Such mischief sin had wrought us,
   For innocence dwelt not on earth,
   And therefore death had brought us
   Into thraldom from of old
   And ever grew more strong and bold
   And kept us in his bondage. Hallelujah!

3. But Jesus Christ, God's only Son,
   To our low state descended,
   The cause of death He has undone,
   His power forever ended,
   Ruined all his right and claim
   And left him nothing but the name--
   His sting is lost forever. Hallelujah!

4. It was a strange and dreadful strife
   When life and death contended;
   The victory remained with life,
   The reign of death was ended;
   Holy Scripture plainly saith
   That death is swallowed up by death,
   Is put to scorn in triumph. Hallelujah!

5. Here the true Paschal Lamb we see,
   Whom God so freely gave us;
   He died on the accursed tree,
   So strong His love, to save us.
   See, His blood doth mark our door;
   Faith points to it, death passes o'er,
   And Satan cannot harm us. Hallelujah!

6. So let us keep the festival
   Whereto the Lord invites us;
   Christ is Himself the Joy of all,
   The Sun that warms and lights us.
   By His grace He doth impart
   Eternal sunshine to the heart;
   The night of sin is ended. Hallelujah!

7. Then let us feast this Easter Day
   On Christ, the Bread of heaven;
   The Word of Grace hath purged away
   The old and evil leaven.
   Christ alone our souls will feed,
   He is our meat and drink indeed;
   Faith lives upon no other. Hallelujah!

Luther's great Easter hymn first appeared in the _Erfurt Enchiridia_ (1524), and is entitled _Christ ist erstanden--gebessert_ ("Christ Is Arisen--Improved"). The word _gebessert_ is puzzling in that Luther held the hymn _Christ ist erstanden_ in very high regard. He is quoted as saying, "After a time one tires of singing all other hymns, but the _Christ ist erstanden_ one can always sing again."[1] Luther was probably referring to a German folk song of the thirteenth century, the tune of which is quite different from that of this hymn. Luther's version has as its basis the original sequence hymn _Victimae paschali laudes_, ascribed to Wipo (d.1050). The similarity to the medieval melody, a portion of which is here included, is quite apparent. The English translation is an altered form of that by Richard Massie (1854) as found in _The Lutheran Hymnal_ (1941).

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[1]John Julian, _Dictionary of Hymnology_ (New York: Dover Publications, Inc., 1907), Vol. I, p. 225.

9.   JESUS CHRIST, OUR SAVIOR TRUE
    Jesus Christus unser Heiland, der den Tod

1. Je - sus Christ, our Sav - ior   true,

He who death o - ver-threw, Hath up a- ris- en,

And sin hath put in pri-son. Ky- ri- e-lei - son.

2. Born whom Mary sinless hath,
    Bore He for us God's wrath,
    Hath reconciled us;
    Favor God doth now yield us. Kyrieleison.[1]

3. Death and sin, and life and grace,
    All in His hands He has.
    He can deliver
    All who seek the Life-giver. Kyrieleison.

This shorter Easter hymn appeared first in the

Erfurt Enchiridia (1524) and then in Walter's Wittenberg

hymnbook of the same year. The present tune is found

first in the Klug hymnbook (1533), although it was al-

tered slightly for the Babst publication. Since Lu-

ther's German text had eight syllables in the first

phrase of each verse, it became necessary to include a

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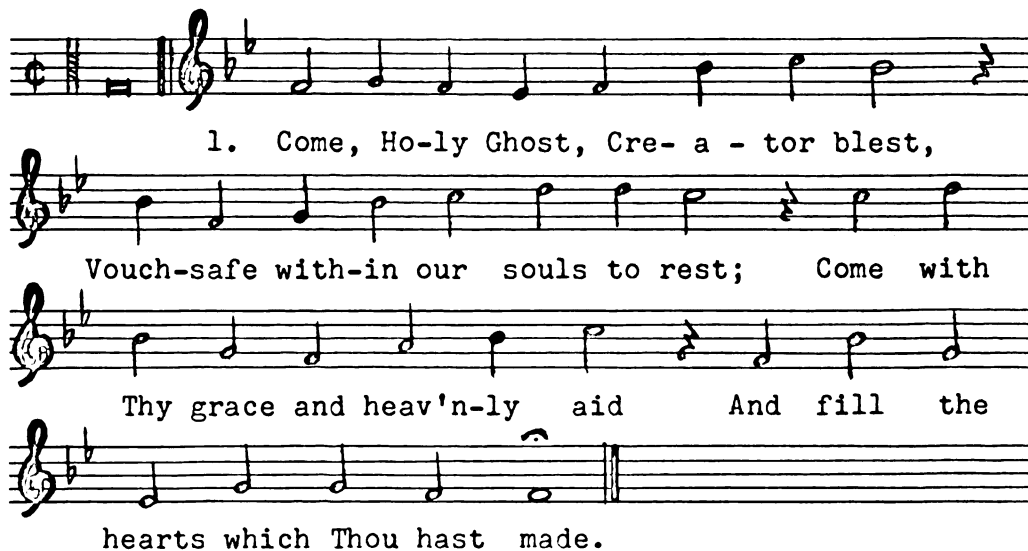
[1]A contraction for Kyrie eleison (Lord, have
mercy).

slur for the English version. The translation is by
George MacDonald.[1]

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[1]George MacDonald, Exotics, A Translation of
the Spiritual Songs of Novalis, The Hymnbook of Luther,
and Other Poems from the German and Italian (London:
Strahan and Co., 1876).

10. COME, HOLY GHOST, CREATOR BLEST
Komm, Gott Schöpfer
Veni Creator Spiritus

1. Come, Ho-ly Ghost, Cre- a - tor blest,

Vouch-safe with-in our souls to rest; Come with

Thy grace and heav'n-ly aid And fill the

hearts which Thou hast made.

Veni Creator Spiritus[1]

Ve- ni, Cre- a- tor Spir-i- tus, Men-tes

tu- o- rum vis-i- ta: Im-ple su- per- na

gra-ti-a Quae tu cre- a- sti pec-to-ra.

[1] _Liber usualis_, p. 768 (transposed).

2. To Thee, the Comforter, we cry,
   To Thee, the Gift of God Most High,
   The Fount of life, the Fire of love,
   The soul's anointing from above.

3. Thy light to every thought impart
   And shed Thy love in every heart;
   The weakness of our mortal state
   With deathless might invigorate.

4. The sevenfold gifts of grace are Thine,
   O Finger of the Hand Divine;
   True promise of the Father Thou,
   Who dost the tongue with speech endow.

5. Drive far away our wily foe
   And Thine abiding peace bestow;
   If Thou be our protecting Guide,
   No evil can our steps betide.

6. Make Thou to us the Father known,
   Teach us th'eternal Son to own
   And Thee, whose name we ever bless,
   Of both the Spirit, to confess.

7. Praise we the Father and the Son
   And Holy Spirit, with them One;
   And may the Son on us bestow
   The gifts that from the Spirit flow! Amen.

This chorale marks the first of three hymns for the Festival of Pentecost as found in the Babst hymnal. The basis for this hymn is the Veni Creator Spiritus, one of the oldest and most widely-used hymns to come out of the Middle Ages. Its authorship has been ascribed to various writers: Charlemagne, Rhabanus Maurus (Charlemagne's chancellor), St. Ambrose, and Gregory the Great. Several German versions had been written prior to Luther's; however, his is the version which has withstood the test of time. This hymn first appeared in the

<u>Erfurt Enchiridia</u> (1524) and Walter's book of the same
year, and in a slightly altered form for the Klug hymn-
book (1533). The Babst version is identical to that of
Klug. The tune is a re-casting of the original melody
for the Latin hymn, included here for the comparison.
The English translation is an altered form of that by
Edward Caswell (1849) as found in <u>The Lutheran Hymnal</u>
(1941).

11. COME, HOLY GHOST, GOD AND LORD
     Komm, heiliger Geist, Herre Gott

1. Come, Ho - ly Ghost, God and Lord!

Be all Thy grac-es now out- poured On each

be- liev - er's mind and heart; Thy fer-vent love

to them im- part. Lord, by the bright-ness of

Thy light Thou in the faith dost men u- nite

Of ev'-ry land and ev'- ry tongue; This

to Thy praise, O Lord, our God, be sung.

Hal- le- lu- jah! Hal- le- lu - jah!

2. Thou holy Light, Guide divine,
Oh, cause the Word of Life to shine!
Teach us to know our God aright
And call Him Father with delight.
From every error keep us free;
Let none but Christ our master be
That we in living faith abide,
In Him, our Lord,
With all our might confide.
Hallelujah! Hallelujah!

3. Thou holy Fire, Comfort true,
Grant us the will Thy work to do
And in Thy service to abide;
Let trials turn us not aside.
Lord, by Thy power prepare each heart
And to our weakness strength impart
That bravely here we may contend,
Through life and death
To Thee, our Lord, ascend.
Hallelujah! Hallelujah!

For the second of his Pentecost hymns Luther again turned to existing material, a German medieval antiphon which, in turn, had its basis in the Latin hymn _Veni sancte Spiritus_. The German hymn, sung in Germany as early as the eleventh century, was highly prized by Luther, although it consisted of only one verse. To this Luther added two more stanzas, and the hymn then appeared in the _Erfurt Enchiridia_ (1524). The tune is a simplification of the older German hymn, not in any way related to the melody for the Latin hymn. The English translation is a composite as found in _The Lutheran Hymnal_ (1941).

12. WE NOW IMPLORE OUR GOD THE HOLY GHOST
Nun bitten wir den heiligen Geist

1. We now im-plore our God the Ho-ly Ghost For the true faith which we need the most, That in our last mo-ments He may be-friend us And, as home-ward we jour-ney, at-tend us. Lord, have mer-cy!

2. Shine in our hearts now, O most precious Light,
That we Jesus Christ may know aright,
Clinging to our Savior whose blood hath bought us,
Who again to our homeland hath brought us.
Lord, have mercy!

3. Thou sacred Love, Thy grace on us bestow,
Set our hearts with heavenly fire aglow
That with hearts united we love each other,
Of one mind, in peace with every brother.
Lord, have mercy!

4. Thou highest Comforter in every need,
Grant that neither shame nor death we heed,
That e'en then our courage may never fail us
When the Foe shall accuse and assail us.
Lord, have mercy!

Once again, in this, the third of Luther's hymns to the Holy Ghost, he used the sequence hymn *Veni sancte Spiritus* for the opening verse, and then added three verses of his own. The tune is also of pre-Reformation origin, and its strong pentatonic character (f,g,a,c,d) suggests an old folk tune. Luther's version first appeared in Walter's Wittenberg hymnal (1524). The English translation is a composite as found in *The Lutheran Hymnal* (1941).[1]

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[1] The first phrase of the text has been altered in each verse by this writer to fit the original melody.

13.   GOD THE FATHER, BE OUR STAY
Gott der Vater wohn uns bei
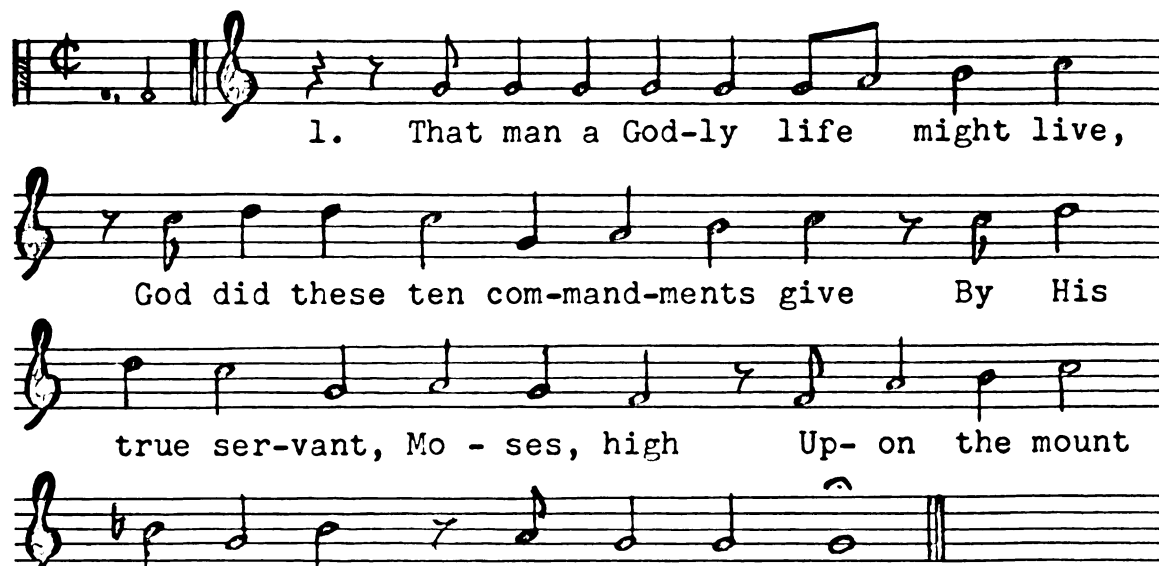
1. { God the Fa-ther, be our Stay,   Oh,   let
{ Cleanse us from our sins, we pray, And grant

us per-ish nev - er.   Keep us from the E- vil One;
us life for- ev - er.

Up-hold our faith most ho - ly,   Grant us   to

trust Thee sole - - ly   With hum-ble hearts and

low - ly. Let us put God's ar- mor on: With all

true Chris-tians run- ning   Our heav'n-ly race
and

shun - - ning   The dev- il's wiles and cunning.

A-men, A- men, this be done, So sing we Hallelu-jah!

2. Jesus Christ, be Thou our Stay, etc.

3. Holy Ghost, be Thou our Stay, etc.

This chorale to the Holy Trinity is a revision by Luther of a medieval hymn of the fifteenth century. Invocations to various saints were often sung, as in the hymn Sancte Petrus won uns bey ("St. Peter, Be With Us"). Luther re-cast the hymn, directing each of the stanzas to one Person of the Trinity. The tune is as old as the original hymn. Luther's version appeared first in Walter's Wittenberg hymnbook (1524). The English translation is an altered form of that by Richard Massie (1854) as found in The Lutheran Hymnal (1941).

14. **THAT MAN A GODLY LIFE MIGHT LIVE**
Dies sind die heiligen zehn Gebot

1. That man a God-ly life might live,
God did these ten com-mand-ments give By His
true ser-vant, Mo - ses, high Up- on the mount
Si- na- i. Have mer- cy, Lord!

2. I am thy God and Lord alone,
No other God besides Me own;
On My great mercy venture thee,
With all thy heart love thou Me.
Have mercy, Lord!

3. By idle word and speech profane,
Take not My holy name in vain;
And praise not aught as good and true
But what God doth say and do.
Have mercy, Lord!

4. Hallow the day which God hath blest,
That thou and all thy house may rest;
Keep hand and heart from labor free,
That God may so work in thee.
Have mercy, Lord!

5. Give to thy parents honor due,
Be dutiful and loving, too;
And help them when their strength decays;
So shalt thou have length of days.
Have mercy, Lord!

6. Kill thou not out of evil will,
    Nor hate, nor render ill for ill;
    Be patient and of gentle mood
    And to thy foe do thou good.
        Have mercy, Lord!

7. Be faithful to thy marriage vows,
    Thy heart give only to thy spouse;
    Keep thy life pure, and lest thou sin
    Keep thyself with discipline.
        Have mercy, Lord!

8. Steal not; oppressive acts abhor;
    Nor wring their life-blood from the poor;
    But open wide thy loving hand
    To all the poor in the land.
        Have mercy, Lord!

9. Bear not false witness, nor belie
    Thy neighbor by foul calumny;
    Defend his innocence from blame,
    With charity hide his shame.
        Have mercy, Lord!   .

10. Thy neighbor's wife desire thou not,
    His house, nor aught that he hath got;
    But wish that his such good may be
    As thy heart doth wish for thee.
        Have mercy, Lord!

11. God these commandments gave therein
    To show thee, son of man, thy sin,
    And make thee also well perceive
    How man for God ought to live.
        Have mercy, Lord!

12. Help us, Lord Jesus Christ, for we
    A Mediator have in Thee;
    Without Thy help our works so vain
    Merit but naught endless pain.
        Have mercy, Lord!
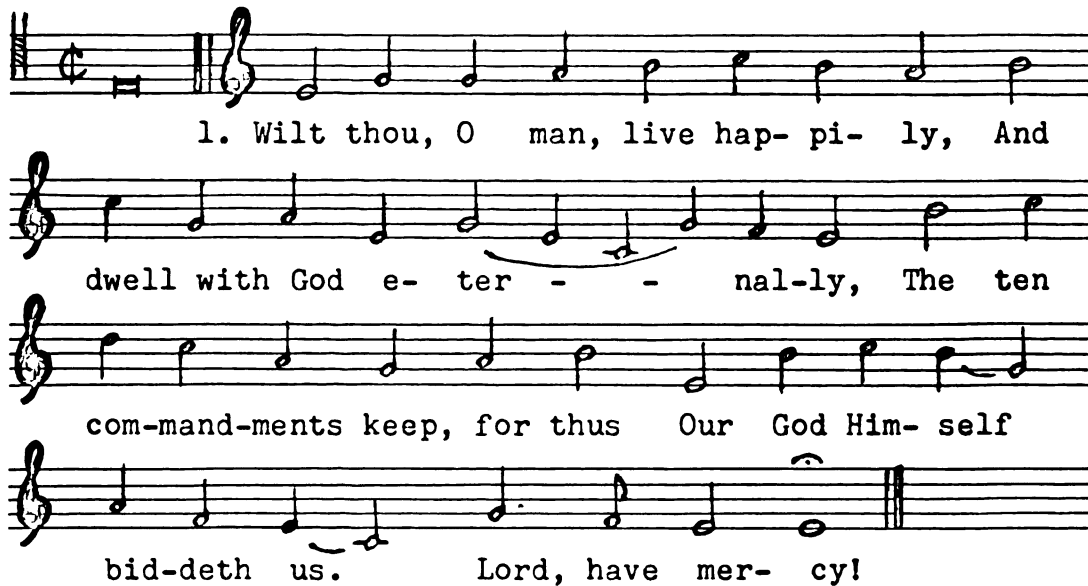
Luther's versification of the Ten Commandments
first appeared in the Erfurt Enchiridia (1524). It is
the first of the "Catechism Hymns," hymns dealing with
the Six Chief Parts of his two catechisms (1529). These

include, in addition to the hymn above: <u>Mensch, willt</u>
<u>du leben seliglich</u> (No. 15, also on the Ten Command-
ments); <u>Wir glauben all an einen Gott</u> (No. 16, on the
Creed); <u>Vater unser im Himmelreich</u> (No. 17, on the
Lord's Prayer); <u>Christ, unser Herr, zum Jordan kam</u>
(No. 18, on Baptism); <u>Jesus Christus, unser Heiland</u>
(No. 20, on the Sacrament of the Altar); and <u>Aus</u>
<u>tiefer Not</u> (No. 28, on Confession). These hymns were
written to assist in the teaching of fundamental Chris-
tian doctrine. It was upon these hymns (with the ex-
ception of <u>Mensch, willt du leben seliglich</u>) that Jo-
hann Sebastian Bach wrote his "Catechism" for the or-
gan, the <u>Klavierübung</u>, Part III.

The tune for <u>Dies sind die heiligen zehn Gebot</u>
was a tune used for a thirteenth-century German hymn
<u>In Gottes Namen fahren wir</u> ("We Journey in the Name of
God"). The English translation given here is by Richard
Massie (1854).

15.   WILT THOU, O MAN, LIVE HAPPILY
                  Mensch, willt du leben seliglich

1. Wilt thou, O man, live hap- pi- ly, And
dwell with God e- ter - - nal-ly, The ten
com-mand-ments keep, for thus Our God Him- self
bid-deth us. Lord, have mer- cy!

2.   I am the Lord and God! Take heed
      No other god doth thee mislead;
      Thy heart shall trust alone in Me,
      My kingdom then thou shalt be.
           Lord, have mercy!

3.   Honor My name in word and deed,
      And call on Me in time of need;
      Hallow the Sabbath, that I may
      Work in thy heart on that day.
           Lord, have mercy!

4.   Obedient always, next to Me,
      To father and to mother be;
      Kill no man; even anger dread;
      Keep sacred thy marriage-bed.
           Lord, have mercy!

5.   Steal not, nor do thy neighbor wrong
      By bearing witness with false tongue;
      Thy neighbor's wife desire thou not,
      Nor grudge him aught he hath got.
           Lord, have mercy!

This chorale, first found in Walter's Wittenberg hymnbook (1524), is entitled: "The Ten Commandments--A Shortened Setting." It is among the few hymns of Luther which have fallen into disuse. Following a small number of harmonizations during the seventeenth century, there are no further references to it. This is readily understandable when one considers the success met with the previous hymn on the same theme. The Phrygian hymn tune is ascribed by some to Luther on the basis of similarities to other melodies he is to have written. Leupold[1] points to the second phrase of the melody which closely resembles that of Vom Himmel hoch (No. 4); however, this latter tune first appeared in 1539, a fact which would probably nullify this supposition. The third and fourth lines of Mensch, willt du leben seliglich are reminiscent of phrases from another of the tunes ascribed to Luther, Aus tiefer Not (No. 28). Inasmuch as a considerable amount of "borrowing" of existing material was common for the day, this also becomes a rather weak basis for the ascription of the tune to Luther.

The English translation given here is by Richard Massie (1854).

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[1]Leupold, Luther's Works, LIII, p. 280.

16. 　　　**WE ALL BELIEVE IN ONE TRUE GOD**
　　　　　　Wir glauben All' an einen Gott

1. We all _____ be - lieve in one true

God, Who cre- a-ted earth and heav-en, The Fath-

er, who to us in love Hath the right of chil-

dren giv - en. He both soul and bod - y feed-

eth, All we need He doth pro- vide us; He

through snares and per-ils lead- eth, Watch - ing

that no harm be- tide us. He car - - - -

eth for us day and night _____ ,

All things are gov-erned by His might.

2. We all believe in Jesus Christ,
His own Son, our Lord, possessing
An equal Godhead, throne, and might,
Source of ev'ry grace and blessing.
Born of Mary, virgin mother,
By the power of the Spirit,
Made true man, our elder Brother,
That the lost might life inherit;
Was crucified for sinful men
And raised by God to life again.

3. We all confess the Holy Ghost,
Who sweet grace and comfort giveth,
And with the Father and the Son
In eternal glory liveth;
Who the Church, His own creation,
Keeps in unity of spirit.
Here forgiveness and salvation
Daily come through Jesus' merit.
All flesh shall rise, and we shall be
In bliss with God eternally.   Amen.

This chorale, the second of Luther's Catechism
hymns, is a paraphrase of the Nicene Creed, which first
appeared in Walter's Wittenberg hymnbook (1524).   Its
basis is a medieval hymn of one stanza with Latin and
German words in which the entire Creed was summarized.
Luther developed the work into three verses, each of
which conveys the meaning of its corresponding article
of the Creed.   In effect, this paraphrase can rightly
be called Luther's own since he used only the first two
lines of the older hymn.   The Dorian tune is basically
the same as the original with minor alterations, re-cast
either by Luther or Walter.   The English translation
is a composite as found in The Lutheran Hymnal (1941).

17. OUR FATHER, THOU IN HEAVEN ABOVE
Vater unser im Himmelreich

1. Our Fath-er, Thou in heav'n a- bove,

Who bid-dest us to dwell in love, As breth-ren

of one fam- i- ly, To cry in ev'- ry need

to Thee, Teach us no thought-less words to say,

But from our in- most heart to pray.

2. Thy name be hallowed. Help us, **Lord,**
In purity to keep Thy Word,
That to the glory of Thy name
We walk before Thee free from blame.
Let no false doctrine us pervert;
All poor, deluded souls convert.

3. Thy kingdom come. Thine let it be
In time and in eternity.
Let Thy good Spirit e'er be nigh
Our hearts with graces to supply.
Break Satan's power, defeat his rage;
Preserve Thy Church from age to age.

4. Thy gracious will on earth be done
   As 'tis in heav'n before Thy throne;
   Obedience in our weal and woe
   And patience in all grief bestow.
   Curb flesh and blood and ev'ry ill
   That sets itself against Thy will.

5. Give us this day our daily bread
   And let us all be clothed and fed.
   From war and strife be our defense,
   From famine and from pestilence,
   That we may live in godly peace,
   Free from all care and avarice.

6. Forgive our sins, Lord, we implore,
   Remove from us their burden sore,
   As we their trespasses forgive
   Who by offenses us do grieve.
   Thus let us dwell in charity
   And serve our brother willingly.

7. Into temptation lead us not,
   When evil foes against us plot
   And vex our souls on every hand,
   Oh, give us strength that we may stand
   Firm in the faith, a well-armed host,
   Through comfort of the Holy Ghost.

8. From evil, Lord, deliver us;
   The times and days are perilous.
   Redeem us from eternal death,
   And when we yield our dying breath,
   Console us, grant us calm release,
   And take our souls to Thee in peace.

9. Amen, that is, So shall it be.
   Confirm our faith and hope in Thee
   That we may doubt not, but believe
   What here we ask we shall receive.
   Thus in Thy name and at Thy word
   We say: Amen. Oh, hear us, Lord!

Luther's versification of The Lord's Prayer is considered to be among the finest of his hymns. Other German versions on this prayer had been prepared earlier; however, Luther's version is significant because

each verse begins with almost the exact wording of the
prayer, phrase by phrase. It was first published in
the Valentin Schumann hymnbook (1539). Although Luther
had written another melody for the text, the hymn ap-
peared in Schumann's book coupled with a tune by Michael
Weisse (c.1480-1534), a hymn-writer and editor of the
1531 hymnal of the Bohemian Brethren. Weisse's tune
and Luther's text have made this chorale one of the
most beautiful of all hymnody. The English transla-
tion, also a masterful work, is an alteration of that
by Catherine Winkworth (1865) as found in The Lutheran
Hymnal (1941).

18.   TO JORDAN CAME OUR LORD THE CHRIST
   Christ, unser Herr, zum Jordan kam

1. To Jor-dan came our Lord the Christ,
And there was by St. John bap-tized,
To do God's plea-sure will-ing- ly,
All right-eous-ness ful- fill - ing;   There
did He con- se-crate a bath To wash a-
way trans-gres- - sion, And quench the bit-
ter-ness of death By His own blood and
pas - - sion; He would a new life give us.

2. So hear ye all, and well perceive
   What God doth call baptism,
   And what a Christian should believe
   Who error shuns and schism:
   That we should water use, the Lord
   Declareth it His pleasure;
   Not simple water, but the Word
   And Spirit without measure;
   He is the true Baptizer.

3. To show us this, He hath His word
With signs and symbols given;
On Jordan's banks was plainly heard
The Father's voice from heaven:
"This is My well-beloved Son,
In whom My soul delighteth;
Hear Him". Yea, hear Him every one
Whom He Himself inviteth,
Hear and obey His teaching.

4. In tender manhood Jesus straight
To holy Jordan wendeth;
The Holy Ghost from heaven's gate
In dove-like shape descendeth;
That thus the truth be not denied,
Nor should our faith e'er waver,
That the Three Persons all preside
At Baptism's holy laver,
And dwell with the believer.

5. Thus Jesus His disciples sent:
Go, teach ye every nation,
That lost in sin they must repent,
And flee from condemnation:
He that believes and is baptized,
Obtains a mighty blessing;
A new-born man, no more he dies,
Eternal life possessing,
A joyful heir of heaven.

6. Who in His mercy hath not faith,
Nor aught therein discerneth,
Is yet in sin, condemned to death,
And fire that ever burneth;
His holiness avails him not,
Nor aught which he is doing;
His inborn sin brings all to naught,
And maketh sure his ruin;
Himself he cannot succor.

7. The eye of sense alone is dim,
And nothing sees but water;
Faith sees Christ Jesus, and in Him
The Lamb ordained for slaughter;
She sees the cleansing fountain red
With the dear blood of Jesus,
Which from the sins inherited
From fallen Adam frees us,
And from our own misdoings.

Luther's title placed over this Catechism hymn is: "A Hymn on our Holy Baptism, wherein we briefly consider--What is Baptism?--Who instituted Baptism?-- and What does Baptism benefit us?" The chorale did not appear in a hymnbook until Klug's 1543 publication; the chorale, therefore, should be dated among Luther's last hymns. The Dorian tune is that submitted by Walter for the earlier hymn Es woll uns Gott genädig sein ("May God Bestow On Us His Grace," No. 25) in 1524. The English translation is by Richard Massie (1854).

20.[1]   JESUS CHRIST, OUR BLESSED SAVIOR
                   Jesus Christus unser Heiland, der von uns

1. Je- sus Christ,   our blessed Sav - ior,

Turned a- way God's wrath for- ev - - - er;

By   His bit- ter grief and woe ____ He

saved us   from   the   e - - - vil   Foe.

2. As His pledge of love undying
   He, this precious food supplying,
   Gives His body with the bread
   And with the wine the blood He shed.

3. Whoso to this board repaireth
   May take heed how he prepareth;
   For if he does not believe,
   Then death for life he shall receive.

4. Praise the Father, who from heaven
   Unto us such food hath given
   And, to mend what we have done,
   Gave into death His only Son.

5. Thou shalt hold with faith unshaken
   That this food is to be taken
   By the sick who are distressed,
   By hearts that long for peace and rest.

6. To such grace and mercy turneth
   Every soul that truly mourneth;
   Art thou well? Avoid this board.
   Else thou reapest an ill reward.

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[1]Entry No. 19 is a setting of Psalm 111 to a psalm
tone; hence, it is not included here as one of the chorales.

7. Christ says: "Come, all ye that labor,
   And receive My grace and favor;
   They who feel no want nor ill
   Need no physician's help nor skill.

8. Useless were for thee My Passion,
   If thy works thy weal could fashion.
   This feast is not spread for thee
   If thine own savior thou wilt be."

9. If thy heart this truth professes
   And thy mouth thy sin confesses,
   His dear guest thou here shalt be,
   And Christ Himself shall banquet thee.

10. Sweet henceforth shall be thy labor,
    Thou shalt truly love thy neighbor.
    So shall he both taste and see
    What thy Savior hath done in thee.

This chorale appeared as one of the first broadsheets (1524), and again in the Erfurt Enchiridia of the same year. Luther indicated in his title that this is "The Hymn of St. John Huss--Improved." Huss (1366-1415) was the Bohemian forerunner of the Reformation to whom this hymn has often been ascribed. On the whole, however, Luther's version has little in common with the original Latin hymn. The Dorian tune is also of pre-Reformation origin, a widely-known tune, which accounts for the numerous rhythmic and melodic variations found in subsequent hymnals. The English translation is by an unknown writer except for verses seven and ten which are by Richard Massie (1854).

21.   **O LORD, WE PRAISE THEE**
Gott sei gelobet und gebenedeiet

1. { O Lord, we praise Thee, Bless Thee and a-
{ Thou with Thy bod- y And Thy blood did

dore Thee, In thanks- giv- ing bow be-fore Thee.
nour-ish Our weak souls that they may flour-ish:

O Lord, have mer - - cy! May Thy bod-y, Lord,

born of Mar- y, That our sins and sor - - rows

did car- ry, And Thy blood for us plead In all

tri-al, fear, and need: O Lord, have mer - - cy!

Lauda Sion Salvatorem[1]

Lau- da Si- on Sal- va- tor- em, Lau-da du-cem

et pas- tor - em, In hym- nis et can-ti-cis.

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[1]<u>Liber usualis</u>, p. 792.

2. Thy holy body into death was given,
Life to win for us in heaven.
No greater love than this to Thee could bind us,
May this feast thereof remind us!
O Lord, have mercy!
Lord, Thy kindness did so constrain Thee
That Thy blood should bless and sustain me.
All our debt Thou hast paid;
Peace with God once more is made:
O Lord, have mercy!

3. May God bestow on us His grace and favor
To please Him with our behavior
And live as brethren here in love and union
Nor repent this blest Communion!
O Lord, have mercy!
Let not Thy good Spirit forsake us;
Grant that heavenly-minded He make us;
Give Thy Church, Lord, to see
Days of peace and unity:
O Lord, have mercy!

This post-Communion hymn has its origin in a medieval processional hymn for the Corpus Christi observance, to which Luther added the second and third stanzas. His hymn appeared in the Erfurt Enchiridia (1524) without music. It is found in the Klug hymnbook (1533) coupled with this tune. The opening lines of the sequence hymn Lauda Sion Salvatorem are included here to show the melodic similarity, adapted by either Walter or Luther. The English translation given here is a composite as found in The Lutheran Hymnal (1941).

22.   LOOK DOWN, O LORD, FROM HEAV'N BEHOLD
       Ach Gott, vom Himmel sieh darein

1. {Look down, O Lord, from heav'n be-hold,
   {How few the flock with-in Thy fold,

And let Thy pit-y wak - en!   Al-most
Ne- glect-ed and for- sak - en!

Thou'll seek for faith in vain, And those who should

Thy truth main-tain   Thy Word from us have tak-en.

2. With frauds which they themselves invent
    Thy truth they have confounded;
    Their hearts are not with one consent
    On Thy pure doctrine grounded;
    And, whilst they gleam with outward show,
    They lead Thy people to and fro,
    In error's maze astounded.

3. God surely will uproot all those
    With vain deceits who store us,
    With haughty tongue who God oppose,
    And say, "Who'll stand before us?
    By right or might we will prevail;
    What we determine cannot fail,
    For who can lord it o'er us?"

4. For this, saith God, I will arise,
    These wolves My flock are rending;
    I've heard My people's bitter sighs
    To heav'n My throne ascending:
    Now will I up, and set at rest
    Each weary soul by fraud opprest,
    The poor with might defending.

5. The silver seven times tried is pure
   From all adulteration;
   So, through God's Word, shall men endure
   Each trial and tribulation:
   Its worth gleams brighter through the cross,
   And purified from human dross,
   It shines through every nation.

6. Thy truth Thou wilt preserve, O Lord,
   From this vile generation;
   Make us to lean upon Thy Word,
   With calm anticipation.
   The wicked walk on every side
   When, 'mid Thy flock, the vile abide
   In power and exaltation.

The title page for this hymn reads: "Now follow several psalms paraphrased into German spiritual songs by Dr. Martin Luther." This is the first of seven hymns in this group; it is a paraphrase of Psalm 12. This mighty hymn of the Reformation first appeared in the Achtliederbuch (1524); however, it is there coupled with the tune Es ist das Heil.[1] In the Erfurt Enchiridia of the same year it appears with this Hypo-phrygian tune which has been ascribed to Luther.[2] The English translation is by Frances E. Cox.[3]

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[1]See p. 9.

[2]Mozart used this tune in Die Zauberflöte for the song of the "Two Men in Armor", Act II, Finale.

[3]Frances E. Cox, Sacred Hymns from the German (London: Pickering, 1841).

23.   THE MOUTH OF FOOLS DOTH GOD CONFESS
         Es spricht der Unweisen Mund wohl

1. {The mouth of fools doth God con-fess,   But
   {Their heart is full of wick-ed-ness,   And

while their lips draw nigh   Him
all their deeds de- ny   Him.   Cor-rupt are they,

and ev'-ry   one   A- bom- in- a- ble deeds hath

done;   There is   not   one   well- do - - er.

2. The Lord looked down from His high tower
    On all mankind below Him,
    To see if any owned His power,
    And truly sought to know Him;
    Who all their understanding bent
    To search His holy Word, intent
    To do His will in earnest.

3. But none there was who walked with God,
    For all aside had slidden,
    Delusive paths of folly trod,
    And followed lusts forbidden;
    Not one there was who practiced good,
    And yet they deemed, in haughty mood,
    Their deeds must surely please Him.

4. How long, by folly blindly led,
    Will ye oppress the needy,
    And eat my people up like bread?
    So fierce are ye, and greedy!
    In God they put no trust at all,
    Nor will on Him in trouble call,
    But be their own providers.

5. Therefore their heart is never still,
   A falling leaf dismays them;
   God is with him who doth His will,
   Who trusts Him and obeys Him;
   But ye the poor man's hope despise,
   And laugh at him e'en when he cries,
   That God is his sure comfort.

6. Who shall to Israel's outcast race
   From Zion bring salvation?
   God will at length Himself show grace,
   And loose the captive nation;
   That will He do by Christ their King;
   Let Jacob then be glad and sing,
   And Israel be joyful. Amen.

This chorale, a paraphrase of Psalm 14, was also among those hymns in the Achtliederbuch (1524), and the tune Es ist das Heil was also prescribed for it. However, in Walter's hymnbook of the same year the present tune was used, and most authorities agree that Walter is the composer. The English translation is by Richard Massie (1854).

24.   A MIGHTY FORTRESS IS OUR GOD
                   Ein feste Burg ist unser Gott

1. { A might-y For-tress is
    { He helps us free from ev'-

our God, A trust-y Shield and Weap - - - on.
ry need That hath us now o'er-tak - - - en.

The old _____ e - vil Foe Now means dead-ly

woe; Deep guile and great might Are His dread

arms in fight; On earth is not his e - - qual.

2.   With might of ours can naught be done,
     Soon were our loss effected;
     But for us fights the Valiant One
     Whom God Himself elected.
     Ask ye, Who is this? Jesus Christ it is
     Of Sabaoth Lord, And there's none other God;
     He holds the field forever.

3.   Though devils all the world should fill,
     All eager to devour us,
     We tremble not, we fear no ill,
     They shall not overpower us.
     This world's prince may still
     Scowl fierce as he will, He can harm us none,
     He's judged; the deed is done;
     One little word can fell him.

4. The Word they still shall let remain
   Nor any thanks have for it;
   He's by our side upon the plain
   With His good gifts and Spirit.
   And take they our life,
   Goods, fame, child, and wife,
   Let these all be gone,
   They yet have nothing won;
   The Kingdom ours remaineth.

The first extant publication of this great hymn is that in Andrew Rauscher's Geistliche Lieder (1531) in Erfurt, although it is believed to have appeared in the earlier 1529 edition of the Klug hymnbook which is now lost. The powerful tune is accredited to Luther. Scholars have attempted to detect phrases of pre-Reformation plain chant and folk song. Defenders of Luther say that by searching through the Roman melodies, and choosing a phrase here and there, equally good reasons could be found for assigning every old melody to a Gregorian source. Schweitzer says: "The melody of Ein feste Burg, that may with certainty be attributed to him (Luther), is woven out of Gregorian reminiscences. The recognition of this fact deprives the melody of none of its beauty and Luther of none of the credit for it; it really takes considerable talent to create an organic unity out of fragments."[1]

The English translation of this chorale is a composite as found in The Lutheran Hymnal (1941).

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[1] Albert Schweitzer, J. S. Bach, trans. by Ernest Newman (2 vols.; Boston: Bruce Humphries, reprinted in 1962), I, p. 16.

25.   **MAY GOD BESTOW ON US HIS GRACE**
           Es wollt uns Gott genädig sein

1. May God be-stow on us His grace____,
   And may the brightness of His face ____
With bless-ings rich pro - vide us,
To life e - ter - nal guide us
That we His sav- ing health may know, His grac-
ious will and pleas- ure, And al- so to the
heath-en show Christ's rich- es with- out meas-
ure And un - to God con- vert them.

2. Thine over all shall be the praise
   And thanks of every nation,
   And all the world with joy shall raise
   The voice of exultation;
   For Thou shalt judge the earth, O Lord,
   Nor suffer sin to flourish;
   Thy people's pasture is Thy Word
   Their souls to feed and nourish,
   In righteous paths to keep them.

3. Oh, let the people praise Thy worth,
   In all good works increasing;
   The land shall plenteous fruit bring forth,
   Thy Word is rich in blessing.
   May God the Father, God the Son,
   And God the Spirit bless us!
   Let all the world praise Him alone,
   Let solemn awe possess us.
   Now let our hearts say, Amen.

This paraphrase of Psalm 67 appeared as a broadsheet in 1523, and was then included in the __Achtlieder-buch__ the following year. The beautiful Phrygian tune is an adaptation of an older German hymn __Maria du bist Gnaden voll__ ("Mary, Thou Art Full Of Grace"), the composer of which is unknown. The English translation is an altered form of that by Richard Massie (1854) as found in __The Lutheran Hymnal__ (1941).

26.   IF GOD HAD NOT BEEN ON OUR SIDE
        Wär Gott nicht mit uns diese Zeit
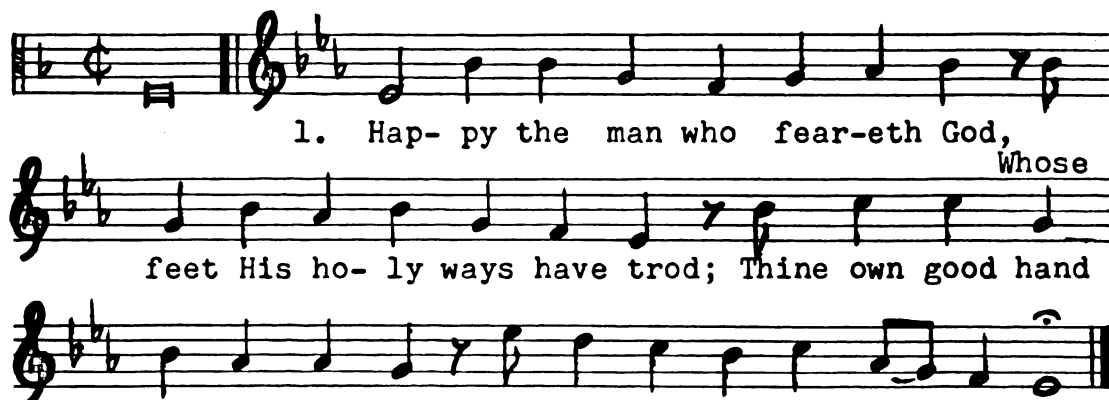
1. {If   God had not   been on   our   side
   {The foes with all   their pow'r and   pride

And had not   come to aid____   us,
Would sure-ly have dis-mayed____ us;   For we, His

flock, would have to fear   The threat of   men   both

far and near   Who rise in might a- gainst   us.

2. Their furious wrath, did God permit,
    Would surely have consumed us,
    And as a deep and yawning pit
    With life and limb entombed us.
    Like men o'er whom dark waters roll,
    Their wrath would have engulfed our soul,
    And, like a flood, o'erwhelmed us.

3. Blest be the Lord, who foiled their threat
    That they could not devour us;
    Our souls, like birds, escaped their net,
    They could not overpower us.
    The snare is broken--we are free!
    Our help is ever, Lord, in Thee,
    Who madest earth and heaven. Amen.

Luther's paraphrase of Psalm 124 was first pub-
lished in Walter's Wittenberg hymnbook (1524). The Do-
rian tune is that which Walter prepared for this publi-
cation. The English translation is a composite as found
in The Lutheran Hymnal (1941).

27.   HAPPY THE MAN WHO FEARETH GOD
             Wohl dem der in Gottes Furcht steht

1. Hap- py the man who fear-eth God,
                                          Whose

feet His ho- ly ways have trod; Thine own good hand

shall nourish thee, And well and happy shalt thou be.

2.   Thy wife shall, like a fruitful vine,
      Fill all thy house with clusters fine;
      Thy children all be fresh and sound,
      Like olive plants thy table round.

3.   Lo! to the man these blessings cleave
      Who in God's holy fear doth live;
      From him the ancient curse hath fled
      By Adam's race inherited.

4.   Out of Mount Zion God shall send,
      And crown with joy thy latter end;
      That thou Jerusalem may'st see,
      In favor and prosperity.

5.   He shall be with thee in thy ways,
      And give thee health and length of days;
      Yea, thou shalt children's children see,
      And peace on Israel shall be.

Luther's hymn on Psalm 128 extols the joys of

marriage, and it is very likely that it was written

for the Epiphany season, specifically, for the Second

Sunday after the Epiphany, with its "Wedding at Cana"
Gospel lesson. It was first published in the Erfurt
Enchiridia (1524) and Walter's Wittenberg hymnal of
the same year. The Ionian tune, more commonly known
as Wo Gott zum Haus,[1] appeared in later editions, and
it is believed to be an alteration of Walter's 1524
melody. The English translation is by Richard Massie
(1854).

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[1]Wo Gott zum Haus is ascribed to Johann Kohl-
ross (d.1558?), a pastor at Basel. This chorale ap-
pears in the Babst Gesangbuch, No. 51.

28.   OUT OF THE DEPTHS I CRY TO THEE
                Aus tiefer Not schrei ich zu dir

1. { Out of   the depths I   cry to Thee, Lord,
   { Bend down Thy grac-ious ear to me, Let

hear me, I im- plore Thee!   If Thou re- mem-
my prayer come be- fore Thee!

ber each mis- deed,   If each should have its

right-ful meed,   Who may a- bide Thy pres- ence?

2. Our pardon is Thy gift; Thy love
    And grace alone avail us.
    Our works could ne'er our guilt remove,
    The strictest life must fail us.
    That none may boast himself of aught,
    But own in fear Thy grace hath wrought
    What in him seemeth righteous.

3. And thus my hope is in the Lord,
    And not in mine own merit:
    I rest upon His faithful Word
    To them of contrite spirit.
    That He is merciful and just,
    Here is my comfort and my trust,
    His help I wait with patience.

4. And though it tarry till the night,
    And round till morning waken,
    My heart shall ne'er mistrust Thy might,
    Nor count itself forsaken.
    Do thus, O ye of Israel's seed,
    Ye of the Spirit born indeed,
    Wait for your God's appearing.

5. Though great our sins and sore our woes,
   His grace much more aboundeth;
   His helping love no limit knows,
   Our utmost need it soundeth.
   Our kind and faithful Shepherd, He,
   Who shall at last set Israel free
   From all their sin and sorrow.

The paraphrase of De profundis clamavi, Psalm 130, is considered to be among the finest of Luther's hymns. It was written in 1523 and first appeared as a broadsheet in that year. In the Achtliederbuch of the following year it was published as the third of the hymns using Es ist das Heil[1] for the tune. Later that year it was included in the Erfurt Enchiridia coupled with the tune Ach Gott, vom Himmel sieh darein.[2] Again in the same year it is found with this present tune in Walter's Wittenberg hymnal. The Phrygian tune was possibly cast by Luther. As in the case of Ein feste Burg, where writers have attempted to find the sources of the chorale tunes by piecing together fragments of existing liturgical and secular materials, so it is with this tune for Aus tiefer Not. According to one writer, the opening phrase is similar to the following: a Marian song by the minnesinger Frauenlob (d.1318), the bass part of the Kyrie from Ockeghem's Mi-Mi Mass, and the

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[1]The other chorales using this tune in the Acht-liederbuch are Ach Gott, vom Himmel sieh darein (No. 22) and Es spricht der Unweisen Mund wohl (No. 23).

[2]See No. 22.

tenor of Josquin's _Petre tu pastor omnium_.[1] Because
of Luther's high regard for Josquin's music, it is
likely that he was familiar with the piece, and his
opening for _Aus tiefer Not_ could have been influenced
by Josquin. The similarity between the two pieces,
however, ends after the first phrase. The English
translation is by Catherine Winkworth (1865).

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[1]Gustave Reese, _Music in the Renaissance_ (New
York: W. W. Norton & Co., 1959), p. 675. The musical
examples cited above are included in this reference.

29.   ISAIAH, MIGHTY SEER IN DAYS OF OLD
                          Das deutsche Sanctus
             Jesaia, dem Propheten, das geschah

I- sa-iah, might-y seer in days of old

The Lord of all in spir-it did be-hold High on a

loft-y throne in splen-dor bright, With flowing train

that filled the Tem-ple quite. A- bove the throne were

state-ly ser-a-phim, Six wings had they, these mes-

sen-gers of Him. With twain they veiled their faces,

as was meet, With twain in rev'-rent awe they hid

their feet, And with the oth- er twain a- loft

they soared, One to the oth- er called and praised

the Lord: "Ho-ly is God, the Lord of Sab - a- oth!
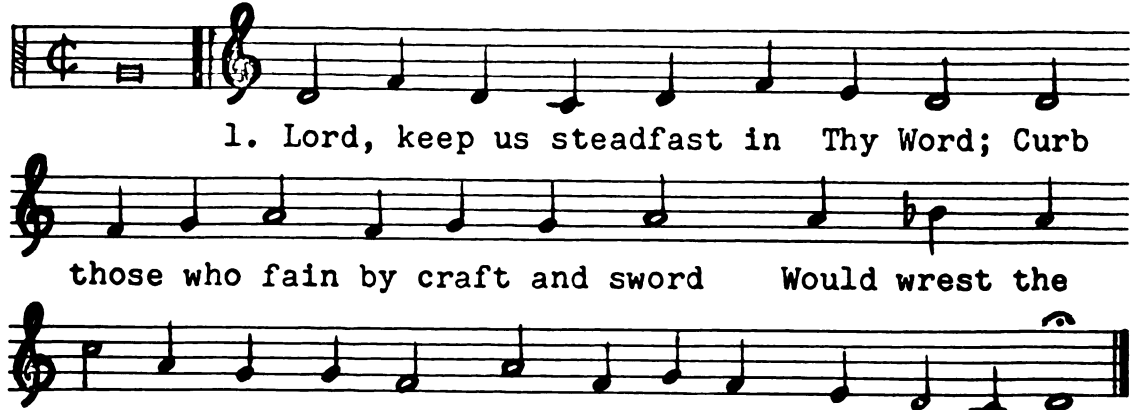
Ho- ly is God, the Lord of Sab- a- oth! Ho- ly

is God, the Lord of Sab- a- oth! Be- hold, His

glo-ry fill-eth all the earth!" The beams and

lin- tels trem-bled at the cry, And clouds of

smoke en- wrapped the throne on high.

Luther's well-known German Sanctus was written for his Deutsche Messe, published in 1526. This hymn is a paraphrase of Isaiah 6:1-4. The tune is an adaptation of a plain chant Sanctus set to the German text by Luther,[1] and it is a masterful setting of text and music. The English translation is a composite as found in The Lutheran Hymnal (1941).

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[1]For Walter's comments, see p. 5.

30.   LORD, KEEP US STEADFAST IN THY WORD
             Erhalt uns, Herr, bei deinem Wort

1. 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

    2.   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.

    3.   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.

The full title of this hymn reads: "A Chil-

dren's Song to be sung against the two Arch-enemies of

Christ and His Holy Church, the Pope and the Turks."

It is among the later hymns of Luther, first appearing

in the Klug hymnbook of 1543. It is believed to have

been written in 1541, a most critical period for the

German Empire because of the assaults of the Turks.[1]

_____

    [1]Luther included a lengthy prayer against the
Turks at the conclusion of Part I of the Babst Gesang-
buch.

In 1541 a special service of prayers for aid against the Turkish invasion was prepared by Luther in which most of the music was sung by the boy choir. This could possibly explain the sub-title "A Children's Song."

The tune is ascribed to Luther and it appears to be patterned after the hymn <u>Veni Redemptor gentium</u> of St. Ambrose.[1] The English translation is by Catherine Winkworth (1865).

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[1]See Hymn No. 1, p. 22.

31. GRANT PEACE IN MERCY, LORD, WE PRAY
Verleih uns Frieden gnädiglich

Grant peace in mer-cy, Lord, we pray,

Peace in our time, O send us! For there is

none on earth but Thee, None oth-er to de-

fend us. On- ly Thou, Lord, canst fight for us.

Da pacem Domine[1]

Da pa-cem, Do- mi- ne, in di- e- bus nos-tris:

qui-a non est a- li- us _____ qui

pug-net pro-no - bis, ni-si tu De- us nos-ter.

[1]Chants of the Church (Chicago: Gregorian Institute of America, 1962), p. 94.

This hymn is Luther's German version of the Latin antiphon <u>Da pacem Domine in diebus nostris</u> ("Give peace, O Lord, in these days of ours") of the tenth century. The melody of the chorale, the first two phrases in particular, is quite similar to the plain chant, and it is believed to have been re-cast by Luther. It first appeared in Klug's 1533 hymnal, although it may well have been included in the lost 1529 book since the year 1528 marked an earlier era of assaults by the Turks. This hymn was later frequently included as the fourth stanza to the preceding hymn, <u>Erhalt uns, Herr</u>. The English translation is by Ulrich S. Leupold.[1]

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[1]Leupold, <u>Luther's Works</u>, LIII, p. 287.

32.   DEAR CHRISTIANS, ONE AND ALL, REJOICE
Nun freut euch, lieben Christen g'mein

1. {Dear Christians one and all, re-joice,
And with u- nit- ed heart and voice

With ex-ul- ta- tion spring-ing,   Pro-claim the
And ho- ly rap-ture sing- ing,

won-ders God hath done, How His right arm the

vic-t'ry won; Right dear-ly it hath cost Him.

33.   Another Melody

1. {Dear Christians one and all, re-
And with u - nit-ed heart and

joice, With ex- ul- ta- tion spring- ing,   Pro-
voice And ho- ly rap- ture sing - ing,

claim the won-ders God hath done, How His right

arm the vic-t'ry won; Right dearly it hath cost Him.

2. Fast bound in Satan's chains I lay,
   Death brooded darkly o'er me,
   Sin was my torment night and day,
   In sin my mother bore me;
   Yea, deep and deeper still I fell,
   Life had become a living hell,
   So firmly sin possessed me.

3. My own good works availed me naught,
   No merit they attaining;
   Free will against God's judgment fought,
   Dead to all good remaining.
   My fears increased till sheer despair
   Left naught but death to be my share;
   The pangs of hell I suffered.

4. But God beheld my wretched state
   Before the world's foundation,
   And, mindful of His mercies great,
   He planned my soul's salvation.
   A father's heart He turned to me,
   Sought my redemption fervently:
   He gave His dearest Treasure.

5. He spoke to His beloved Son:
   'Tis time to have compassion.
   Then go, bright Jewel of My crown,
   And bring to man salvation;
   From sin and sorrow set him free,
   Slay bitter death for him that he
   May live with Thee forever.

6. This Son obeyed His Father's will,
   Was born of virgin mother,
   And God's good pleasure to fulfill,
   He came to be my Brother.
   No garb of pomp or power He wore,
   A servant's form, like mine, He bore,
   To lead the devil captive.

7. To me He spake: Hold fast to Me,
   I am thy Rock and Castle;
   Thy Ransom I Myself will be,
   For thee I strive and wrestle;
   For I am with thee, I am thine,
   And evermore thou shalt be Mine;
   The Foe shall not divide us.

8. The Foe shall shed My precious blood,
   Me of My life bereaving.
   All this I suffer for thy good;
   Be steadfast and believing.
   Life shall from death the victory win,
   My innocence shall bear thy sin;
   So art thou blest forever.

9. Now to My Father I depart,
   The Holy Spirit sending
   And, heavenly wisdom to impart,
   My help to thee extending.
   He shall in trouble comfort thee,
   Teach thee to know and follow Me,
   And in all truth shall guide thee.

10. What I have done and taught, teach thou,
    My ways forsake thou never;
    So shall My kingdom flourish now
    And God be praised forever.
    Take heed lest men with base alloy
    The heavenly treasure should destroy;
    This counsel I bequeath thee. Amen.

This hymn was written in 1523. Earlier in the
same year Luther wrote the ballad _Ein neues Lied wir_
heben an ("By Help of God I Fain Would Tell");[1] how-
ever, _Nun freut euch_ is considered to be the first of
Luther's congregational hymns. It was first published
as a broadsheet and was subsequently included in all
of the Lutheran hymnbooks of the period. Its complete
title reads: "A Hymn of Thanksgiving for the Great
Blessing Which God in Christ Has Bestowed Upon Us."

Three tunes have been associated with the hymn,
two of which are included in the Babst hymnbook. The
second of the tunes included here is considered to be

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[1]Hymn No. 39.

the proper melody for the hymn, this being used for the broadsheet and again in the <u>Achtliederbuch</u>. Its characteristic leaping fourths graphically portray the mood of the text, and Luther is believed to be the composer. In the <u>Erfurt Enchiridia</u> the hymn is coupled with the tune <u>Es ist das Heil</u>. Finally, the first of the tunes in the Babst book was used in the 1533 Klug hymnal, a tune now known as <u>Es ist gewisslich an der Zeit</u> ("The Day Is Surely Drawing Near").

The English translation is an altered form of that by Richard Massie (1854) as found in <u>The Lutheran Hymnal</u> (1941).

34.   DEAR IS TO ME THE HOLY MAID
Sie ist mir Lieb, die werthe Magd

1. {Dear is to me   the ho - - - - -
{For glorious things of her_____

ly Maid, And I   can-not for-get_____
are said; Than life I love her bet- - - - - -

her,   So dear and good,   That if I should
ter.

Af-flict-ed be,   It moves not me;   For she____

my soul will rav - - - - - ish   With con- stan-

cy and love's pure fire   And with her bount-y

lav - - - ish Ful-fill my_____heart's de-sire.

2. She wears a crown of purest gold,
    Twelve shining stars attend her;
    Her raiment, glorious to behold,
    Surpasses far in splendor
            The sun at noon; Upon the moon
            She stands, the Bride
            Of Him who died:
    Sore travail is upon her;
    She bringeth forth a noble Son
    Whom all the world doth honor;
    She bows before His throne.

3. Thereat the Dragon raged, and stood
    With open mouth before her;
    But vain was his attempt, for God
    His buckler broad threw o'er her.
            Up to His throne He caught His Son,
            But left the Foe
            To rage below.
    The mother, sore afflicted,
    Alone into the desert fled,
    There by her God protected,
    By her true Father fed.

This song (it is not a typical chorale) repre-
sents the most unusual of Luther's hymns in this col-
lection. Its complete title reads: "A Song of the
Holy Christian Church based upon the 12th Chapter of
the Apocalypse."[1] The analogy of the Church as a
woman is similar to that of the Old Testament's "Song
of Solomon." Luther is credited with the tune as well
as the text, and the tune represents one of his most
intricate structures, melodically as well as rhythmically,
especially the interchange of duple and triple rhythms.
The song first appeared in Klug's 1535 hymnbook and

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[1]Revelation 12:1-6.

again in the 1543 edition, both times without a tune. In this Babst edition the melody was included for the first time. The English translation is by Richard Massie (1854).

35.   THOUGH IN MIDST OF LIFE WE BE
Mitten wir im Leben sind

1. {Though in midst of life we be____,
Where shall we for suc - cor flee__,

Snares of death sur- round_____ us;
Lest our foes con- found_____ us?   To Thee a-

lone, our Sav- ior.   We mourn our griev-ous sin

which hath Stirred the fire of Thy fierce wrath.

Ho - ly and grac-ious God!   Ho- ly and might-y

God! Ho- ly and all- mer- ci- ful Sav-ior! Thou

e-ter- nal God!   Save us, Lord, from sink - ing

In the deep and bit-ter flood. Lord, have mer- cy!

2. While in midst of death we be,
   Hell's grim jaws o'ertake us;
   Who from such distress will free,
   Who secure will make us?
   Thou only, Lord, canst do it!
   It moves Thy tender heart to see
   Our great sin and misery.
       Holy and gracious God!
       Holy and mighty God!
       Holy and all-merciful Savior!
       Thou eternal God!
   Let not hell dismay us
   With its deep and burning flood.
       Lord, have mercy!

3. Into hell's fierce agony
   Sin doth headlong drive us;
   Where shall we for succor flee,
   Who, O who will hide us?
   Thou only, blessed Savior.
   Thy precious blood was shed to win
   Peace and pardon for our sin.
       Holy and gracious God!
       Holy and mighty God!
       Holy and all-merciful Savior!
       Let us not, we pray
   From the true faith's comfort
   Fall in our last need away.
       Lord, have mercy!

Luther's hymn has as its basis the Latin hymn
Media vita in morte sumus ("In The Midst Of Life We Are
In Death"), ascribed by some to Notker Balbulus (d.912),
the writer of some well-known sequences at the monastery
at St. Gall in Switzerland. Included in the hymn is the
refrain "Holy and gracious God!" based upon the _Trisa-
gion_ of the Greek liturgy of the fifth century.[1]

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[1]The _Trisagion_ is the oldest form of the Sanc-
tus in the Greek language. The word is derived from
two Greek words meaning "thrice" and "holy." The text
is also known as the _Cherubic Hymn_, set to music by
various Russian composers. The _Trisagion_ is also found
in Hymn No. 29.

The Latin hymn consisted of one stanza which Luther altered and then added two more stanzas to it. It appears first in the Erfurt Enchiridia (1524) without music. In Walter's Wittenberg hymnbook of the same year it is found with this Phrygian tune. The English translation is by Richard Massie (1854).

39.[1]   BY HELP OF GOD I FAIN WOULD TELL
             Ein neues Lied wir heben an

1. { By help of God I fain would
     And sing a mar- vel that be-

tell   A   new and won- drous stor - y,   At
fell   To His great praise and glo - ry.

Brussels in the Neth- er-lands   He hath His ban-ner

lift - - - ed,   To   show His won-ders by the

hands   Of two youths, high-ly gift - - - ed

With rich and heav- en- ly grac- es.

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[1]Nos. 36, 37, and 38 are omitted in this paper
because they are liturgical pieces, not chorales. They
include the Te Deum laudamus, the German Litany, and
the Latin Litany, respectively.

2. One of these youths was called John,
   And Henry was the other;
   Rich in the grace of God was one,
   And Christian true his brother.
   For God's dear Word they shed their blood,
   And from the world departed
   Like bold and pious sons of God;
   Faithful and lion-hearted,
   They won the crown of martyrs.

3. The old Arch-fiend did them immure,
   To terrify them seeking;
   They bade them God's dear Word abjure,
   And fain would stop their speaking.
   From Louvain many Sophists came,
   Deep versed in human learning,
   God's Spirit foiled them at their game,
   Their pride to folly turning.
   They could not but be losers.

4. They spake them fair, they spake them foul,
   Their sharp devices trying.
   Like rocks stood firm each brave young soul
   The Sophists' art defying.
   The enemy waxed fierce in hate,
   And for their life-blood thirsted;
   He fumed and chafed that one so great
   Should by two babes be worsted,
   And straightway sought to burn them.

5. Their monkish garb from them they take,
   And gown of ordination;
   The youths a cheerful Amen spake,
   And showed no hesitation.
   They thanked their God that by His aid
   They now had been denuded
   Of Satan's mock and masquerade,
   Whereby he had deluded
   The world with false pretences.

6. Thus by the power of grace they were
   True priests of God's own making,
   Who offered up themselves e'en there,
   Christ's holy orders taking;
   Dead to the world, they cast aside
   Hypocrisy's sour leaven,
   That penitent and justified
   They might go clean to heaven,
   And leave all monkish follies.

7. They then were told that they must read
   A note which was dictated;
   They straightway wrote their fate and creed,
   And not one jot abated.
   Now mark their heresy! "We must
   In God be firm believers;
   In mortal men not put our trust,
   For they are all deceivers;"
   For this they must be burned!

8. Two fires were lit; the youths were brought,
   But all were seized with wonder
   To see them set the flames at naught,
   And stood as struck with thunder.
   With joy they came in sight of all,
   And sang aloud God's praises;
   The Sophists' courage waxed small
   Before such wondrous traces
   Of God's almighty finger.

9. The scandal they repent, and would
   Right gladly gloss it over;
   They dare not boast their deed of blood,
   But seek the stain to cover.
   They feel the shame within their breasts,
   And charge therewith each other;
   But now the Spirit cannot rest,
   For Abel 'gainst his brother
   Doth cry aloud for vengeance.

10. Their ashes will not rest; world-wide
    They fly through every nation.
    No cave nor grave, no turn nor tide,
    Can hide th'abomination.
    The voices which with cruel hands
    They put to silence living,
    Are heard, though dead, throughout all lands
    Their testimony giving,
    And loud hosannas singing.

11. From lies to lies they still proceed,
    And feign forthwith a story
    To color o'er the murderous deed;
    Their conscience pricks them sorely.
    These saints of God e'en after death
    They slandered, and asserted
    The youths had with their latest breath
    Confessed and been converted,
    Their heresy renouncing.

12. Then let them still go on and lie,
    They cannot win a blessing;
    And let us thank God heartily,
    His Word again possessing.
    Summer is even at the door,
    The winter now has vanished,
    The tender flowerets spring once more,
    And He, who winter banished,
    Will send a happy summer. Amen.

Upon hearing the news of the deaths of the Reformation's first two martyrs, Heinrich Voes and Johann Esch, Luther took the opportunity to extol the strong faith of these two young monks in a ballad which he wrote in the fall of 1523.[1] His intent was also to quell any false rumors which those in authority had begun to circulate concerning the fact that the two men had recanted at the time of their deaths. He chose a common form of the period--the ballad. The song first appeared as a broadsheet in 1523, and it was then included in both the Erfurt Enchiridia and Walter's Wittenberg hymnal of 1524. Luther is credited with the tune. This was his first attempt as a writer of songs, and it led to the production of the great number of songs to come from his pen within the next year. The English translation of this ballad is by Richard Massie (1854).

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[1]The execution took place on July 1, 1523.

63.[1]   THOU WHO ART THREE IN UNITY
            Der du bist Drei in Einigkeit

1. { Thou who art Three in U - ni- ty,
     True God from all e- ter - ni- ty,

The sun is fad - ing from our sight, Shine

Thou on us with heav - en - - ly light.

O lux beata trinitas[2]

O lux be-a- ta, trin - i- tas et prin-

ci-pal-is u - ni- tas, Jam sol re - ce-dit ig-

ne - us in- fun - de lu-men cor - di- bus.

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[1]For an explanation of the numbering of this
hymn, see the accompanying notes at its conclusion.

[2]This melody is found in the Liber usualis,
p. 776, with the text Tu trinitatis unitas, a hymn at-
tributed to Gregory the Great. Since Luther's version
is based upon the hymn of St. Ambrose, the writer of
this paper has taken the liberty to substitute the Am-
brosian text.

2. We prasie Thee with the dawning day,
   To Thee at evening also pray,
   With our poor song we worship Thee
   Now, ever and eternally.

3. Let God the Father be adored,
   And God the Son, the only Lord,
   And equal adoration be,
   Eternal Comforter, to Thee. Amen.

This is one of the last, quite possibly the very last, of Luther's hymns, written in 1543. It is a German version of the Ambrosian hymn O lux beata trinitas which originally consisted of two stanzas to which Luther added the third. It did not appear until the 1543 hymnal of Klug where it was placed second to the last of the hymns, completely apart from the other hymns by Luther. Because of this unusual placement, it is believed that Luther was writing the hymn while the book was in the process of being published. Since the Babst version retains the same order as in the Klug hymnal, this hymn is included as No. 63 whereas the section of Luther's hymns concludes with No. 39. The hymn tune is an adaptation of the Latin hymn, most likely the work of Luther. The English translation is by Richard Massie (1854).

CHAPTER III

MUSICAL TREATMENT OF THE CHORALE MELODIES

From Polyphony to Homophony

In the study thus far the single melodic lines
of the chorales have been shown as they appear in the
Babst Gesangbuch. Many chorale melodies had been given
contrapuntal settings, notably, the three, four, and
five-part settings by Johann Walter in his Geistliche
Gesangbüchlein (1524). Of the thirty-eight chorale
settings in Walter's collection, two have the cantus
firmus in the soprano; the remaining thirty-six have
the cantus firmus in the tenor. These compositions by
Walter were intended for choir use; the congregation
continued to sing the unaccompanied chorale in unison,
a pattern left relatively unchanged until the latter
part of the sixteenth century.[1] That Walter's settings
were intended for trained choirs is indicated in a para-
graph from Luther's Preface to the Gesangbüchlein:

> And these are arranged in four parts for no
> other reason than that I greatly desire the youth,

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[1]For a more complete presentation of the limited
musical role of the congregation during this period, see
Schweitzer, J. S. Bach, Vol. I, p. 31.

who certainly should and must be trained in music
and other proper and useful arts, to have some-
thing whereby they may be weaned away and freed
from the love ballads and worldly (carnal) songs,
and instead of these learn something wholesome
and beneficial, and take up good things with en-
thusiasm, as is proper for the youth.[1]

There are two distinct styles of writing in
Walter's collection, and the chorales are nearly equally
divided between the two styles. In one group the cho-
rale tune in the tenor proceeds in long notes with the
other voices above and below it. The accompanying
voices are livelier and freer in character. Imitation
is used at the phrase entries, and, in the case of some
five-part settings, a second voice carries the cantus
firmus in canon with the tenor. This is illustrated
in Example 1, an excerpt from Walter's setting of Nun
komm, der Heiden Heiland.[2]

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[1]Strodach, Works of Martin Luther, VI, p. 284.

[2]From the 1524 edition, No. 1.

Example 1   Nun komm, der Heiden Heiland   J. Walter

In the other group the voices move in a homophonic style, with little or no imitation. This style was to have important consequences in the development of chorale treatment when the cantus firmus was placed in the soprano line. This move, however, was not to come for another sixty years.[1]

An example of this style from the _Gesangbüch-lein_ (Example 2) is reproduced below. This setting of _Aus tiefer Not schrei ich zu dir_[2] is for four voices in a modal harmonization. The last phrase introduces a more contrapuntal style than occurs elsewhere in the setting, and it contains one of the two instances of imitative writing (between the bass and tenor voices-- "wer kan, Herr, für"). The other point of imitation is found immediately following the second ending. Here the soprano enters on C, the third note of the phrase, and anticipates the tenor cantus firmus throughout the line in melodic contour.

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[1]See p. 113.

[2]From the 1524 edition, No. 4.

Example 2 — Aus tiefer Not — J. Walter
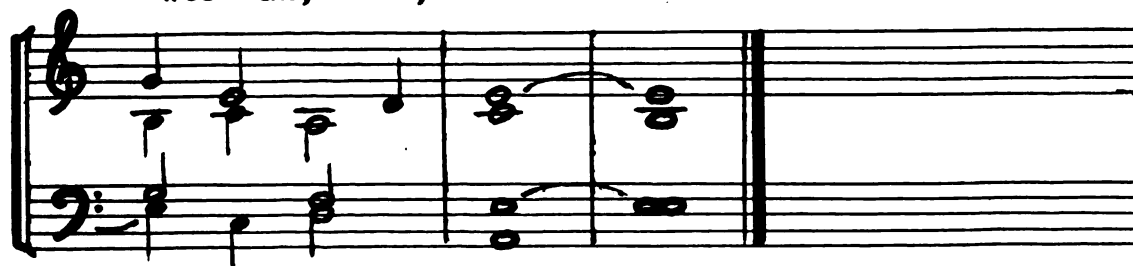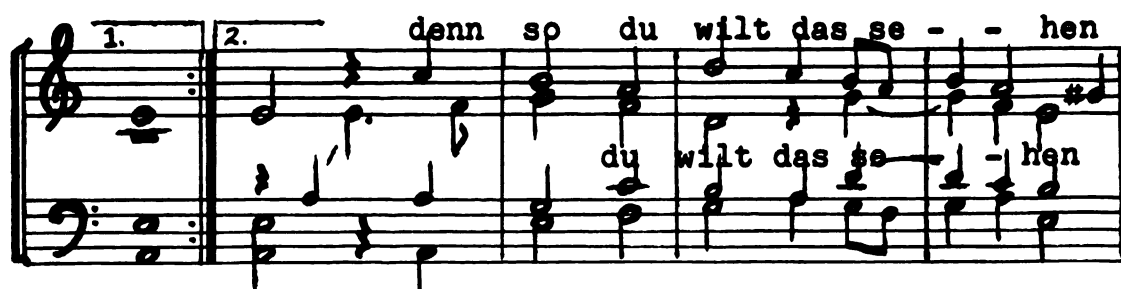
Walter's importance to the development of chorale literature is expressed in the following:

> Walter's music is not as skilfully written as the lieder of his predecessors, and it is some- what simpler. But its position as forming the first Lutheran collection, and the powerful in- fluence exerted by its intimate association with the Reformer himself, established Walter as an important figure and gave rise to other collec- tions written along the same lines and, in part, based on the same material.[1]

The popularity of Walter's work is shown by the fact that the collection passed through five edi- tions during his lifetime: 1524, 1525, 1537, 1544, and 1551. The 1544 edition was printed by Georg Rhau (1480-1548), a musician, composer, and predecessor of J. S. Bach at St. Thomas Church in Leipzig. Rhau moved to Wittemberg in 1524 and opened a printing firm there. He was important as a music publisher be- cause he published in 1544 his Neue deutsche geistliche Lieder (New German Spiritual Songs),[2] a collection of motets by prominent German and Swiss composers of the day, such as Resinarius, de Bruck, Senfl, Dietrich, Mahu, and Agricola. Many of these chorale-based motets have the cantus firmus moved to the soprano, but retain the polyphonic style with independent voice parts and

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[1]Reese, Music in the Renaissance, p. 678.

[2]Johannes Wolf, ed., Denkmäler deutscher Ton- kunst, XXXIV: Georg Rhau, Neue deutsche geistliche Lieder, 1544 (Wiesbaden: Breitkopf und Härtel, 1958).

imitative entries. The following excerpt from <u>Aus</u> <u>tiefer Not</u>,[1] a four-voice composition by Arnoldus de Bruck (c.1470-1554), serves to illustrate one style from the Rhau collection (Example 3). Although the cantus firmus is still found in the tenor, the soprano line is given nearly equal status inasmuch as it also carries the entire cantus firmus. The tenor melody generally makes use of notes of longer value, whereas the soprano line is more ornamented, melodically and rhythmically, particularly in the closing measures (not shown).

Arnoldus de Bruck was a Roman Catholic who served as <u>Kapellmeister</u> to the Habsburgs in Vienna from 1534 to 1545.

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[1] <u>Ibid</u>., No. LXX, p. 104.

Example 3   Aus tiefer Not   Arnoldus de Bruck
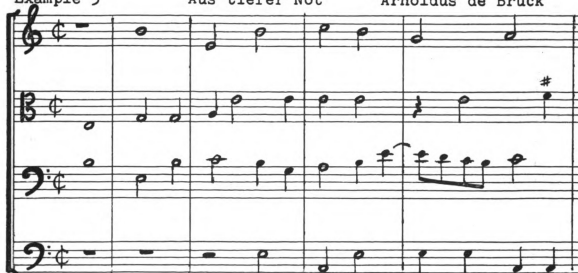
Perhaps the most significant publication of chorale literature to appear in the late sixteenth century was Lucas Osiander's Fünfzig geistliche Lieder (1586).[1] Osiander (1534-1604) was a Lutheran pastor in Esslingen and later in Wittenberg. His interest in the chorale is expressed in these words from the Preface:

> I know, indeed, that composers otherwise usually put the chorale in the tenor, but when that is done, the chorale is not sufficiently recognizable among the other voices, and the ordinary man cannot follow or join in the singing. I have, therefore, put the chorale always in the descant.[2]

This was the first chorale book in which chorales were set homophonically with the cantus firmus in the soprano; this style is known as the kantional style. The musical settings in the Osiander collection were intended for the choir; however, the congregation could now participate in the singing of the melody, with the choir providing the harmonic accompaniment. The fact that Osiander relied upon the choir and not the organ for the leading of the congregational singing indicates that the organ did

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[1]The complete title reads: Fünfzig geistliche Lieder und Psalmen, mit vier Stimmen auf kontrapunktweise, für die Kirchen und Schulen im löblich Fürstentumb Würtemberg, also gesetzet, dass eine gantze christliche Gemein durchaus mitsingen kann (Fifty sacred songs and psalms for the churches and schools in the worshipful principality of Wittenberg, set contrapuntally in four parts in such a way that the whole Christian congregation can always join in them), (Stuttgart, 1586).

[2]Eric Blom, ed., Grove's Dictionary of Music and Musicians, VI (New York: St. Martin's Press, Inc., Fifth Edition, 1954), p. 456.

not accompany congregational singing at this time.
This was possibly due to the inadequacy of the organ
of his time to function in this manner. The organ
was used independently in the service, not as an accompanying instrument. The chorale tune would be introduced on the organ, and thereafter the congregation
and organ would participate in an alternating fashion.

Two examples of Osiander's harmonizations are
given below (Examples 4 and 5). One important characteristic of his harmonic style is the use of chords in
root position in nearly all instances. In the first
example (Example 4) he used only one chord in first
inversion, the V^6 at the close of the third phrase.
Rhythmically and melodically Osiander followed the version of the Babst hymnal throughout, except for an F#
instead of an A on the penultimate note.

Example 5, a setting of Vom Himmel hoch, further
illustrates the use of chords in root position in every
case. The simple harmonic vocabulary is slightly enlarged in this example by the use of two secondary dominant chords, the V of V in each occurrence. The original rhythm of the Babst version is retained; the melody is altered slightly in the last phrase on the two
eighth notes. Osiander used G and F, whereas an F and
E are used in the original.

Example 4   Nun komm, der Heiden Heiland[1]   Osiander

g: i IV v III VII i V i   i i   VII i

B♭: VII I IV IV ii I I V g: vi vi⁶ i
    V   i

iv i v III ii°⁶ iv V   i

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[1]Ludwig Schoeberlein, ed., Musica Sacra für Kirchenchöre (Göttingen: Vandenhoeck und Ruprecht, 1895), p. 1.

Example 5   Vom Himmel hoch[1]   Osiander

[1]Luthers Kirchenlieder in Tonsätzen seiner Zeit, ed. by Konrad Ameln (Dortmund: Bärenreiter-Verlag, 1933), Vol. I, p. 11.

The successors of Osiander who continued the
kantional style were not merely imitating the practice
he had introduced. At that period in music history
German composers were beginning to break free from the
polyphonic style of the Netherlanders and to be more
and more influenced by the _Nuove Musiche_ of Italy.
Until the end of the sixteenth century composers con-
ceived musical compositions primarily in a linear style
with the cantus firmus and fragments of it serving as
material for imitative writing, particularly at points
of entry. Chorale settings in polyphonic style were
not meeting the needs of the average man (as stated in
Osiander's Preface), or were too sophisticated for the
lay listener, especially in worship. Just as the Italian
opera composer discarded intricate polyphonic texture as
being totally unfit for his purpose, so the German com-
poser turned from polyphony and adopted the homophonic
style by placing the melody in the uppermost part and
by supporting the melody with three or four voices on a
note-for-note basis.

Chorale Treatment in the Seventeenth
and Eighteenth Centuries

At the turn of the seventeenth century a very
productive period of musical composition was introduced
in Germany in church music and music based upon the cho-
rale. Some of the leading composers and the names of their

collections of chorale settings are: Johannes Eccard, Geistliche Lieder auff den Choral (1597); Bartholomäus Gesius, Geistliche deutsche Lieder (1601); Seth Calvisius, Harmonia Cantionum Ecclesiasticarum (1597); Melchior Vulpius, Gesangbuch (1609); Hans Leo Hassler, Kirchengesänge (1608); Michael Praetorius, Musae Sioniae (1605-1610); Heinrich Schütz, Becker Psalter (1628); Johann Hermann Schein, Kantional (1627); and Samuel Scheidt, Tabulaturbuch (1650). Many other composers, such as Joachim Decker, Jakob Praetorius, and David Scheidemann, contributed to the abundance of chorale-based materials.

Examples of harmonic settings from some important works have been chosen to show the gradual development of harmonic, rhythmic, and melodic treatment the chorales have received. Two chorale tunes have been selected which have been harmonized by many composers. The two melodies are Aus tiefer Not schrei ich zu dir (No. 28) and Vom Himmel hoch da komm ich her (No. 4). In the following illustrations the introduction of the kantional style did not eliminate the continuation of the polyphonic practices of the preceding period.

One of the most prominent composers at the turn of the seventeenth century was Hans Leo Hassler (1564-1612). His early training was in Nürnberg, and in 1584 he spent one year in Venice in study with Andrea Gabrieli.

The Venetian influence upon Hassler was considerable,
as shown by the warm and subtle harmonies found in his
works after his study there. He wrote much music, both
sacred and secular. Of particular importance to this
study are two collections by Hassler, Psalmen und christ-
liche Gesäng mit vier Stimmen auf die Melodien fugweis
componirt (1607), a work which consisted of fifty-two
settings of thirty chorale melodies in the polyphonic
style, and Kirchengesänge, Psalmen und geistliche Lieder
auf die gemeinen Melodien mit vier Stimmen simpliciter
gesetzt (1608). The latter work contained seventy set-
tings of chorale melodies in the kantional style.

The first example (Example 6) is a fragment of
his setting of Aus tiefer Not, which is found in the
1607 collection.[1] The cantus firmus is in the soprano;
however, the chorale is not heard in a continuous line
as in de Bruck's polyphonic setting.[2] For example,
Hassler chose to repeat the opening phrase of the can-
tus firmus (with rhythmic alterations) in the soprano
in measure 15. In measures 13 and 14 the soprano line
is interrupted with contrapuntal material, and the can-
tus firmus is found in the alto and bass lines.

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[1]Hans Leo Hassler, Psalmen und christliche Ge-
säng mit vier Stimmen auf die Melodien fugweis componirt,
ed. by Ralf von Saalfeld (Kassel: Bärenreiter, n.d.).

[2]See p. 112.

Example 6   Aus tiefer Not   Hassler

The other chorale, <u>Vom Himmel hoch da komm ich
her</u> (Example 7),[1] shows the newer kantional style. In
this setting Hassler included only three first-inversion
chords and there are no non-harmonic tones. Rhythmically,
the setting is identical to the Babst version with the
exception of the first note which has been doubled in
length. Melodically, the closing phrase has been al-
tered slightly: the fifth note of this phrase origin-
ally repeated the C, but Hassler chose to move down to
A, and Hassler omitted the passing tone A between the
B-flat and G at the cadence.

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[1]Hans Leo Hassler, <u>Kirchengesäng, Psalmen und
geistliche Lieder</u> (1608), (Augsburg: Bärenreiter-Verlag,
1927).

Example 7 — Vom Himmel hoch — Hassler

F: I iii IV V I⁶ ii⁶ V I   I vi

v⁶ I iii I g:[ii V   F: I IV ii V

iii [I   V I F: vi iii IV I I IV V I
C:[IV

Example 8, from a slightly earlier composer, illustrates a compromise between the two styles of Hassler. This is a setting of <u>Vom Himmel hoch</u> by Johann Eccard (1553-1611). Eccard was a student of Orlando Lasso in Munich for a time before serving the Duke of Prussia at Königsberg. The last four years of his life were spent in Berlin. While Eccard was a member of the Prussian court, he published his <u>Geistliche Lieder</u> in 1597, from which this example is taken.[1] This setting is in a modified kantional style (particularly the opening phrase), with the following differences: Eccard's settings are generally for five voices, as in this example, whereas the other composers of this period consistently wrote for four voices when using the kantional style. Secondly, his harmonizations are not always on a note-for-note basis. Rhythmic freedom in the supporting voices at times strongly suggests a polyphonic style. In Example 8, particularly in the latter half of the setting, Eccard used imitative entries on the words <u>der guten Mähr</u>, and again in the closing phrase on the words <u>davon ich sing'n</u>. At the same time he retained the identical melody and rhythm in the soprano line to that found in the Babst version.

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[1]Johannes Eccard, <u>Geistliche Lieder nach den Königsberger Original-Ausgaben (1597)</u>, ed. by G. W. Teschner (Leipzig: Breitkopf und Härtel, 1898).

Example 8   Vom Himmel hoch   Eccard

The Change from Chorale Melodies in Irregular
Rhythms to Melodies in Even Values

Both of the chorale tunes which are being ex-
amined in this chapter employ the short-note entry for
most of the phrases. Nearly half of the chorale melo-
dies found in the Babst Gesangbuch (sixteen of thirty-
four) use this rhythmic device to some degree. Riedel
makes reference to a theory that "hymns of faith show
a shortened note value at the beginning of each phrase,
while hymns of meditation and hymns of prayer show a
long rhythmic note value at the same place."[1] The cho-
rale melodies in the Babst hymnal exhibit that this the-
ory is an over-simplification of the practice. The cho-
rale tunes used in this chapter serve as examples that
this is not always true. Aus tiefer Not is a tune which
is used for prayer and meditation; the original version,
however, uses the short note at the beginning of each of
the phrases except the first. There seems to be no fixed
pattern which the writers of the hymn tunes used. The
inconsistency of this practice is also shown in the three
hymns to the Holy Ghost which the Babst hymnal contains:
Komm, Gott Schöpfer, heiliger Geist, Komm, heiliger Geist,
Herre Gott, and Nun bitten wir den heiliger Geist (Nos.
10, 11, and 12, respectively). Of the three, the second

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[1] Riedel, The Lutheran Chorale, p. 47.

chorale tune makes use of short-note entries while the first and third tunes use even notes, even though all three texts convey basically the same thoughts. The style of poetry probably had much to do with the rhythmic characteristics of the tune.

At the beginning of the seventeenth century a trend toward changing the short-note entries to even notes appeared. Writers such as Schweitzer, Liemohn, and Riedel suggest that these rhythmic changes may have anticipated the Pietistic movement which was to gain a stronghold in the Church in the latter half of the seventeenth century. Preceding this movement Germany suffered through the Thirty Years War (1618-1648), during which time a more subjective type of Christian thinking developed. This is illustrated in the hymns of the period, with the frequent use of the singular personal pronouns "I," "me," and "my," in contrast to the "we" and "our" of the earlier Reformation period. Musically this meant that the rugged, forceful melodies of Luther's day could not be used for the quiet spirit of subjectivism of the Pietistic movement. The new chorale tunes of writers such as Johann Crüger (1598-1662) were less vigorous than those of a century ago. Some well-known examples of Crüger's hymn tunes are: Nun danket all' und bringet Ehr, Herzliebster Jesu, Jesu, meine Freude, and Nun danket alle Gott.

The rhythmic change to notes of even value also occurred in harmonizations of existing Reformation tunes. In the next examples by composers such as Decker, Vulpius, and Praetorius, the short-note entry gives way to the even-note style. It is also possible that these composers in the early seventeenth century felt that their harmonizations for the choirs were more singable than the earlier rhythmic style permitted, and that more harmonic freedom was allowed with the new style, as will be seen. In this study it will be shown how the trend toward using a chorale tune in even-value notes prevailed in the seventeenth, eighteenth, and nineteenth centuries, and how the trend was reversed in editions of chorale literature in the twentieth century.

A lesser-known composer supplied the next example (Example 9), a four-part setting of <u>Aus tiefer Not</u>.[1] Joachim Decker (d.1611) is associated with the North German school, among such composers as David Scheidemann, Hieronymus Praetorius, and Jakob Praetorius, all organists in Hamburg. These men were responsible for a major chorale book of the Baroque period, <u>Das Hamburger Melo-dien-Gesangbuch, 1604</u>. Decker's setting exhibits the tendency toward writing in even notes. The first note

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[1]Hans Albrecht, ed., <u>Vierstimme Choräle aus dem Melodeyen-Gesangbuch, Hamburg, 1604</u> (Lippstadt: Kistner und Siegel, 1952), Vol. III, No. 30.

of each phrase (except for the first phrase) begins
with a quarter note, whereas the melody in the Babst
version always enters on an eighth note. Yet, in the
phrase denn so du willst das sehen an Decker retained
the rhythmic vitality of the original, by which he
maintained the interest and excitement which otherwise
might have been lost. There is only one slight melodic
change associated with the words Unrecht ist getan.
The Babst version has a slur over notes B-C with the
word ist. Decker omitted this slur and used only the
C. Except for the occasionally ornamented tenor line
in the first three measures and the rhythmic freedom
in the supporting voices at the final cadence, this
harmonization is in the kantional style. Decker intro-
duced more non-harmonic tones than had any other com-
poser up until his time: two passing tones, three
lower auxiliaries, and a four-three suspension. The
final cadence is of particular importance. The half
note A in the bass can be analyzed as a pedal under
the tonic in the upper three voices on the first of the
two sixteenth notes. A double lower auxiliary follows,
resolving on the final tonic in E. Due to the modal
character of the melody, Decker employed key centers
of e, G, C, d, and a in this harmonization.

Example 9   Aus tiefer Not   Decker

Melchior Vulpius (1560-1616) provided another example of the newer rhythmic style of doubling the length of the original notes at the beginnings of phrases to quarter notes. Vulpius was Cantor at Weimar for the last fourteen years of his life, during which time he prepared two collections of chorales: Kirchen-gesänge und geistliche Lieder D. Lutheri und Anderer mit vier und fünf Stimmen (1604), and an enlarged second edition Ein schön geistlich Gesangbuch (1609), from which the next example (Example 10) is taken.[1] Vulpius is also credited with the composition of several chorale melodies, two of which are Christus der ist mein Leben and Jesu Leiden, Pein und Tod. Both of these melodies occur in Bach's works[2] and are in common use today.

The harmonizations of Vulpius are quite simple--principally root-position chords with a slow harmonic rhythm (seven consecutive tonic chords in root position within the first two phrases). He used no non-harmonic tones in this example, only two chords in first inversion, and one secondary dominant chord. The harmonization is primarily in C major with modulations into D minor and G major.

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[1] Melchior Vulpius, Ein schön geistlich Gesang-buch (Jena, 1609), p. 46.

[2] These two tunes are used in Cantatas 159 and 95, respectively.

Example 10   Vom Himmel hoch   Vulpius

C: I   V   vi   V   I   IV vii°6   I   I   I

I   I   I   I   d:⌈ii   V   V/V   V6   C:⌈i   iii   iii
          ⌊i   ⌊ii

G:⌈I   V   I   IV C:⌈I   ii   iii   I   IV   I   V   I
  ⌊IV   ⌊V

One of the most prolific composers of the period was Michael Praetorius (1571-1621). He was Kapellmeister to the Duke of Brunswick in 1596, and in 1613 to the Elector of Saxony. Reference has already been made to his Syntagma Musicum, a projected four-volume musical treatise which deals with the following categories: Volume I is a detailed history of church music and a study of ancient secular music; Volume II (Organographia) is a discussion of the ancient and modern organ and ancient and existing instruments, with wood-cuts of the more important instruments; Volume III treats the subject of composition, particularly secular practices in the early seventeenth century, and all aspects of theory. Volume IV, which was never completed, was to have covered the subject of counterpoint.

Probably one of the outstanding publications of church music (which also included a small number of secular dances) to come from this period was Praetorius' Musae Sionae (Muses of Zion).[1] This monumental work contains 1244 settings of chorale melodies in the form of motets in up to twelve voices, kantional settings, organ works, and instrumental pieces. Of the twenty-volume work, Volumes V through VIII treat the German chorale and contain homophonic settings of these chorales. The

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[1]Friedrich Blume, ed., Complete Works of Michael Praetorius (20 vols.; Wolfenbüttel und Berlin: Georg Kallmeyer Verlag, 1928-1940).

example below of <u>Vom Himmel hoch</u> (Example 11)[1] illustrates the kantional style of Praetorius. Non-harmonic tones in the form of two suspensions are contained in this setting in the first and second phrases in the tenor line, and a dominant seventh chord is included at the cadence of the second phrase. Praetorius used the six-four chord on two occasions in this harmonization. The first occurs on the second chord of the chorale. The second is found at the cadence of the second phrase as an auxiliary six-four chord. It is unusual that these two six-four chords appear in this harmonization. Upon examination of thirty other chorale settings of Praetorius the six-four chord was found in only four harmonizations, and in each of these cases it was used as a cadential six-four chord.

The melodic line of this Praetorius setting is slightly altered from that of the Babst version. The closing phrase of the Praetorius setting is identical with that in the Hassler example (Example 7) in which the fifth note of the last phrase drops to an E instead of repeating the G; the passing note is omitted between the F and D. The melody is in the even-note style, and Praetorius used independence of rhythm in the supporting voices on five occasions in the first two phrases.

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[1]<u>Ibid.</u>, Vol. V, No. 68 (1932).

Example 11   Vom Himmel hoch   Praetorius

Another setting by Praetorius of the same chorale (Example 12) illustrates the earlier rhythmic style, one in which there are no rhythmic or melodic changes in the chorale melody from the original.[1] The second setting is simpler harmonically than the preceding example, e.g., there are no non-harmonic tones, and there are only two chords which are not found in root position: the vii°^{6} and the V^6 of ii.

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[1] *Choralbuch zum evangelischen Kirchengesangbuch*, ed. by Christhard Mahrenholz (Kassel: Bärenreiter-Verlag, 1950), No. 206.

Example 12   Vom Himmel hoch   Praetorius

The pure kantional style is once more shown in the following example by Jakob Praetorius (1586-1651), of no relation to Michael.[1] Jakob Praetorius was the son of Hieronymus, and both were of the previously-mentioned North German school in Hamburg and both contributed to the <u>Hamburger Melodeien-Gesangbuch</u> (1604). They were influenced by the Venetian school of church music and often wrote for eight to twelve voices in several choirs. Jakob was a student of Sweelinck in Amsterdam, as were Heinrich Scheidemann and Samuel Scheidt. In 1603 Jakob became organist of the Church of St. Peter in Hamburg where he enjoyed a great reputation as organist and teacher.

His setting of <u>Vom Himmel hoch</u> (Example 13)[2] contains only one chord not in root position, the I^6 as the third chord of the second phrase. He used only one secondary dominant chord and he modulated into A major for the third phrase of the chorale. Once again the style of the chorale melody in notes of the same value is observed with even quarter notes throughout the entire setting.

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[1] Praetorius (<u>Praetor</u>) is the Latin equivalent to the German <u>Schulze</u> or <u>Schultheiss</u>, meaning the village mayor or magistrate. The surname Praetorius was adopted by several German families whose original name was Schultz, Schultze, Schulz, or Schulze.

[2] Hans Albrecht, ed., <u>Vierstimme Choräle aus dem Melodeyen-Gesangbuch, Hamburg, 1604</u> (3 vols.; Lippstadt: Kistner und Siegel, 1952), Vol. I, No. 2.

Example 13   Vom Himmel hoch   J. Praetorius

A musical highpoint was reached in Germany in the compositions of Heinrich Schütz (1585-1672).[1] He studied in Venice with Giovanni Gabrieli from 1609-1612. Shortly thereafter he was employed by the Electoral Prince at Dresden, although much of his time was spent in travel, including visits to Copenhagen, Hanover, and another trip to Italy in 1628. The compositions of Schütz spanned two periods, the Renaissance and the Baroque, and his art linked two cultures, the German and Italian. The Italian innovations of poly-choral writing and the combination of voices and instruments, the stilo rappresentativo, the concertato style, the independence of the orchestra, all of these elements were found in Schütz's music in Germany. His works include Biblical "Histories" such as a Christmas Oratorio (Weihnachtshistorie) and Passions according to each of the Evangelists, dramatic motets, dialogues, the first German opera, Dafne (1627), and his monumental Symphoniae sacrae.

Perhaps the death of Schütz's wife in 1625 caused him to turn to the Psalms as a source of inspiration. In 1628 he set the rhymed Psalms of Cornelius Becker to simple note-against-note harmonizations. The following setting of Aus tiefer Not

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[1]His surname is sometimes found Latinized as Sagittarius.

(Example 14)[1] illustrates the style used by Schütz in harmonizing the German chorale, characterized by passing tones, two four-three suspensions (the third and fourth phrases in the tenor), chords in root position (except for the iv^6 at the cadence of the first phrase), and rhythmic subtleties in the closing three measures.

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[1]*Ten More Psalms from the "Becker Psalter"* (1628), ed. & trans. by Robert Wunderlich (St. Louis: Concordia Publishing House, 1967), p. 14.

Example 14   Aus tiefer Not   Schütz

One of the earlier publications for the organ in its accompanying role was the Cantional (1627) of Johann Hermann Schein (1586-1630). This collection, by another predecessor of J. S. Bach at Thomaskirche in Leipzig, added a figured bass to the choral settings he had written, "for the use of organists, instrumental players, and lutenists,"[1] and it was intended to accompany the choir. The Cantional consists of chorale tunes, both old and new, harmonized in the note-against-note style. Of the more than two hundred melodies in the book, about eighty were composed by Schein.

Although Schein retained the old irregular rhythm of the tunes for the most part, the following setting (Example 15) makes use of the melody in notes of even value.[2] One four-three suspension occurs in the alto at the final cadence as the only non-harmonic tone; there are also five first-inversion chords and one secondary dominant used.

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[1]Schweitzer, J. S. Bach, Vol. I, p. 36.

[2]Allen McHose, The Contrapuntal Harmonic Technique of the Eighteenth Century (New York: Appleton-Century-Crofts, Inc., 1947), p. 27.

Example 15   Vom Himmel hoch   Schein

While Schein generally retained rhythmic and melodic patterns of the original versions of the chorales, he is partly responsible for the trend toward tonal harmonizations which replaced the modal settings.[1] Prior to this time composers worked within the framework of modal harmonies, with an occasional secondary dominant to strengthen the progression, particularly at cadence points. Examples by Walter, de Bruck, and Decker give evidence to support this fact. Tonal harmonizations of modal tunes began to appear more frequently toward the end of the sixteenth century in settings by Hassler, Praetorius, Schütz, and Schein. Whether or not this is a musical improvement is difficult to say. Winterfeld refers to the practice as "having almost entirely lost the feeling for the peculiarities of the old church modes in which these melodies were written."[2] His reference is to Schein, and, with the expression "having lost," casts a negative air regarding the practice. To illustrate this trend, a pre-Reformation Latin hymn, Rex Christe, factor omnium (Example 16),[3] is included here. The Hypodorian tune, harmonized by Schein, clearly shows the practice of adding accidentals (C#, G#, F natural) to

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[1]The term "tonal" refers to chords derived from major and minor scales.

[2]Blom, ed., Grove's Dictionary, Vol. VII, p. 473.

[3]Schoeberlein, ed., Musica Sacra, No. 30.

give a D major tonality to the first phrase. The harmonization moves to A minor midway through the second phrase, cadences in G major at the end of the third phrase, and returns to A minor for the close.

Example 16   Rex Christe, factor omnium   Schein

Another significant contribution toward the emerging independence of the organ was made by Samuel Scheidt (1587-1654), another pupil of Sweelinck in Amsterdam. Scheidt served the court church in Halle, the city in which he spent most of his life. His earliest published work, _Cantiones sacrae octo vocum_, appeared in Hamburg in 1620. This work contained fifteen settings of the Lutheran chorales among other vocal compositions. In the chorale settings each verse is treated differently, a composition technique which was used in cantatas later by composers such as Buxtehude, Pachelbel, and Bach.

In 1624 he published his _Tabulatura Nova_ in three parts. The significance of this work lies principally in the elimination of the organ in the art of _coloriren_, "coloring" the chorale melodies by the insertion of passages between the phrases of the melodies. The third part of the _Tabulatura_ was the most important for the church musician because it provided material for alternation of verses between organ and congregation (the _Alternatimspraxis_). It also included musical material for the organ's responses to the clergy in the absence of the choir, not unlike the _Fiori musicali_ of Frescobaldi (1635).

In 1650 Scheidt published his <u>Görlitzer Tabula-</u>
<u>turbuch</u>,[1] named for the city of Görlitz which made pos-
sible the publication of the work. The collection con-
tained 112 settings of one hundred melodies in four-part
harmonizations for the organ. With this work the organ
may have possibly assumed the role as accompanying in-
strument for the congregation's singing of the chorales.
There are opposing views on this matter. Several writers
are quite definite that the work served in an accompany-
ing capacity. Schweitzer says, "In 1650 appears the
<u>Tablature-book</u> of Samuel Scheidt, with a hundred cho-
rale harmonizations intended for the accompaniment of
congregational singing."[2] Liemohn adds, "The first sat-
isfactory organ book for accompanying congregational
singing was published in 1650 by Samuel Scheidt."[3]
Milne writes, "The congregational singing of metrical
hymns was gradually superseding the older liturgical
music, and the organ had more and more to surrender its
independence to accommodate itself to the simple accom-
paniment in four-part harmony of the melodies of these

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[1]Samuel Scheidt, <u>Das Görlitzer Tabulaturbuch</u>
<u>vom Jahre 1650</u>, ed. by Christhard Mahrenholz (Leipzig:
C. F. Peters Corporation, 1940).

[2]Schweitzer, <u>J. S. Bach</u>, Vol. I, p. 35.

[3]Liemohn, <u>The Chorale</u>, p. 57.

hymns. . . Scheidt's last organ work was intended to meet these requirements."[1]

In an article on Scheidt's life and work, Buszin presents the opposite view:

> Though it is often stated that the Görlitzer Tabulaturbuch is the first Choralbuch of the Lutheran Church, Mahrenholz and others rightly point to the fact that this volume is not a Choralbuch at all and that it differs radically from practically all Choralbücher of the Lutheran Church. It is virtually impossible for a congregation to sing to the accompaniment of many of the harmonizations of the Görlitzer Tabulaturbuch. We are safer in concluding that it serves its best purpose when used with the Alternatimspraxis of the Lutheran Church.[2]

Whether or not it is "virtually impossible" for a congregation to sing to some of these harmonizations is open to question. With a strict adherence to the line of the old melody, and by using a rhythm for the tune which was familiar to the people at that time, it seems that it is quite possible to use these settings as accompaniments. It is also within reason that they could be used in the Alternatimspraxis, if so desired.

In his collection Scheidt's settings stayed quite close to the original melody lines, although Scheidt employed the style of melodies in notes of even

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[1] Blom, ed., Grove's Dictionary, Vol. VII, p. 472.

[2] Theodore Hoelty-Nickel, ed., The Musical Heritage of the Lutheran Church, V: Walter E. Buszin, "The Life and Work of Samuel Scheidt" (St. Louis: Concordia Publishing House, 1959), p. 63.

value which gained popularity from the turn of the
seventeenth century. His harmonizations, however,
are the most advanced of any studied thus far in this
paper. They contain many non-harmonic tones in the
form of suspensions, passing tones, and chromatic al-
terations. He included two settings of Vom Himmel
hoch, one of which is shown here (Example 17). The
harmonization of Aus tiefer Not is also reproduced
here (Example 18). This setting exhibits an even
greater use of chromaticism and non-harmonic tones
than the example of Vom Himmel hoch. Most of the
chromaticism is found in the bass line at the begin-
ning and close of the third phrase, the close of the
fourth phrase, and the beginning and middle of the fifth
phrase; the alto line has a three-note chromatic pass-
age in the middle of the third phrase, and the tenor
line contains chromaticism at the beginning of the fourth
phrase. The second phrase contains a chromatic modula-
tion to D minor. Chromaticism also is partly account-
able for the many chords which are not in root position:
thirty-five chords in first inversion, six chords in
second inversion, and one seventh chord in third inver-
sion. Scheidt also used fourteen seventh chords and six
suspensions. He retained the old Phrygian tune through-
out and lengthened the first note of each phrase so that

the first phrase notes became even half notes along with the rest of the phrase notes. Harmonically, however, Scheidt displayed a combination of a modal and tonal style, and very often centered in A minor, with the Phrygian tonic (raised 3rd) which functioned as the dominant of A.

Scheidt's contribution to the literature for the organ has led to his being called "the real father of organ music."[1]

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[1]Schweitzer, J. S. Bach, Vol. I, p. 35.

Example 17   Vom Himmel hoch   Scheidt

Example 18   Aus tiefer Not   Scheidt

J. S. Bach and the Chorales of Luther

The Pietistic movement reached its peak in the first half of the eighteenth century. With it came a new style of church music, the sacred aria. According to Lang, "Pietism, with its forced subjectivism and its excesses offending good taste and even decency, was entirely contrary to the Lutheran spirit. It recognized and permitted but one form of church music, the simple spiritual song."[1]

Einstein expresses his thoughts in these words:

> In Lutheran centers like Saxony, Prussia, and Württemberg, the 18th century had found itself more and more troubled over the musical adornment of the divine service. On the one side there was Pietism. Being more spiritual and sensitive than the older and more torpid orthodoxy, it frustrated any attempt to give musical brilliance to the celebration of holy worship--and in so doing encountered a fierce opponent in J. S. Bach.[2]

It was into this kind of musical and spiritual atmosphere that Bach moved when he accepted the Leipzig position. Spitta adds, "Pietism had finished off good church music so that when Bach came he had little to work with."[3] Bach's interest in the chorale, however,

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[1]Paul Henry Lang, Music in Western Civilization (New York: W. W. Norton & Co., 1941), p. 471.

[2]Alfred Einstein, Music in the Romantic Era (New York: W. W. Norton & Co., 1947), p. 158.

[3]Johann August Spitta, Johann Sebastian Bach (London: Novello & Co., 1899), Vol. II, p. 115.

is of great importance, because the chorale remained
alive and vital to worship, even though this was to be
short-lived. Rationalism, in the latter half of the
eighteenth century, included Bach's music, along with
the chorale, in the pronouncement of censure upon this
kind of music for the Church. Einstein continues: "On
the other side there was that malady of the 18th cen-
tury, Rationalism. Although it did not rule out the
extreme forms of sentimentality, it worked against the
rich cultivation of religious art."[1] Yet, as will be
seen, this situation was to be remedied, beginning in
the nineteenth century, and culminating in a complete
renaissance of the old chorale style in the twentieth
century.

The chorale prelude for the organ developed to
a great extent in the period between Scheidt and Bach.
Composers such as Dietrich Buxtehude (1637-1707), Jo-
hann Pachelbel (1653-1706), Georg Böhm (1661-1740),
and Johann Buttstedt (1666-1727) devoted a large amount
of their efforts to this type of organ literature.
These composers used the chorales of the Reformation
and post-Reformation periods as the basic melodies for
many of their works.[2]

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[1]Einstein, Music in the Romantic Era, p. 158.

[2]For a detailed study of the organ chorale of
this period see Fritz Dietrich, Geschichte des Deutschen
Orgelchorals im siebzehnten Jahrhundert (Kassel: Bären-
reiter-Verlag, 1932).

Although interest in having the congregation sing the chorales remained, the organ settings for accompanying congregational singing had developed very little. The congregational singing that was done was generally unaccompanied. An account of the situation in Leipzig during Bach's tenure there is given by Spitta: "The custom which was becoming more and more general, of accompanying the congregational singing throughout on the organ, had not yet come into use at Leipzig. Even on festal and ordinary Sundays, the 'sermon hymn' at least was always sung without accompaniment."[1] The emphasis upon the spiritual song had permeated the Lutheran Church. Bach himself made a contribution in this regard with his settings for the Schemelli Gesangbuch. Georg Christian Schemelli (c.1676-1762) published his Musikalisches Gesangbuch in 1736 to diminish the influence of Pietism in German hymnody, even though his collection of 954 songs contained strong Pietistic leanings. The subjective emphasis is clearly indicated in the use of the singular, first person pronouns in addition to the categories into which the songs are placed according to subject, such as: Hymns for the Denial of the World and Self, Hymns of True and False Christianity, and Hymns of Christian Patience and Composure. Bach served as musical editor of this collection,

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[1]Spitta, Johann Sebastian Bach, Vol. II, p. 278.

for which he composed some of the melodies and pro-
vided the harmonizations for all. (For the 954 hymns
there were only sixty-nine melodies.) These songs are
not congregational hymns, but rather sacred arias in-
tended to be sung in the home for private devotions,
as indicated in the Preface to the collection. Spitta
adds, "Bach could hardly have intended them as melodies
suitable for worship. They were sacred arias. . . not
more than five of them have been included in any of the
later choral collections."[1] This might explain Bach's
willingness to contribute to the collection, a work
which differed radically from the objective chorales
of the sixteenth and seventeenth centuries "which he
(Bach) is known to have preferred."[2]

Perhaps Bach's greatest contribution to chorale
literature did not lie in the settings of the Schemelli
songs, nor in the composition of new melodies. Rather,
it was the nearly four hundred four-part harmonizations
he made of existing chorale melodies which are included
in his cantatas and passions in which the chorale per-
formed a significant function. In addition to these
settings Bach contributed many chorale preludes for the
organ. It is significant that Bach made use of all but

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[1]Ibid., p. 112.

[2]Walter E. Buszin, in a Foreward to J. S. Bach:
Sacred Songs from Schemelli's Gesangbuch, ed. by Fritz
Oberdörffer (St. Louis: Concordia Publishing House, 1958).

four of the thirty-five chorales of Luther in a choral setting, an organ setting, or both.[1]

Bach's harmonic style is familiar. Two examples are included here to illustrate the rich harmonic vocabulary Bach used. The fact that he used melody notes of the same time value for his four-part settings is not unusual, since this was the style of the period; also, it was this style which allowed him to develop his own harmonic practices. Woodward, in his Preface to Songs of Syon, states:

> It has been too frequently assumed that Bach was an innovator and a destroyer of the simplicity of the German Choral. Rather he may be said to have accepted the forms which he found in common use (degenerate as they often were), adorning and beautifying them with the whole powers of his devout soul, and the treasures of his marvellous contrapuntal skill.[2]

A choral setting of Vom Himmel hoch in a homophonic style appears only once in Bach's choral works, in the Christmas Oratorio. (Bach included a contrapuntal setting of this chorale in the E-flat version of the Magnificat.) This chorale is not found in any of Bach's cantatas, although Bach wrote several organ

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[1] The four chorales not selected for settings are: Mensch, willt du leben seliglich (No. 15), Jesaia, dem Propheten (No. 29), Sie ist mir Lieb (No. 34), and Ein neues Lied (No. 39).

[2] Songs of Syon, ed. by G. R. Woodward (London: Schott & Co., Fourth Edition, 1923).

settings of the melody.[1] Bach included three differ-
ent harmonizations of the chorale in the <u>Christmas</u>
<u>Oratorio</u>, from which the following example is selected
(Example 19).[2] A strong characteristic of Bach's set-
tings is the rapid harmonic rhythm, with voices moving
on nearly every half beat in the setting. On only two
occasions is the same chord used twice in succession,
but in both cases the same chord is used in a differ-
ent position the second time; passing tones separate
the two chords. (These are found as the first two
chords of the second phrase and again as the fifth and
sixth chords of the same phrase.) The flowing style,
seen particularly in the bass line, accounts in part
for the many passing tones (twenty-seven) and the six-
teen chords not in root position. When this harmoni-
zation is compared with that of Osiander,[3] an indica-
tion is given of how different Bach's setting is from
that of the sixteenth century. In the Osiander harmon-
ization all chords are in root position, there are no
non-harmonic tones, and the rhythm is identical to that
in the Babst version.

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[1]Bach's organ settings of this melody include
the one in the <u>Orgelbüchlein</u>, the <u>Canonic Variations</u>,
and two fughettas in the Kirnberger collection.

[2]No. 17 in the <u>Christmas Oratorio</u>.

[3]See p. 116.

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Example 19   Vom Himmel hoch   J. S. Bach

Example 20 is Bach's harmonization of <u>Aus tiefer</u> <u>Not</u> as found in the closing chorale of Cantata 38, a setting of verse four of Luther's text. The harmonic style is similar to the preceding example in which many passing tones, seventh chords and chords in inversion are found. Bach, like earlier composers such as Schütz and Scheidt, wrote a tonal harmonization of the Phrygian tune. Perhaps the most striking characteristic of this particular setting is the opening chord, a I_7 in third inversion, functioning as the V_2^4 of iv, to give the piece a feeling of A minor. Also, the final phrase is in the tonality of A, emphasized by the B-flat in the bass in the penultimate measure which promotes the impression of the Phrygian mode on A; however, the final E major chord suddenly returns the harmonization to E once again.

Example 20 — Aus tiefer Not — J. S. Bach

Among hymnals published during the eighteenth
century, the collections of Johann Freylinghausen are
important, as is the Naumberg-Zeitz collection of 1736
(referred to earlier as the Schemelli Musikalisches
Gesangbuch). Freylinghausen's Geistreiches Gesangbuch
(1704) and his Neues Geistreiches Gesangbuch (1714)
contained hymns of the Pietistic movement. These two
collections of Freylinghausen were later combined in
1741 to form a new collection of 1600 hymns.[1] The
hymns were written in the sacred aria style and were
designed to be sung by a solo voice and accompanied by
a keyboard instrument. The music consisted of the me-
lodic line and a figured bass. This collection of
Freylinghausen was probably the most widely circulated
of all the hymnbooks of the eighteenth century.[2]

Although many Reformation chorales were included
in the Freylinghausen collection and in later hymnbooks
of the same century, these melodies had to be altered
considerably to meet the tastes of the editors. As an
example, a portion of the tune Erhalt uns, Herr has been
selected to show the alterations of a chorale tune dur-
ing the eighteenth century (Example 21).

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[1]Johann Anastasius Freylinghausen, Geistreiches
Gesang-Buch (Halle: Verlegung des Wäysenhauses, 1741).

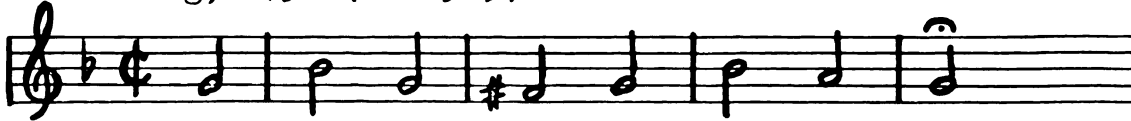[2]Schweitzer, J. S. Bach, Vol. I, p. 13.
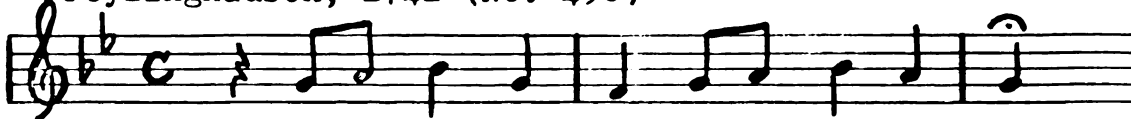
Example 21   Erhalt uns, Herr

Babst, 1545 (transposed down one tone) (No. 30)

Nürnberg, 1731 (No. 385)

Freylinghausen, 1741 (No. 490)

Wirtembergische, 1799 (raised a minor third) (No. 104)

In the 1731 collection (from the preceding example) the G minor tonality is established (as opposed to G Dorian) with the raised F♯. (The melody used by Bach for his harmonization of the chorale is closest to this example.) The 1741 and 1799 examples retain the modal melody, which is more flowing than the Babst version because of the passing tones and the use of a melody in notes of even values.

In discussing the decay of the church hymns during the Pietistic period, Lang has the following description of the kind of subject matter deemed important by the Pietists:

> What remained was a saintly simplicity, which the Pietists considered the most profound wisdom. Religious poetry, marked by this simple "homeliness," took on unheard-of proportions, and the thousands upon thousands of songs, didactic in tone, took into consideration the needs of all walks of life. One Mecklenburg pastor collected in 1716 songs for 147 different professions. In 1737 a Saxon clergyman published a universal songbook in which songs were to be found for christenings, marriages, and other family events, others appropriate for difficult lawsuits, for lameness, blindness, deafness, or for the affliction of having too many children, and for noblemen, ministers, officials, lawyers, barbers, bakers, fishermen, teamsters, merchants' apprentices, and many other professions. In his Avertissement the author requested contributions for a few missing species, such as songs for clowns, tightrope walkers, magicians, thieves, gypsies, and rogues.[1]

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[1]Lang, Music in Western Civilization, p. 470.

A concluding comment by Lang seems appropriate to close this section:

> Pietism, then, carried the disintegration to its completion, and so it happened that when the mature Bach arrived with his works calling for the most profound experience of Christian faith expressed in music, he stood alone, the belated messenger of a Protestantism which was no longer a living force.[1]

The Chorale in the Nineteenth Century

The musical state of the original chorale tunes was to decline even further before the situation was remedied. The effect of Rationalism in the latter half of the eighteenth century and the early part of the nineteenth century upon the chorale was one of near destruction. Hymn melodies were stripped of the Freylinghausen melodic ornamentation. However, instead of returning to the original rhythmic style of three centuries earlier, the tunes were reduced to a "plodding movement of notes of equal duration."[2] Charles Burney gives an account of an experience in a Lutheran church in Bremen in 1772:

> I visited the Thumkirche, or cathedral, belonging to the Lutherans, where I found the congregation singing a dismal melody, without the organ. When this was ended, the organist gave out a hymn tune, in the true dragging style of Sternhold and Hopkins. The instrument is large, and has a noble

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[1] Ibid., p. 473.

[2] Liemohn, The Chorale, p. 84.

and well-tuned chorus, but the playing was more
old-fashioned, I believe, than anything that could
have been heard in our country towns, during the
last century. The interludes between the lines
of the hymn were always the same, and of the fol-
lowing kind:

    After hearing this tune, and these interludes,
repeated ten or twelve times, I went to see the
town, and returning to the cathedral, two hours
after, I still found the people singing all in
unison, and as loud as they could, the same tune,
to the same accompaniment. I went to the post-
office, to make dispositions for my departure;
and, rather from curiosity than the love of such
music, I returned once more to this church, and,
to my great astonishment, still found them, vo-
cally and organically performing the same ditty,
the duration of which seems to have exceeded that
of a Scots Hymn, in the time of Charles I.[1]

    It is likely that the situation regarding the

slow and ponderous style of hymn singing remained

throughout most of the nineteenth century. Over one

hundred years after the above account was recorded,

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[1]Charles Burney, An Eighteenth-Century Musical
Tour in Central Europe and the Netherlands, ed. by
Percy A. Scholes (London: Oxford University Press,
1959), p. 222.

the Brandenburg Synod established the length of the
time unit at one second as the slowest tempo to be
used.

Although the nineteenth century was relatively
unproductive in the area of the chorale and church mu-
sic in general, it was a period which saw a great in-
terest in research. Hymnological studies were carried
on in a desire to learn more of the richness of the
past. Writers such as Karl Winterfeld and Philipp
Wackernagel produced multi-volume works on the history
of the Church's hymnody. Near the end of the century
the monumental work of Johannes Zahn appeared.[1]

An important musical publication which appeared
midway through the century was made by Friedrich Layriz
(1808-1859) in his Kern des deutschen Kirchengesangs
(1844). This was a significant work in which the hymns
were presented with the original tune and rhythm, ac-
cording to Layriz's preface to the work. In the arrange-
ments of Vom Himmel hoch and Aus tiefer Not[2] from his
collection, the melodies are identical with the Babst

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[1]Karl Winterfeld's three-volume work, Das evan-
gelische Kirchengesang, appeared between 1843 and 1847;
Philipp Wackernagel's Das deutsche Kirchenlied was pub-
lished in 1841, and a five-volume study, Das deutsche
Kirchenlied von der ältesten Zeit bis zu Anfang des
XVII Jahrhunderts, appeared between 1864 and 1877; and
the six-volume work of Johannes Zahn, Die Melodien der
deutschen evangelischen Kirchenlieder, was published
from 1889 to 1893.

[2]Choralbuch nach Dr. Fr. Layriz (St. Louis:
Concordia Publishing House, 1902), Nos. 260 and 35.

version, but there are rhythmic deviations. The first
note of <u>Vom Himmel hoch</u> is changed from an eighth note
to a half note, and in <u>Aus tiefer Not</u> the first note
of each of the subsequent phrases after the first is
a quarter note instead of the eighth note which is found
in the original. The first example from the Layriz col-
lection, therefore, is a return to the original rhythmic
style, while the second example is a modified rhythmic
version. Harmonically, the collection is a return to
the early seventeenth-century style of Praetorius, Vul-
pius, and Schein.[1] In the setting of <u>Vom Himmel hoch</u>
(Example 22) only five chords in first inversion were
used, one four-three suspension, and one secondary dom-
inant chord. <u>Aus tiefer Not</u> (Example 23) also followed
the early seventeenth-century practice of leaning toward
a tonal harmonization of the Phrygian melody. In the
same chorale Layriz used ten first-inversion chords and
two passing sevenths.

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[1]In his preface Layriz states that he leans
heavily on Johann Hermann Schein, although he has "per-
mitted himself to use the dominant-seventh chord four
times, three times allows a chromatic progression in
the fundamental voice, and once in the tenor allows the
interval of a diminished fifth."

Example 22   Vom Himmel hoch   Layriz

Example 23   Aus tiefer Not   Layriz

In England a rather important publication appeared in 1865, The Chorale Book For England, which consisted of translations by Catherine Winkworth of the German chorales and harmonizations compiled by Bennett and Goldschmidt. The collection used as its latest source the hymnbook of Freylinghausen because "as from that time sacred tunes of real worth rarely made their appearance; and with the diminished interest which Religion commanded in Germany towards the close of the 18th century, the distinctive outward feature of its Church, the hymn-book, also decays."[1]

This English collection of chorale settings retains the original melodic contour of the Babst version. The flowing lines of the Freylinghausen collection are present in the even value melody notes, effected by passing tones, seen in the two examples below (Examples 24 and 25). The harmonic style is again simplified (six chords in inversion in Vom Himmel hoch and three suspensions in the modal setting of Aus tiefer Not).[2]

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[1]From the editors' preface, The Chorale Book For England, ed. by William Sterndale Bennett and Otto Goldschmidt (London: Longman, Green, Longman, Roberts, and Green, 1865), p. xii.

[2]Ibid., Nos. 30 and 40.

Example 24   Vom Himmel hoch   Chorale Book For England

Example 25 — Aus tiefer Not — Chorale Book For England

The example given below (Example 26) represents
an American collection of hymns compiled in the latter
part of the nineteenth century, the Church Book (1872).[1]
In this collection, as in the preceding example, a trend
becomes progressively apparent: the return to simple
harmonization, a minimum of non-harmonic tones, chords
mostly in root position, and a renewed interest in the
chorale tunes in their original rhythmic style. This
collection contains a mixture of styles, i.e., melodies
in notes of even values and melodies in irregular
rhythms. Chorales such as Aus tiefer Not and Ein feste
Burg have melody notes of the same value, whereas cho-
rales such as Vom Himmel hoch and Komm, heiliger Geist
have the melodies in irregular rhythms. With the ex-
ception of only the first phrase, the short-note entry
for Vom Himmel hoch is present here in each of the
phrases. Harmonically, some of the practices of the
eighteenth and nineteenth centuries are retained: oc-
casional passing tones (although these are significantly
reduced in number), and seventh chords (note the pass-
ing seventh at the close of Vom Himmel hoch). Yet, the
simplicity of the earlier harmonic style is clearly evi-
dent in the predominance of chords in root position and

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[1]Church Book for the Use of Evangelical Lutheran
Congregations (Philadelphia: J. Fagan & Son, 1872). The
arrangement of Vom Himmel hoch shown here is No. 131.

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a scarcity of non-harmonic tones.

The harmonization of Aus tiefer Not found in
this collection is identical to that used in The Chorale
Book For England (Example 25).

Example 26   Vom Himmel hoch   Church Book

The Chorale and the Nineteenth-Century Composer

It is appropriate at this point in this paper to comment upon the treatment of the chorale by composers of the nineteenth century. Although some chorales were set by at least three well-known composers, there were so few settings that the period deserves little study in this respect. Since the time of Bach the world's great composers have not been affiliated with the Church. The close relation which had existed between the Church and such composers as Gabrieli, Palestrina, Sweelinck, Buxtehude, and Bach ceased to exist in the Classical and Romantic periods. As new musical ideas and developments occurred, composers apparently were not interested in what had become a dreary collection of songs. It is this kind of church music to which Einstein referred when he said that "church music as such is an area reserved for tradition and is not suited for progress."[1] As a result the amount of church music during these periods naturally dwindled. The religious music that did exist was more often intended for the concert hall rather than for the church. For this reason little attention is devoted here to the music of "the masters" and the treatment of the chorale. The three composers alluded to earlier, namely, Brahms,

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[1] Einstein, Music in the Romantic Era, p. 157.

Mendelssohn, and Reger, deserve mention, however, be-
cause at least a small portion of their work was based
upon the chorale, and, as a result, an interest in this
type of composition was maintained to a small degree
during the nineteenth century.

The contribution of Johannes Brahms (1833-1897)
to chorale literature is primarily in the Eleven Chorale
Preludes for organ, although the Reformation chorales
are not included among the eleven. In addition to these,
a Prelude and Fugue on 'O Traurigkeit' also uses a cho-
rale melody as its basis. Brahms also wrote three sets
of unaccompanied motets for four, five, and eight voices,
seven motets in all, four of which are based on chorales.
In one of these, Warum ist das Licht gegeben, he closed
the work with a chorale setting of Mit Fried und Freud
ich fahr dahin, Luther's setting of the "Song of Simeon."[1]
The similarities between this harmonization by Brahms and
that of Bach on the same chorale can be seen in Songs of
Syon, in which the two harmonizations appear side by side.[2]

In discussing the intense struggle between Pi-
etism and Rationalism during the eighteenth century and
its effect upon the musical quality of the period, Ein-
stein wrote that "it was Mendelssohn, moreover, who in
his church music brought out most clearly the cleavage

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[1]See No. 7 in Chapter II.

[2]Songs of Syon, No. 412A and 412B.

that had evidently taken place within Protestant church music during the Romantic period."[1] Felix Mendelssohn (1809-1847) made use of several chorale texts and melodies in his music, in addition to the well-known quotation of Ein feste Burg in the "Reformation Symphony." His Organ Sonata No. 6 is a set of variations and a fugue on the melody of Luther's setting of the Lord's Prayer, Vater unser im Himmelreich. In the oratorio St. Paul, Mendelssohn includes five chorale melodies: Wachet auf, ruft uns die Stimme, Allein Gott in der Höh, Wer nur den lieben Gott, O Jesu Christ, mein Lebens Licht, and Wir glauben All' an einen Gott (Luther's setting of the Credo). In Elijah Mendelssohn's setting of "Cast Thy Burden Upon the Lord" is to a chorale tune by an unknown composer as it appeared in the Neuvermehrtes Gesangbuch (Meiningen, 1693). Of particular importance to this study are the psalm settings of Mendelssohn. These are cantata-like compositions in several movements and are the result of an introduction to Luther's hymns through a friend. He was so struck by their power that he intended to compose music for several of them.[2] Aus tiefer Not, Psalm 130, is one

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[1]Einstein, Music in the Romantic Era, p. 158.

[2]From a portion of a letter by Mendelssohn, included in the Preface to "In Deep Despair I Call to Thee" (Aus tiefer Not), ed. by David Nott (St. Louis: Concordia Publishing House, 1968).

of these settings, a five-verse composition, the first
and last of which are set in two different four-part
homophonic arrangements. The first of these is included
here (Example 27). This is a true tonal harmonization
of the Phrygian tune (raised one-half step) in F minor.
Its tune is set in notes of even values, with a strong
Bachian influence readily apparent (twenty-one passing
tones, three lower auxiliary notes, and a passing sev-
enth at nearly every cadence). Mendelssohn's devotion
to the music of J. S. Bach is common knowledge, and
his association with Luther's chorales was probably
encouraged as a result of the introduction to chorales
which he received through the works of Bach.

The most unusual melodic alteration from any-
thing presented thus far is the raised second degree
of the scale at the close of the second, fourth, and
seventh phrases, giving the harmonization a distinct
F minor quality.

Example 27   Aus tiefer Not   Mendelssohn

The third composer of this period to be considered is Max Reger (1873-1916). Of the three he is probably the least important as a composer in general; yet his chorale literature exceeds that of any other well-known composer of the Romantic period. He wrote many chorale collections for choirs of various groupings, motets, cantatas (one of which is on Vom Himmel hoch), and sacred songs. For the organ he wrote several large chorale fantasias and three collections of chorale preludes: Fifty-two Chorale Preludes (Op. 67), Thirteen Chorale Preludes (Op. 79b), and Thirty Chorale Preludes (Op. 135a). Although Reger "unquestionably wrote too much," and his music is "stuffed far too full of notes and especially of accidentals," what has earned him his lasting respect is "his tenacious upholding of the great traditions in composition, based mainly on a study of Bach's art in all its bearings."[1]

A lesser-known composer, Sigfrid Karg-Elert (1877-1933), contributed a large amount of chorale literature for the organ: Sixty-six Chorale Improvisations, Twenty Chorale Preludes and Postludes, Three Symphonic Chorales, and various other chorale improvisations. The late-Romantic tendency toward extravagance is apparent in the over-chromaticism, the piling up of

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[1]Blom, ed., Grove's Dictionary, Vol. VII, p. 94.

gigantic masses of notes, and chords of three or four
notes for the pedal. Karg-Elert's works are demanding
for players and instruments, and represent a style not
unlike that of Reger.

The Chorale in the Twentieth Century

As stated in the opening lines of this study,
it appears that the hymnal editor, the composer, the
church musician, and the listener are exhibiting a re-
newed interest in the chorale. In addition, the trend
is toward one of authenticity, a look to the past for
the original melodic and rhythmic ideas, combined with
contemporary musical devices. There as been a return
to the simple harmonic setting, i.e., note-against-
note arrangements, a minimum of non-harmonic tones,
and chords primarily in root position. Finally, there
is an obvious interest in modality and modal harmoniza-
tions.

Two hymnals which appeared in the first quarter
of the century are cited here: The Lutheran Hymnary
(1913), which contains sixteen of Luther's chorales,
and the afore-mentioned Songs of Syon (1923), in which
Luther is represented by eighteen of his hymns. The
Lutheran Hymnary, a Norwegian Lutheran publication, is
not included here for any great musical merit, but
rather as one example of the kind of musical thinking

in the Church in the early 1900's. In <u>Aus tiefer Not</u>
(Example 28)[1] there are three characteristics which
become readily apparent. The first concerns the rhythm,
specifically, the use of quarter notes from beginning
to end. The hymn was probably to be sung with pauses
at the ends of phrases (note the heavy bar lines within
the measures); yet, it is one of the few settings seen
in this study in which the use of even notes is carried
to this extreme. Part of this situation is perhaps due
to the eighteenth-century and nineteenth-century prac-
tice of attempting to fit these original rhythmic tunes
into regular meters, an unfortunate preoccupation of
many hymnbook editors. In later collections the use
of the free rhythm of the original version returned,
as will be shown. The second characteristic is that
of the style of harmonization, a fairly rich style,
reminiscent of Bach, but without the non-harmonic em-
bellishments (there are no passing tones and only two
suspensions are used in this example). At the same
time some twenty chords are in inverted positions,
eleven seventh chords are used, and there are nine modu-
lations. This leads to the third characteristic--an
obvious attempt to avoid any reference to modality.
It seems to be more logical to analyze more of the

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[1]The Lutheran Hymnary (Minneapolis: Augsburg
Publishing House, 1913), No. 273.

setting in the key of C major than in the Phrygian
mode on E. To begin the harmonization on a unison B
seems to indicate the arranger's intent to avoid mo-
dality in preference for tonality.

Example 28   Aus tiefer Not   The Lutheran
                                            Hymnary

The English collection, Songs of Syon, is more
traditional in character than the former publication,
in which the editors often adopted earlier harmoniza-
tions. In this collection many of the chorale tunes
are found in their original rhythmic settings, and the
editor, G. R. Woodward, makes use of harmonizations of
Osiander, Calvisius, Praetorius, J. S. Bach, and Lay-
riz. As an example of the desire for authenticity on
the part of the editorial committee, several of the
very early hymns are included as Sarum plainsong, with
neumes on a four-line staff. Inasmuch as there is
nothing of an unusual nature in this book in terms of
the development of chorale treatment, other than its
return to earlier styles, no examples are included in
this study. (Both Vom Himmel hoch and Aus tiefer Not
are Bach harmonizations.) It would be worthwhile, how-
ever, for the reader to examine the collection from an
historical interest.

The American publication which contains the
greatest number of settings of Luther's chorale texts
(twenty-six of thirty-five) is The Lutheran Hymnal[1]
of the Lutheran Church--Missouri Synod, published in
1941. According to the Preface, "The committee en-
trusted with the task of compiling and editing has ear-
nestly endeavored to produce a hymnal containing the

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[1] The Lutheran Hymnal (St. Louis: Concordia
Publishing House, 1941).

best of the hymnodical treasures of the Church, both
as to texts and tunes, in accord with the highest
standards of Christian worship." What constitutes
"the best of the hymnodical treasures of the Church"
is, of course, a matter of opinion, and this is not
under consideration here. The significance of the col-
lection is the high percentage of Luther's hymns in-
cluded in the book, the original, rhythmically varied
style retained, and the simple harmonic vocabulary em-
ployed. That the hymnal has served the church for the
past thirty years, with no immediate plans for replace-
ment, indicates some kind of success which the editors
have met through their "earnest endeavors." Below is
an example of the original rhythmic setting of Vom
Himmel hoch (Example 29),[1] one of the few instances
observed by this writer in which all fifteen verses of
the hymn are included. Melodically the hymn is iden-
tical to the Babst version; the only rhythmic change
from the original is the length of the first note,
printed in The Lutheran Hymnal as a half note in place
of the eighth note. This is not the first time this
particular change has been made.[2] Perhaps one reason
for altering this note in this manner is an assumption
that the singing would have a firmer beginning with a

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[1]Ibid., No. 85.

[2]See p. 169.

half note opening rather than the eighth note of the Babst version. Each subsequent phrase begins with the eighth note. The character of the harmonization is clear: only two chords which are not in root position and only one passing tone (in the melody line, according to the original version). This harmonization is a typical representation of all the chorales in the 1941 hymnal.

Example 29   Vom Himmel hoch   The Lutheran
                                                 Hymnal (1941)

Another publication, included out of chrono-
logical sequence, but appropriate here because of its
relationship to the preceding collection, is The Wor-
ship Supplement,[1] an extension of The Lutheran Hymnal
(1941). This collection of ninety-three additional
hymns was published in 1969, and it is a significant
work which points to the continuing emphasis by the
Lutheran Church--Missouri Synod upon rhythmically
varied and modal harmonizations of the chorale tunes.
The following setting of Nun komm, der Heiden Heiland
(Example 30)[2] illustrates a modal setting of the Dorian
tune. Here the sixth degree, usually lowered in other
harmonizations, remains E natural, except for one
E-flat in the bass at the cadence of the third phrase.
The setting includes a small number of non-harmonic
tones: two suspensions, three passing tones, and three
lower auxiliary tones. There are only six chords in
first inversion, and two seventh chords. The absence
of a time signature and bar lines help to promote a
smooth, natural flow in the melodic line. The practice
of doubling the lengths of those tones in the support-
ing voices which otherwise would have been repeated
(the F in the alto and the F in the bass in the opening

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[1]The Worship Supplement (St. Louis: Concordia
Publishing House, Accompaniment Edition, 1969).

[2]Ibid., No. 701, setting by Jan Bender.

phrase) also contributes to flowing musical lines. Most hymns are provided with two different harmonizations, the second of which is frequently a three-part setting.

Example 30   Nun komm, der Heiden Heiland   Worship Supplement

Three German collections published about the
middle of the twentieth century were intended to pro-
vide musical accompaniments for German hymns; there
are many hymnals which provide only the hymn text, no
music. The first is the Choralbuch zum evangelischen
Kirchengesangbuch (1950), cited earlier for a Praetorius
setting of Vom Himmel hoch.[1] A second publication ap-
peared in 1953, the Württembergisches Choralbuch.[2] In
this collection there are two settings for each chorale,
the second of which is always a three-part arrangement.
In both collections older harmonizations are frequently
included, settings by Calvisius, Gesius, Praetorius,
Hassler, Schein, Schütz, Vulpius, and others. Contem-
porary German composers are represented with such names
as Hans Micheelsen, Johannes Petzold, Gerhard Schwarz,
and Fritz Werner. Examples from both books are shown
here, both on Aus tiefer Not (Examples 31 and 32).[3]
The settings are similar in style. Both employ a modal
harmonization, both emphasize chords in root position,
and both share a minimal use of non-harmonic tones.
The first setting has two passing tones, one suspension,
and two chords in first inversion. The second setting

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[1]See p. 136.

[2]Choralbuch zum evangelischen Kirchengesangbuch
(Stuttgart: Verlagskontor des evangelischen Gesangbuchs
Stuttgart, Karl Gerok and Hans-Arnold Metzger, ed., 1953).

[3]Mahrenholz Choralbuch, No. 15; Gerok-Metzger
Choralbuch, No. 16.

has three passing tones and seven first-inversion chords. At three locations there are identical chord progressions, one section with five chords, and two others with four chords: the beginning of the phrase after the second ending, the last chord of that phrase and the first three chords of the next phrase, and the first four chords of the last phrase. Bar lines between the staves rather than through them encourage the impression of flowing melodic lines. Finally, in the second harmonization, the player is given the option of G or G# on the first and last chords; he would use the G natural for a modal harmonization.

Example 31   Aus tiefer Not   Choralbuch
                                                  (1950)

Example 32   Aus tiefer Not   Choralbuch
                                            (1953)

The third of the German collections published
near the mid-century is unusual because it is a collec-
tion of four-part settings for brass choir, the Posaunen-
choralbuch,[1] which was intended to provide accompaniments
for German hymns. The book contains 394 hymns with 237
melodies, each of which is harmonized by a contemporary
German composer (years of birth range from 1886 to 1928).
An interesting additional feature is a contrapuntal in-
tonation for each chorale of from four to eight measures
in length. The harmonizations of the chorales are simi-
lar to those of the afore-mentioned German collections,
quite simple in style. Vom Himmel hoch (Example 33)[2]
has no non-harmonic tones, one secondary dominant chord,
and only four chords in first inversion. This setting
is similar to the Vulpius setting of 1609[3] in which there
also are no non-harmonic tones, two first-inversion
chords, and three secondary dominant chords. A signifi-
cant difference in the contemporary setting, however,
is the faster harmonic rhythm used (a change of harmony
on every beat). Vulpius has the distinction of using
seven consecutive tonic chords in root position.

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[1]Posaunenchoralbuch zum evangelischen Kirchen-
gesangbuch, ed. by Fritz Bachmann (Berlin: Verlag Merse-
burger, 1953).

[2]Ibid., No. 16, setting by Hans Weber.

[3]See p. 131.

Example 33   Vom Himmel hoch   Posaunen-choralbuch

Aus tiefer Not (Example 34)[1] has a setting
which is slightly more active harmonically than the
preceding example. Its harmonization is modal; there
are no accidentals. There is one seventh chord, three
passing tones, and one escape tone in the melody near
the cadence of the second from the last phrase. Six
chords are not in root position, one of which may be
analyzed as a vii$^6_4$ over a tonic pedal (the penultimate
chord to the first ending). Rhythmically and melodi-
cally the tunes in this collection are identical with
the Babst versions.

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[1]Posaunenchoralbuch, No. 195, setting by Her-
mann Stern.

Example 34   Aus tiefer Not   Posaunen-
choralbuch

An American Lutheran Church collection, <u>Service</u>
<u>Book and Hymnal</u>,[1] was published in 1958. This hymnal
contains only seven of Luther's hymns, two of which
have the texts associated with other tunes. The tune
for <u>Vater unser</u> is included; however, Luther's excel-
lent text on the Lord's Prayer is unfortunately omitted.
The book lists Luther as the composer of five of the
tunes, including two for which he is given credit for
having arranged. These "arrangements" include domi-
nant seventh chords at cadences and third inversions
of seventh chords on various scale degrees, rather un-
likely for the second quarter of the sixteenth century.
All of the chorale tunes are presented in notes of even
values. What is referred to in this collection as the
"rhythmic" setting of <u>Vom Himmel hoch</u>[2] (the Bach har-
monization is also present) contains only even quarter
notes throughout, with a dotted half note at each ca-
dence. Luther's <u>Aus tiefer Not</u> is included in this
hymnal; however, it is coupled with a different tune,
<u>Herr, wie du willst</u>.

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[1]<u>Service Book and Hymnal of the Lutheran Church</u>
<u>in America</u> (Minneapolis: Augsburg Publishing House,
1958).

[2]Ibid., No. 22.

The final area of chorale treatment to be considered in this paper is that of the composer whose interests go beyond that of harmonizing chorale tunes for the accompaniment of congregational singing, specifically, the composer of organ and choral music which is based upon the chorale, thus supporting the premise that chorale literature continues to be of vital interest to composers of church music.

A French composer, Marcel Dupré (1886-1971) contributed to chorale literature by writing <u>Seventy-nine Chorales for the Organ</u>.[1] These pieces are intended as instructional pieces to prepare the student to play the chorale preludes of J. S. Bach. The brevity of these pieces permits their function to be short introductions to the singing of the chorales. Dupré's chief concern is obviously not chorale literature in itself, but rather to present "technical difficulties with which the student is confronted when he takes up the Bach Chorales."[2] In so doing, it is very likely that Dupré has, perhaps unintentionally, introduced some organists and listeners to chorale tunes. Seventeen of Luther's chorales are included in this collection.

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[1] Marcel Dupré, <u>Seventy-nine Chorales for the Organ</u> (New York: H. W. Gray Co., 1932).

[2] <u>Ibid.</u>, Introduction, p. iii.

Most of the musical composition based on chorale melodies is taking place in Germany where the chorale had its origin four hundred and fifty years ago. Several of the contemporary German composers of chorale literature have already been mentioned in connection with recent books of chorale accompaniments for German hymnals.[1] In addition to these, several other composers are added: Ernst Pepping (b.1901), Hugo Distler (1908-1942), Austrian-born Johann Nepomuk David (b.1895), and Helmut Walcha (b.1906). Their contributions to chorale-based literature have primarily been composed for the organ and the mixed choir.

Since Pepping's appointment to the School of Church Music at Spandau (near Berlin), he has devoted most of his attention to sacred music, and "he is considered the leading exponent of new German Protestant church music."[2] For the choir his most comprehensive work is the Spandauer Chorbuch, a collection of compositions for the church year in twenty volumes. An earlier Choralbuch (1931) contains thirty chorales treated canonically. Another smaller collection by Pepping is Ten Chorale Settings for three and four voices (1959). Nearly all of his organ music is based upon the chorale: two partitas, a Toccata and Fugue on Luther's Mitten

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[1] See p. 190.

[2] Blom, ed., Grove's Dictionary, Vol. VI, p. 619.

wir im Leben sind, the _Kleines Orgelbuch_ (1941), which contains nineteen short settings of sixteen chorale tunes, and his three-volume work, the _Grosses Orgelbuch_. This last-named work contains larger compositions arranged according to the church year and consists of forty preludes on twenty-seven chorale tunes.

The music of Hugo Distler has attracted interest in recent years in this country due, in part, to the fact that more and more publications of his works are becoming readily available. His emphasis upon the chorale is clearly evident in his choral and organ music. _Der Jahrkreis_ (_The Church Year_) is a collection of fifty-two motets for two and three voices, most of which incorporate chorale tunes. His cantata, _A Little Advent Music_, is based entirely upon Luther's _Nun komm, der Heiden Heiland_. Another cantata is _Christe der du bist Tag und Licht_, which is based upon another of the Reformation chorales.[1] Numerous other smaller works make use of chorale melodies. Two large organ partitas, _Nun komm, der Heiden Heiland_ and _Wachet auf, ruft uns die Stimme_, are frequently heard on organ recital programs. "Distler's affinities are with the Reformation period."[2]

Helmut Walcha has contributed sixty-nine organ preludes in a three-volume work, _Choralvorspiele für_

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[1]No. 58 in the Babst hymnbook.

[2]Blom, ed., _Grove's Dictionary_, Vol. II, p. 713.

<u>Orgel</u>. Fourteen of Luther's chorales are treated in
this collection.

Johann Nepomuk David has written much music be-
yond that of chorale settings, although a considerable
amount was lost during World War II. His interests in-
clude orchestral music (four symphonies) and chamber
music, in addition to that for choir and for organ.
His organ work includes <u>Choralwerk</u>, a collection of
preludes, partitas, and fantasias on chorale themes.
His choral music consists of unaccompanied motets and
a setting of <u>Das deutsche Messe</u> (Luther's <u>German Mass</u>).
This work of David contains contrapuntal settings of
<u>Kyrie, Gott Vater in Ewigkeit</u>, <u>Allein Gott in der Höh</u>,
<u>Wir glauben All' an einen Gott</u> (Luther's Credo), <u>Jesaia,
dem Propheten das geschah</u> (Luther's Sanctus), and
<u>Christe, du Lamm Gottes</u>. During the years 1929 to 1950
David published a collection of songs with organ, <u>Choral-
werk</u>, an extensive work of eleven volumes of chorale-
based materials.

An interesting German publication for unison
choir and organ appeared in 1949, the <u>Choralsingbuch</u>.[1]
Composers most often represented here, in addition to
some of those cited earlier in this chapter, are Hel-
mut Bornefeld and Siegfried Reda. The original

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[1]<u>Choralsingbuch für einstimmigen Chor und
Orgel</u>, ed. by Otto Brodde (Kassel und Basel: Bären-
reiter-Verlag, 1949).

rhythmically varied style of the chorale melody is presented in the vocal line over a contrapuntal accompaniment.

Many other lesser-known German composers could be included here, although the amount of music they have produced individually is limited. Nevertheless, when the number of composers in this area is considered, it becomes a significant factor in the continued use of the chorale in contemporary worship. One of the most interesting of chorale settings known to this writer is a work by a young German composer, Helmut Barbe (b.1928), written in the twelve-tone style. Canticum Simeonis[1] uses the text of the "Song of Simeon" for the choral portion which is accompanied by strings, organ, percussion, and celeste. Midway through the composition the choir sings Bach's harmonization of Mit Fried und Freud ich fahr dahin[2] ("In Peace and Joy I Now Depart"), Luther's version of the Nunc dimittis. Surrounding this harmonization are the instruments in their twelve-tone accompaniment, an interesting mixture of the sixteenth-century tune, an eighteenth-century harmonization, and a twentieth-century setting.

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[1]Helmut Barbe, Canticum Simeonis (Stuttgart: Hänssler-Verlag, 1958).

[2]No. 7 in the Babst hymnbook.

SUMMARY

The purposes of this study have been three-fold: first, to trace some sources of Lutheran hymnody, in particular, the texts of Luther and the tunes associated with them; second, to place Luther into a proper perspective as an author of hymn texts and as a musically sensitive individual, one who is not to be remembered as a great composer of hymn tunes, but rather as one who was aware of the musical needs of the Church of his day, and one who knew how to provide for that need with the assistance of contemporary musicians; and, third, to conduct research by a survey of musical settings and treatments which the chorale has received over the past four and one-half centuries. In this third area an attempt has been made to trace the stylistic changes which have occurred as chorale treatment progressed through various musical periods by comparing settings of representative chorale melodies.

In order that a clearer insight of the treatment cycle may be received by the reader, the following tables are included to illustrate the transitions from the original versions of the chorale melodies in irregular rhythms to the style of melodies in notes of even values,

and the return to the earlier form during the twenti-
eth century. There seems to be a relationship between
the harmonic practices and the rhythmic alterations of
the same period. The similarity exists as follows:
the chorales, in their earliest rhythmic settings, were
harmonized in a very simple fashion, i.e., chords were
written primarily in root position with relatively few
non-harmonic tones. As the melodies in notes of even
values emerged in the seventeenth century, the harmonic
vocabulary became broadened to include more passing
tones and suspensions, and a trend toward tonal harmon-
izations of modal tunes became apparent. This style
continued and developed during the eighteenth and nine-
teenth centuries, as the harmonizations of Bach, Men-
delssohn, and Brahms witness. With the interest in re-
search midway through the nineteenth century came a re-
newed interest in the oldest style of chorale settings
of the sixteenth century. With this interest came a
return to the rhythmic and harmonic practices of that
period. The twentieth-century chorale setting has re-
turned to rhythmically varied, harmonically plain, and
modal settings wherever applicable. This return to ori-
ginal forms has also occurred in contemporary choral
and organ music in chorale-based music of the twentieth
century.

The following tables indicate these trends. As the percentage of chords in root position decreases, the occurrence of non-harmonic tones increases. At the same time, the harmonic vocabulary is broadened as the melodies evolve from notes in irregular rhythms to notes of even values. An obvious illustration of this is the increased usage of seventh chords and passing sevenths.

In Table No. 2, which deals with a modal tune, the item of modal or tonal harmonizations is included. This characteristic seems to correspond with the matter of rhythmic and harmonic styles, and shows a trend away from modal harmonizations midway through the seventeenth century. This, however, is not always a clearly defined matter. In many of the harmonizations there appeared to be a combination of the two, a free style of harmonization, with both modal and tonal characteristics appearing (indicated as "M-T"). The emphasis in the twentieth century, however, is a definite return to the modal style.

Abbreviations used under the heading "Other" non-harmonic tones are: appoggiatura (App); neighboring tone (NT); and escape tone (ET). "Passing Tones" include passing sevenths; these are also included under the separate heading "Sevenths."

Finally, in Table No. 2, the heading "Original Rhythm (OR) or Even-Value Melody Notes (E)" includes

occasional settings with rhythmic modifications of the modal tune (indicated in the Table as "M"). These settings contain some rhythmic deviations from the original Babst version, but do not use notes of even values exclusively. The number of rhythmic and melodic deviations is included under separate headings.

Tabulation of Style Comparison
and Alterations on Settings of
Vom Himmel hoch

(Example)	Composer or Collection	(Date)	Percentage of Chords in Root Position	Original Rhythm (OR) or Even-Value Melody Notes (E)	Number of Rhythmic Alterations of Chorale Melody from Original Form	Number of Melodic Alterations of Chorale Melody from Original Form	Non-harmonic Tones Passing Tones	Suspensions	Other	Sevenths (Passing Tones and Chords)	Secondary Dominant Chords	Modulations
(5)	Osiander	(1586)	100	OR		1					2	2
(13)	J. Praetorius	(1604)	97	E	4	2					1	2
(7)	Hassler	(1608)	91	OR	1	2						4
(10)	Vulpius	(1609)	94	E	4	1					1	4
(12)	M. Praetorius	(1605-1610)	94	OR							2	4
(15)	Schein	(1627)	85	E	5	1		1			1	4
(17)	Scheidt	(1650)	77	E	4	1	9	4	NT^1	7	1	2
(19)	J. S. Bach	(1734)	56	E	4	6	27	5		10	3	
(22)	Layriz	(1844)	88	OR	1		1	1			1	2
(24)	Chorale Book For England	(1865)	82	E	4		4			4	2	2
(26)	The Church Book	(1872)	88	OR	1		4			3	1	2
(29)	The Lutheran Hymnal	(1941)	94	OR	1		1			1		4
(33)	Posaunenchoralbuch	(1953)	88	OR							1	4
*	Choralbuch (Gerok,Metzger)	(1953)	75	OR			1			1	1	2

* Example not included
in this paper

TABLE NO. 2

Tabulation of Style Comparison
and Alterations on Settings of
a Modal Tune, Aus tiefer Not

(unless otherwise indicated)

(Example) Composer or Collection (Date)	Percentage of Chords in Root Position	Original Rhythm (OR), Even-Value Melody Notes (E), or Modified (M)	Number of Rhythmic Alterations of Chorale Melody from Original Form	Number of Melodic Alterations of Chorale Melody from Original Form	Non-harmonic Tones			Sevenths (Passing Tones and Chords)	Secondary Dominant Chords	Modulations	Modal or Tonal Harmonization (Combination M-T)
					Passing Tones	Suspensions	Other				
(4) Osiander (1586) Nun komm, der Heiden Heiland	97	OR	1	1						2	M
(9) Decker (1604)	98	M	5	1	2	1	3 NT			9	M-T
(14) Schütz (1628)	98	M	4		4	2		2		3	M-T
(18) Scheidt (1650)	58	E	4		22	6	1NT 2ET	14	1	6	M-T
(20) J. S. Bach (c.1740)	67	E	6	3	16	1	1 App	8	4	5	T
(27) Mendelssohn (c.1830)	64	E	7	2	21		NT 3	12	4	4	T
(23) Layriz (1844)	76	M	5		1	1		2	3	3	M-T
(25) Chorale Book For England (1865)	81	E	6		1	3		2	1	4	M-T
(28) The Lutheran Hymnary (1913)	62	E	7	2		3		11	1	9	T
* The Lutheran Hymnal (1941)	76	M	5		1	1		1	2	4	M-T
(31) Choralbuch (Mahrenholz) (1950)	95	OR	1		2	1		1		6	M
(32) Choralbuch (Gerok,Metzger)(1953)	83	OR	1		3			1		6	M
(34) Posaunenchoralbuch (1953)	86	OR	1		3		ET 1	1		4	M
(30) The Worship Supplement (1969) Nun komm, der Heiden Heiland	79	OR	1		3	2	NT 3	3			M

* Example not included
in this paper

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