

INFORMATION TO USERS

This material was produced from a microfilm copy of the original document. While the most advanced technological means to photograph and reproduce this document have been used, the quality is heavily dependent upon the quality of the original submitted.

The following explanation of techniques is provided to help you understand markings or patterns which may appear on this reproduction.

1. The sign or "target" for pages apparently lacking from the document photographed is "Missing Page(s)". If it was possible to obtain the missing page(s) or section, they are spliced into the film along with adjacent pages. This may have necessitated cutting thru an image and duplicating adjacent pages to insure you complete continuity.
2. When an image on the film is obliterated with a large round black mark, it is an indication that the photographer suspected that the copy may have moved during exposure and thus cause a blurred image. You will find a good image of the page in the adjacent frame.
3. When a map, drawing or chart, etc., was part of the material being photographed the photographer followed a definite method in "sectioning" the material. It is customary to begin photoing at the upper left hand corner of a large sheet and to continue photoing from left to right in equal sections with a small overlap. If necessary, sectioning is continued again — beginning below the first row and continuing on until complete.
4. The majority of users indicate that the textual content is of greatest value, however, a somewhat higher quality reproduction could be made from "photographs" if essential to the understanding of the dissertation. Silver prints of "photographs" may be ordered at additional charge by writing the Order Department, giving the catalog number, title, author and specific pages you wish reproduced.
5. PLEASE NOTE: Some pages may have indistinct print. Filmed as received.

Xerox University Microfilms

300 North Zeeb Road
Ann Arbor, Michigan 48106

76-17,441

CONLON, Joan Catoni, 1939-
STYLISTIC VARIATION AND VIRTUOSITY
IN THE CHORAL MUSIC OF GEORG PHILIPP
TELEMANN AS REPRESENTED BY THE
UNPUBLISHED CANTATA WERTES ZION, SEI
GETROST,

University of Washington, D.M.A., 1975
Music

Xerox University Microfilms, Ann Arbor, Michigan 48106

© Copyright by

JOAN CATONI CONLON

1975

STYLISTIC VARIATION AND VIRTUOSITY

IN THE CHORAL MUSIC OF GEORG PHILIPP TELEMANN

AS REPRESENTED BY THE UNPUBLISHED CANTATA WERTES ZION, SEI GETROST

by

Joan Catoni Conlon

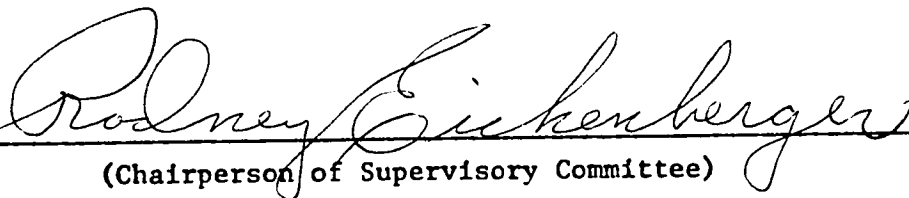
A dissertation submitted in partial fulfillment
of the requirements for the degree of

Doctor of Musical Arts

University of Washington

1975

Approved by


(Chairperson of Supervisory Committee)

Program Authorized to Offer Degree

Music

Date

May 28, 1975

UNIVERSITY OF WASHINGTON

Date: May 14, 1975

We have carefully read the dissertation entitled I. Stylistic Variation and Virtuosity in the Choral Music of Georg Philipp Telemann as Represented in the Unpublished Cantata "Wertes Zion Sei Getrost" (see below*) submitted by Joan Catoni Conlon in partial fulfillment of the requirements of the degree of Doctor of Musical Arts and recommend its acceptance. In support of this recommendation we present the following joint statement of evaluation to be filed with the dissertation.

Joan Catoni Conlon's doctoral program was in choral conducting. The theses submitted stand as evidence of her competence as a scholar and as a conductor. The research paper, "STYLISTIC VARIATION AND VIRTUOSITY IN THE CHORAL MUSIC OF GEORG PHILIPP TELEMANN AS REPRESENTED IN THE UNPUBLISHED CANTATA 'WERTES ZION SEI GETROST'", deals with an aspect of Telemann's musical style that has not been given much attention until now. After a brief discussion of Telemann, the man, Mrs. Conlon gives a general stylistic overview of his vast output of music. She discusses the cantata "Wertes Zion sei getrost" in some detail and analyzes the most difficult aspects of this virtuosic work. Mrs. Conlon then provides us with a performance edition of the cantata.

The "Documentation of Recital: May 20, 1972; May 19, 1973 and December 15, 1974," is demonstration of Mrs. Conlon's skill as a conductor. She is the regular conductor of the Northwest Chamber Chorus which performed all three doctoral recitals. Each of the performances gave evidence of her impressive abilities as a conductor. The literature was varied and covered all periods of composition which a choral conductor is normally called upon to perform. The concerts were musical and showed careful preparation.

Her musicological soundness along with her successful conducting experience makes the study of value to all conductors interested in the performance of Telemann and provides an authoritative extension to the published writings on this prolific composer.

- * II. Documentation of Recital: May 20, 1972
- III. Documentation of Recital: May 19, 1973
- IV. Documentation of Recital: December 15, 1974

DISSERTATION READING COMMITTEE:

Rodney Eichenberger
James R. Seal
Warren Babbe

In presenting this dissertation in partial fulfillment of the requirements for the Doctoral degree at the University of Washington, I agree that the Library shall make its copies freely available for inspection. I further agree that extensive copying of this dissertation is allowable only for scholarly purposes. Requests for copying or reproduction of this dissertation may be referred to University Microfilms, 300 North Zeeb Road, Ann Arbor, Michigan 48106, to whom the author has granted "the right to reproduce and sell (a) copies of the manuscript in microform and/or (b) printed copies of the manuscript made from microform."

Signature Joan Catoni Conlon
Date May 29, 1975

TABLE OF CONTENTS

	Page
INTRODUCTION	1
Chapter	
I. BIOGRAPHY	6
Telemann, the Energetic Opportunist	13
II. ASPECTS OF TELEMANN'S GENERAL STYLE	19
Melody	21
Harmony	23
Texture	25
Rhythm and Meter	27
Formal Schemes and Internal Forms	28
Musical and Extra-musical Guides to Interpretation	34
III. TELEMANN'S CHORAL CANTATAS	38
Forces	42
Chorales	48
Text	49
Recitative	49
Word-Painting	51
IV. A COMPARISON OF CANTATA STYLES	53
Telemann's Uncomplicated Style	54
Telemann's Virtuoso Style	57
V. CHORAL VIRTUOSITY IN "WERTES ZION, SEI GETROST"	61
The Manuscripts	62
The Text	65
Analysis of Text and Music	68
APPENDIXES	
I. EDITORIAL COMMENTS AND PREFATORY NOTES ON SOURCES	98
EDITION OF CANTATA "WERTES ZION, SEI GETROST"	102
Duet (Soprano and Bass), "Wertes Zion, sei getrost"	102
Chorale, "Ein feste Burg"	121
Recitative, "Wie's Jesu ging"	125

Chorus, "Seit böse, ihr Völker"	134
Chorus, "Beschliesset einen Rat"	162
Quartet, "Beredet euch"	166
Chorus, "Denn hier ist Immanuel"	172
Duet (Alto and Tenor), "Zion will nicht untergehen"	177
Chorus, "Alleluia"	193
Alternate version of quartet, "Beredet euch"	211
Editorial Ornaments	217
II. DOCUMENTATION ON PREPARATION OF RECITALS	218
BIBLIOGRAPHY	232

ACKNOWLEDGEMENTS

I gratefully acknowledge the support of Professor Rodney Eichenberger who energetically and willingly gave so much assistance in guiding this study. His challenging and thoughtful questions served to focus the direction of the project and his musical perceptiveness and wealth of experience were invaluable. I also would like to thank the other members of my Supervisory Committee, especially Professor Warren Babb who has been extremely supportive while sharing his keen musical and literary insights. In addition, I thank Professor James Beale for his suggestions for the continuo realization, and Mrs. Heide Rudolph for her assistance in reading and interpreting the German texts.

STYLISTIC VARIATION AND VIRTUOSITY
IN THE CHORAL MUSIC OF GEORG PHILIPP TELEMANN
AS REPRESENTED BY THE UNPUBLISHED CANTATA WERTES ZION, SEI GETROST

INTRODUCTION

The prodigious corpus of choral music by Georg Philipp Telemann displays wide variation in the technical skills required of the singer. The four-part chorale harmonizations in which all voices move in rhythmic uniformity in half-notes are examples of his simplest, most uncomplicated style.¹ At the opposite end of the technical spectrum is choral virtuosity as represented in the unpublished cantata Wertes Zion, sei getrost.² Between these two extremes are choruses which move in rhythmical uniformity but with note values other than half-notes, choruses with imitative entrances for all voices but which eventually move in rhythmical uniformity, choruses with imitative entrances which remain active and challenging throughout, and an occasional double chorus which is instructed to sing without the support of doubling wind or string instruments.³

This study is concerned with Telemann's departure from the simplistic style in his choral music, and the extremely challenging compositional techniques that he employed to achieve this.

¹ See second movement, "Ein feste Burg," of Wertes Zion, sei getrost.

² See fourth movement, "Seid böse, ihr Völker," of Wertes Zion.

³ See discussion on p.59 of Jesu meine Freude of 1722 and 1735.

After Telemann moved to Hamburg in 1721, much of his choral music became virtuosic.⁴ This virtuosity is unexpected from a composer who is celebrated, in Richard Petzoldt's recently translated biography, as someone who intentionally chose to write in an uncomplicated style for the amateur musician.⁵ In the only English-language overview of his choral music, an unpublished dissertation by Claude H. Rhea Jr., Telemann's avoidance of the complicated, learned style in choral music is emphasized.⁶

Altogether, Telemann wrote over 1500 cantatas and 44 Passion oratorios.⁷ More than 800 cantatas are in manuscript at the Stadt-und Universitätsbibliothek Frankfurt am Main.⁸ The present study is primarily concerned with "Wertes Zion, sei getrost," one of the more virtuosic of the 819 complete cantatas from the Frankfurt collection. The final chapter consists of a performance edition of the cantata.

⁴ Werner Menke, Das Vokalwerk Georg Philipp Telemanns (Kassel: Bärenreiter, 1942), pp. 40, 41.

⁵ Richard Petzoldt, Georg Philipp Telemann. Translated from the German by Horace Fitzpatrick (New York: Oxford University Press, 1974). "Characteristic of the period preceding the Enlightenment was a growing search for forms of artistic expression which would be accessible to a wider public besides the expert and cultured elite. As a consequence of these new currents of artistic change, which in turn arose from fundamental changes in society, audiences increasingly demanded music which could be more easily approached and understood through simpler melodies and forms... In the style of their melodies, Handel and Telemann expressed a major ideal of an era which now had little use for complex polyphonic structures, but which was moved rather by beautiful melody and simplicity in music." p. 16f.

⁶ The Sacred Oratorios of Georg Philipp Telemann (1681-1767). Florida State University, 1958.

⁷ Richard Petzoldt, p. 221.

⁸ Carl Süß and Peter Epstein, editors, Kirchliche Musikhandschriften des XVII und XVIII Jahrhunderts (Frankfurt, 1926), pp. 88-199.

In addition to the cantatas from Frankfurt, unpublished manuscripts from other collections have been examined. These manuscripts, including one Passion and a lengthy collection, the Musikalisches Lob Gottes, are listed below.

Ach, Gott, von Himmel, sieh darein. SATB, 2 violins, viola, 'cello, bassoon, organ; in the Hessische Landes- und Hochschulbibliothek, Darmstadt.

Gottes Wort, was ist das für ein Schatz. SATB, 2 violins, 2 oboes, viola, organ; in the Hessische Landes- und Hochschulbibliothek, Darmstadt, and Stadt- und Universitätsbibliothek, Frankfurt am Main.

In dulci júbilo, nun singet. SATB, 2 violins, 2 oboes, viola, 'cello, corno da caccia, chitarrone⁹, organ; in the Stadt- und Universitätsbibliothek, Frankfurt am Main.

Jesu meine Freude, SATB, 2 violins, 2 oboes, viola, 'cello, chitarrone, organ; in the Stadt- und Universitätsbibliothek, Frankfurt am Main.

Jesu meine Freude. SATB/SATB, 2 violins, 2 oboes, 2 violas, 'cello, 4 flutes, chitarrone, organ; in the Stadt- und Universitätsbibliothek, Frankfurt am Main.

Meine Seele erhebt den Herrn. SATB, 2 violins, viola, 'cello, continuo; in the Stadt- und Universitätsbibliothek, Frankfurt am Main.

Nun komm der Heiden Heiland. SATB, 2 violins, 2 oboes, viola, 'cello, 2 trumpets, tympani, chitarrone, organ; in the Stadt- und Universitätsbibliothek, Frankfurt am Main.

Schaffe in mir, Gott, ein reines Herz. SATB, 2 violins, 2 oboes, viola, 'cello, 3 trumpets, tympani, cembalo, organ; in Stadt- und Universitätsbibliothek, Frankfurt am Main.

Schaffe in mir, Gott, ein reines Herz. SATB, 2 violins, 1 oboe, viola, 'cello, chitarrone, organ; in the Stadt- und Universitätsbibliothek, Frankfurt am Main.

Verflucht sei jedermann. SATB, 2 violins, 2 oboes, viola, 'cello, chitarrone, organ, organ concertante; in the Stadt- und Universitätsbibliothek Frankfurt am Main.

⁹ Chitarrone is usually called "Calcedon" or "Chalcedon" in the manuscripts. Trumpets are usually called "Clarini."

Warum betrübst du dich, mein Herz. SATB, 2 violins, 2 oboes, viola, viola da gamba, 'cello, chitarrone, organ; in the Hessische Landes- und Hochschulbibliothek, Darmstadt, and Stadt- und Universitätsbibliothek, Frankfurt am Main.

Wertes Zion, sei getrost. SATB, 2 violins, 2 oboes, 2 violas, 'cello, 3 trumpets, tympani, chitarrone, organ; in the Stadt- und Universitätsbibliothek, Frankfurt am Main.

Willkommen, segensvolles Fest. SSATB, 2 violins, 2 oboes, viola, 'cello, 2 corni da caccia, 3 trumpets, tympani, organ; or SSATB, 2 violins, viola da mano or violini piccolo, 2 flutes, 4 trumpets, tympani, chitarrone, continuo; in Stadt- und Universitätsbibliothek, Frankfurt am Main.

Articulus secundus de Redemptione, beginning Ich glaube an Jesum Christum; in British Library, London.

Der sterbende Jesus, Passionskantate nach der Poesie der Herrn Brockes. 2 violins, 2 oboes, viola d'amore, 3 violette, 'cello, 2 flutes, 3 flauti dolci, 2 corni da caccia, bassoon, cembalo; in the Hessische Landes- und Hochschulbibliothek, Darmstadt.

Seeliges Erwägen. Cantata in nine meditations; in British Library, London.

Musikalisches Lob Gottes, for 2 or 3 voices, 2 violins, trumpets, tympani, and Generalbass; in University Library, Free University of Berlin.

One additional cantata, Heilig, heilig, was examined which has been catalogued among the holdings of the Musikwissenschaftliches Seminar der Rheinischen Friedrich-Wilhelms-Universität in Bonn. There it has been attributed to Georg Philipp Telemann, but it has a penned autograph signature at the top of the manuscript of G. M. Telemann, indicating Georg Michael Telemann, the grandson of Georg Philipp.

The following published choral works have been examined for this research.

Das Chorwerk, Vol. 104, Four motets (Wolfenbüttel and Zürich: Möseler, 1967).

St. Lukas Passion (1728), edited by Hans Hörner and Martin Ruhnke (Kassel: Bärenreiter, 1964).

Lobt Gott, ihr Christen, allzugleich, Herr Gott, dich loben wir (Leipzig: Merseburger, 1947).

Ruft es aus in alle Welt (Kassel: Bärenreiter, 1970).

Werfet Panier, in Thüringische Motetten der ersten Hälfte des 18 Jahrhunderts, Denkmäler der Deutscher Tonkunst. Edited by Max Seiffert, Series 1, Volumes 49, 50 (Leipzig: Breitkopf and Härtel, 1915).

In addition to the above, there are approximately 36 other published choral works, many of which are available in both score and phonodisc.¹⁰

¹⁰ Richard Petzoldt, p. 225-228, contains a list of published sacred choral works.

CHAPTER I: BIOGRAPHY

Georg Philipp Telemann was born in Magdeburg in 1681, the son and the grandson of Lutheran ministers. His mother was widowed when he was four years old, and she sought the help of family friends in directing the career of young Telemann. She was most conscientious in her attempts to assure a future for her son, and her ideas of a proper career did not include music. Like Schütz, Handel, and Kuhnau, young Telemann was encouraged to enter a career in law, but musical opportunity arose wherever he happened to be.¹

In Magdeburg, as a young boy assisting the Cantor, he secretly inserted a composition of his own for performance and signed it with a pseudonym. After the piece was performed and praised, he openly attempted a much more ambitious task: a setting of the libretto of the popular opera from Hamburg, Sigismundus. His appearance in the performance of this opera alarmed his mother and her friends for they feared that the twelve-year old boy's association with 'disreputable' theatre people would lure him away from a serious legal career. He was, therefore, sent to Zellerfeld in the Hartz country to study the natural sciences. When the director of musical activities for a local festival became ill, young Telemann replaced him and composed and directed a work that was so successfully received that the townspeople honored him and carried him aloft on their shoulders.² He continued to compose for local celebrations, including choral motets for weekly church services.

¹ Richard Petzoldt, pp. 3-65, passim.

² Claude Rhea, p. 113.

In 1698, he was sent to gymnasium at Hildesheim to prepare for university.³ Building on his earlier study of violin, recorder and keyboard, he now began oboe, transverse flute, Schallmo, viola da gamba, double bass and trombone. The well-disciplined orchestras at nearby courts provided the young Telemann with a knowledge of national styles. At Hanover he heard music in the French style, and at Wolfenbüttel he enjoyed music in the Venetian style.

At the completion of four years at Hildesheim, he went to Leipzig to study law.⁴ He was determined to keep secret his interest in music, even though the student with whom he shared a room was an amateur musician himself. After accidentally discovering Telemann's setting of the Sixth Psalm, his room-mate arranged for a performance of this work in St. Thomas' Church. The Burgermeister of Leipzig, Dr. Romanus, heard the performance and offered Telemann financial remuneration to write a cantata every two weeks for St. Thomas'. Now that self-support through music seemed feasible, Telemann finally acquired his mother's consent to pursue a musical career.⁵

The appointment of Johann Kuhnau (1660-1722) as Kapellmeister at St. Thomas' coincided with the appointment of the much younger Telemann as organist and Kapellmeister at the New Church in Leipzig. Telemann was instructed to "at need, conduct the choir at St. Thomas'."⁶ Kuhnau, who was in very

³ He ranked third out of a class of 150 students.

⁴ It was during this journey that he met Handel; thus began a long relationship of mutual respect.

⁵ In addition to the musical opportunities that Leipzig was to offer, Telemann was able to travel to Berlin to hear the music of Steffani, Corelli, Caldara, and Bononcini.

⁶ Richard Petzoldt, p. 16.

frail health, must have felt undermined by the junior composer, who not only composed cantatas for St. Thomas' but was outspoken in his desire to have Kuhnau's job.⁷ Kuhnau's resentment was to grow when Telemann was named director of the Leipzig Opera, which attracted many students who formerly had sung for Kuhnau at the St. Thomas' services. When the Leipzig Council suggested to Telemann that an opera director's life was incompatible with that of church organist and Kapellmeister, Telemann resigned his opera position but kept the band of students about him. He organized a Collegium Musicum which rehearsed and performed public concerts which were among the earliest public concerts to be given in Germany. Such opportunities notwithstanding, in 1704, he accepted employment at the court of Sorau, probably much to the relief of Kuhnau.⁸

At the Sorau court, Graf Erdmann von Promnitz, a wealthy nobleman recently returned from France, required that Telemann compose in the style of Lully and Campra. The musically prolific Telemann complied by composing 200 overtures in the French style during the years 1704 and 1705.

The activities of this court brought him to Pless, Upper Silesia, in Poland, where he heard peasant music performed on fiddles, tuned a third

⁷ Telemann is quoted as saying that Kuhnau's "frail condition leads one to expect his early death." (Ibid.), p. 16.

⁸ If Kuhnau learned nothing from Telemann, Telemann always claimed to have learned his contrapuntal style from Kuhnau, even though his fugues seemed old-fashioned to the young and prolific Telemann. His esteem for Kuhnau and others appears in his poem of 1730 entitled Über etliche Teutsche Komponisten (On diverse German composers), ranking them as follows: Kuhnau as a church composer; Reinhard Keiser as an opera composer; Handel as a cantata composer; Johann Christoph Petz as a sonata composer; Johann Christoph Pepusch as a concerto composer, and Pantaleon Hebenstreit, violinist and dulcimer player, whom he met at the court of Eisenach. (Ibid., p. 17-18.)

higher than usual, in ensemble with bagpipes and regal organ. He remarked on the melodic and rhythmic inventiveness of the musicians and admitted using much of the material in "grand concerti and trios, clad in an Italian coat with alternating Allegri and Adagi."⁹

In 1706, he was appointed to the ducal house of Saxony at Eisenach, where it was his duty to engage singers and conduct performances. Like Sorau, the Eisenach court was greatly influenced by French culture; the Kapellmeister was the Frenchman Pantaleon Hebenstreit. While at Eisenach, Telemann made the acquaintance of Johann Sebastian Bach and Erdmann Neumeister.¹⁰ He became God-father to Bach's eldest son, Carl Philipp Emmanuel, who would eventually succeed Telemann as Kapellmeister in Hamburg. While at Eisenach, Telemann wrote a number of trio sonatas. In describing this style, Telemann states "that the second part appeared to be the first; the bass-line was set as a natural melody which moved along in such closely-related harmony to the other parts that each note fell inevitably into place. Everyone flattered me by saying that in this form lay my greatest strength."¹¹

⁹ Claude H. Rhea, Jr., p. 25.

¹⁰ Erdmann Neumeister (1671-1756), Pastor Primarius in Hamburg from 1713 until his death, was a pioneer of Lutheran orthodoxy and poet of spiritual songs. His cantata texts show the influence of opera in alternating recitative and aria. His concerns with modern techniques for writing elegant poetry brought him into confrontation with the Pietists, for whom his poetic and musical ideas were too elaborate. Telemann set music to his complete cycles or portions of his cycles in 1716/17, 1718/19, 1719/20, 1721/22, and circa 1744. (Kirchliche Musikhandschriften des XVII und XVIII Jahrhunderts, p. 89, and Philipp Spitta, Johann Sebastian Bach (1685-1750): His work and Influence on the Music of Germany, translated from the German by Clara Bell and J.A. Fuller-Maitland [New York: Dover, 1951], p. 472.)

¹¹ Romain Rolland, Essays on Music (New York: David Ewen, 1922), p. 128.

In 1712, Telemann moved to Frankfurt and quickly became absorbed into musical life as director of music of the Barefoot Friar's Church and at St. Catherine's Lutheran Church. In addition, the Duke of Saxe-Eisenach named him Kapellmeister-at-Large and sent him regular commissions for new church and chamber cantatas.¹² He was also appointed supervisor of the Frauenstein Society, a group of noblemen and merchants who met in the Frauenstein Palace for celebrations, banquets, or tobacco smoking. The weekly concerts of the Frauenstein Collegium Musicum provided still another outlet for this prolific composer. While in Frankfurt, he composed four cantata cycles,¹³ and an appreciable quantity of oratorios and instrumental music for the Frauenstein weekly concerts.¹⁴

In 1721, Telemann was chosen Director of the Musical Choir and Cantor of the Johanneum in Hamburg. Throughout his lengthy appointment in Hamburg, his activities were many and diverse. He provided music for five principal churches,¹⁵ for which he could use students whom he taught daily at the Johanneum gymnasium. The Hamburg Opera was revitalized under his direction,

¹² Richard Petzoldt, p. 32.

¹³ Each cycle consisted of over 60 cantatas for Sundays and special Feast days. During his time at Frankfurt, he also repeated an earlier cycle from his Eisenach appointment. After he left Frankfurt, he continued to send cantatas back to the city; altogether, he sent fourteen cycles to Frankfurt. (Richard Petzoldt, p. 150.)

¹⁴ Claude H. Rhea, Jr., p. 123.

¹⁵ These five churches excluded the Cathedral, which was Mattheson's territory.

and operas by many major composers were presented. He organized his third Collegium Musicum, which gave public concerts. He founded the first musical journal published in Germany, Der getreue Musikmeister (The Faithful Music-Master). He continued to send music back to Eisenach as Kapellmeister-at-Large and maintained his status of Free Citizen of Frankfurt by supplying a quota of music every three years for that city. He became Kapellmeister-at-Large for Bayreuth in 1726, and he was correspondent to the Eisenach court, "writing letters with news of all that happened in the North."¹⁶ He supplemented his income by selling copies of cantata texts for each Sunday's service and was frequently involved in litigation with the town printers over the size of his guaranteed stipend.¹⁷

While in Hamburg, he composed 46 Passion settings; occasionally he wrote the Passion text as well. He wrote many cantatas, since it was the practice in Hamburg churches to perform a complete cantata before and after the sermon (vor der Predigt and nach der Predigt),¹⁸ in addition to a short

¹⁶ Romain Rolland, p. 130.

¹⁷ The tradition of printed texts of musical performances in Hamburg dated back to 1676, from which time texts from Passion performances were preserved without a gap, according to Petzoldt's Telemann, p. 39. A collection of texts of Telemann's church music from 1721 to 1729, totalling 3,200 pages, is in the Staatsarchiv of the Senat der Freien und Hansestadt Hamburg, according to a letter from the archive librarian dated June 26, 1974. Telemann's first contact with 'pre-need' text sales occurred not in Hamburg, but in Frankfurt when, in 1716, he directed a performance of his setting of the Passion text by the Hamburg Councillor Brockes. The concert took place in the Frankfurt Hauptkirche, with guards stationed at all of the doors to admit only those who had purchased a copy of the text. Proceeds of these sales went to charity. After Telemann moved to Hamburg, he was to turn the tradition of 'pre-need' text sales to his own advantage. (Richard Petzoldt, p. 32.)

¹⁸ As a result, he was obliged to produce approximately 125 cantatas instead of the usual yearly cycle of approximately 60.

choral work (Chorstück) at the end of the service.¹⁹

Telemann also composed Kapitänsmusik for Hamburg. This usually consisted of an oratorio, a cantata, or a serenade, as well as some instrumental music. Kapitänsmusik was for the banquets sponsored by the Hamburg militia celebrating the Saints Peter and Matthew.²⁰

The corpus of musical works created by this prolific composer²¹ throughout his life comprises an impressive achievement, considering that he also had sufficiently varied interests to engrave some of his own works on copper plates, to become an expert on rare plants, and to write private correspondence exceeding that of either Bach or Handel.²² Perhaps this unusually large output for a single artist can be explained by a comment in one of his autobiographies; "As far as repose is concerned, I found it neither then or now, owing to a nature which cannot bear idleness."²³

¹⁹ Werner Menke, in Das Vokalwerk G. Ph. Telemanns, reports that eventually Telemann repeated an earlier chorus for the Chorstück.

²⁰ Richard Petzoldt, pp. 55, 60.

²¹ Robert Eitner, Biographisch-Bibliographisches Quellen-Lexicon der Musiker und Musikgelehrten, IX-X (Graz: Akademische Druck-u. Verlagsanstalt, 1959, reprinted from 1903, Leipzig: Breitkopf & Härtel), p. 370-377 lists hundreds of works, including oratorios, Passion settings, sacred and secular cantatas, operas, Singspiel, arias, Lieder, symphonies, overtures, concerti, serenades, Musique de Table, heroic music, trio sonatas, divertimenti, instrumental solos, duets and quartets.

²² He was sufficiently learned in Latin to make an acceptance speech on excellencia musicae in ecclesia when he first moved to Hamburg to take the position as Cantor of the Johanneum. (Werner Manke, Anhang, p. 2.)

²³ Richard Petzoldt, p. 31.

He remained an active composer until his death in 1767 at the age of 88. The Hamburg newspapers mourned his passing, saying "Sein Name ist sein Lobgedicht," (His name is his own poem of praise.)²⁴

Telemann, the Energetic Opportunist

The prolific Telemann provided quantity in an age when quantity of output was desirable, if not essential. The average eighteenth-century composer did not attempt to educate his audience but to entertain it.²⁵ Obliging, Telemann provided versatility in an age when versatility was the norm. In the eighteenth-century, unlike today, musicians were unaccustomed to drawing from an earlier legacy to choose repertoire. With this necessity of having to supply one's own music, one could either create or borrow.²⁶ This apparent demand for quantity and the resulting tendency to borrow ideas may account for an eighteenth-century criticism of uniformity of style among some composers.²⁷

²⁴ Werner Menke, Anhang, p. 65.

²⁵ Adam Carse, The Orchestra in the XVIIIth Century (London: Kegan, Paul, Trench, Trubner & Co., Ltd., 1925), p. 136. In fact, unlike audiences of today who respect a play, for example, that enjoys a lengthy run after it opens, the audiences of the Paris Opera in the 1780's penalized the composer of a too-often repeated work. Undoubtedly, prestige did accompany the composer of a popular work, but there were distinct financial disadvantages to too much popularity. The composer was paid 100 livres for each of the first ten performances of his opera, 50 livres for the next twenty performances and, after that, no further benefit could be derived. (Ibid., p. 7.)

²⁶ Quantz said that there was nothing to composing a piece, "If a performer has no inventive powers, he uses borrowed ideas." (Ibid., p. 20.)

²⁷ The rivalry between Handel and Bononcini in London, for example, seems to have made little difference to the author of the following poem:
 "Some say, compar'd to Bononcini that Mynheer Handel's but a ninny;
 Others aver that he to Handel is scarcely fit to hold a candle;
 Strange all this difference should be
 'Twist Tweedle-dum and Tweedle-dee." (Ibid., p. 51.)

Telemann undoubtedly did some borrowing himself. His use of materials from his Polish visit alone suggests an open mind and an eager ear for the music of others. At the same time, he was reluctant to make his own musical ideas too accessible. He allowed little of his music to appear in print, unless he stood to gain somehow by its appearance, and he did a considerable amount of his own copying.²⁸ One of his solutions to the problem was the musical newspaper Der getreue Musikmeister, which sold new music to subscribers.²⁹ He also did some of the engraving of his own music on copper plates, and he received a twenty-year Royal General Privilege from the government of France whereby he could publish new quartets and sonatas and, presumably, receive royalties.³⁰

He was very resourceful in seeking supplementary income from various sources in Frankfurt and Hamburg. Telemann's versatility obviously extended beyond the usual talents of hired musicians; i.e., instrumentalist, composer, conductor, and singer.³¹ He seems to have been a very practical man with a well-honed talent for seizing any propitious opportunity to advance himself.

Telemann was a success locally, nationally, and internationally. His cantatas were used by Cantors throughout Germany and the rest of Europe.

²⁸ In his distrust of popular engraving, Telemann anticipated Mozart. Mozart complained, in a letter of February 20, 1784, "If I have some work printed or engraved at my own expense, how can I protect myself from being cheated by the engraver? For surely he can print off as many copies as he likes and therefore swindle me." And surely copyists, too, did sell. Burney says of Vienna, "There is no such thing as a music shop here; all one does is apply to copyists to procure new compositions." (Ibid.), p. 113. In his diary, Burney also comments upon the lack of printed music in Vienna.

²⁹ Richard Petzoldt, p. 60.

³⁰ Claude H. Rhea, Jr., p. 127.

³¹ Ricahrd Petzoldt, on p. 123, reports that Telemann was a tenor.

Copies of them appear in town and city libraries such as Berlin, Bonn, Brussels, Darmstadt, Frankfurt, Gotha, Goldbach, Grabow, Grimma, Glüströw, Hamburg, London, Marburg, Munich, Schwerin, Sondershausen, and Tübingen. The same is true of his secular works. The comic opera The Patient Socrates was performed in Hamburg seven times in February, 1721.³² Bach copied certain works by Telemann for performance in St. Thomas'.³³ Several of these works, as they were copied in Bach's hand, were attributed to Bach until recently.³⁴ Schubart³⁵ and Handel praised Telemann, the latter by saying that he could compose a cantata in the time it took most people to write a letter.³⁶ Commissions for publications included names from Germany, France, Denmark, Norway, Spain, Holland, England, Switzerland, the Baltic countries, and, for the French-published flute quartets, Bach of Leipzig.³⁷ His music continued to be engraved and performed at Concerts Spirituel in Paris long after his visit to that city.

His international fame brought prestige and attractive offers to move elsewhere, but Telemann decided to stay in Hamburg for understandable reasons. At Hamburg, his salary was twice what he had earned in Frankfurt and three times the salary of Bach in Leipzig, totalling more than 3,000 gulden per

³² Ibid., p. 123.

³³ Philipp Spitta, Johann Sebastian Bach, p. 437.

³⁴ Richard Petzoldt, p. 150.

³⁵ Ibid., p. 199.

³⁶ Ibid., p. 186.

³⁷ J. P. Ambrose, "The Paris Quartets of Telemann," American Recorder 13:12-13 n.l., 1972 and H. Grosse, "Handel und Bach auf Subscriptionslisten zu werken Telemanns," Beiträge zur Musikwissenschaft 9:62-3 n.l., 1967.

year, when a day laborer in Hamburg earned about 100 gulden per year.³⁸ His fame and prestige were helpful in augmenting his income. Job offers came from Russia, to establish a court orchestra, and from Leipzig, to succeed Kuhnau.³⁹ Telemann used both of these offers as levers to raise his income in Hamburg. In addition to his Cantor's salary, he collected stipends, fees, royalties, and honoraria from various sources and events, including music written and performed for weddings, funerals, ordinations, Passion and Easter celebrations, Kapitänsmusiken, and for private teaching, from a yearly guarantee from the Hamburg printers for his weekly cantata texts, and from his duties as Kapellmeister-at-Large for the courts of Eisenach and Bayreuth.⁴⁰

In addition to being well-known and well-paid, he was highly respected in Hamburg.⁴¹ In choosing employment in Hamburg, he was allying himself with a musically prestigious city, and within the city, musicians were appreciated. In 1648, Cantor Thomas Selle had compared music in Hamburg with its status in other cities. "In other much smaller towns such as Halle,

³⁸ Richard Petzoldt, p. 40.

³⁹ Romain Rolland, p. 129.

⁴⁰ Richard Petzoldt, p. 38f.

⁴¹ While he lived in Hamburg, Telemann's wife ran off with a Swedish officer, and left an enormous debt of 3,000 thalers. A satirical play surfaced which was intended to humiliate Telemann for the incident. The play, however, was suppressed by the town Council. This, and the fact that friends helped him to pay off the debt, are both indications of the esteem that was felt for Telemann. (Richard Petzoldt, p. 64.)

Leipzig, Dresden, Brunswick, Lüneburg, Hanover, Hildesheim and the like, one finds choirs of devout scholars, often 50, 60, or even 100 strong or more." Not to be outdone, the citizens of Hamburg recommended a permanent choir for their city.⁴² Further to enhance the prestige of music in Hamburg, the Municipal Education Act of 1732 proclaimed the importance of the study of music in preparing one to participate in the church service.⁴³ The importance of music to the citizens of Hamburg was established. Telemann simply adapted his talents to the musical inclinations of the city. For the success of music in Hamburg, Telemann credited the moneyed nobility, their good judgment, and their willingness to spend money. He catered to this class by advertising the luxury of a concert in a heated room,⁴⁴ by charging an expensive admission that was equivalent of one and a half days' labor for an agricultural worker, and by giving the lengthy mid-week concerts in the middle of the afternoon when the city shopkeepers and workers were still at work and, hence, unable to attend.⁴⁵

His resourcefulness helped him in other ways. Woman singers were still forbidden in the churches of Hamburg, but Telemann, like Mattheson, created a situation which seemed to solve the problem. Women could participate in the concerts he directed after church in the Hamburg Drill Hall, the exercise room for the citizen's militia. At first, these concerts were on Sundays only. They were then moved to, or repeated on, week-days. In

⁴² Ibid., p. 44.

⁴³ Ibid., p. 43.

⁴⁴ In Werner Menke's Das Vokalwerk G. Ph. Telemanns, one appendix lists the Hamburg Konzertchronik, which advertizes the luxury of "mats on the chilly floor for the better comfort of the ladies," p. 41.

⁴⁵ Richard Petzoldt, p. 53.

addition to this introduction of women's voices into sacred music, the phenomenon of a performance of sacred music outside a church subsequently was to become a common practice. Telemann had been an innovator in achieving the opposite, as well; i.e., his performance of the Brockes Passion in 1716 at the Frankfurt Hauptkirche with a paid admission was an unusual event. Traditionally, Passions were performed outside of church,⁴⁶ and church-goers were not accustomed to having to pay an admission fee before entering church.

He seems to have infused his energy into every aspect of his performances, i.e., composing, producing, directing, publicizing, and actually selling tickets. In 1759, an advertisement for a performance of his setting of Klopstock's Messias read, "For every ticket, which may be had of Herr Telemann, one Mark is to be paid, and the performance will begin at half-past 5:00."⁴⁷

He must have been aware of his prestigious position and considerable talents. In all, he wrote three autobiographies, freely interspersing his own poetry. The first was in 1718 while he was still in Frankfurt. The second was in a letter in 1729 to the lexicographer Johann Gottfried Walther in Weimar. The third, in 1739, like the first, was for Mattheson's Grundlage einer Ehrenpforte (Foundation to a Triumphal Arch). Mattheson's idea had been to collect biographies of all famous German composers, including Bach and Handel, but the latter two evidently did not respond to the idea or to Mattheson's requests.⁴⁸

⁴⁶ Caroline Valentin, Geschichte der Musik in Frankfurt am Main vom Anfange des XIV. bis zum Anfange des XVIII Jahrhunderts, p. 234.

⁴⁷ Richard Petzoldt, p. 173.

⁴⁸ Ibid., p. 4.

CHAPTER II: ASPECTS OF TELEMANN'S GENERAL STYLE

Telemann sought to please diverse tastes in music. In a poem, he wrote, "I tell you, furthermore, who for the many writes serves better than he who few entertains. In music easily played and heard the multitude delights: more happy he who for their taste takes pains."¹ In stressing that he was writing for the "many," Telemann was expanding upon the established functions of music in the baroque era. In 1701, Georg Muffat had listed three roles of music in society: music to enhance worship in church, music to heighten dramatic tensions in the theatre, and music to provide entertainment in court. Telemann's contemporary Mattheson also spoke of Kirchen-, Theatralischen-, and Kammer-Styl music. But Telemann was selling music directly to the amateur performer via such opportunities as subscriptions to Der getreue Musikmeister.²

In pursuing the goal of composing music which was within the grasp of the amateur musician, he wrote a considerable quantity of music which was not technically demanding. On the other hand, he also wrote challenging music which might not have been performable by an amateur, but was easily appreciated or understood by an audience. Undoubtedly, there were many

¹ Richard Petzoldt, p. 115.

² Der getreue Musikmeister was described by lexicographer Johann Gottfried Walther as containing "all kinds of musical pieces intended for singers as well as instrumentalists, for different voices and almost every instrument in use, including worthy operas and other arias, also trios, duets, soli, etc., sonatas, overtures, etc., fugues, contrapuntal works, canons and the like, [it] intends to present almost everything that has been written for music in the Italian, French, English, Polish styles, etc., in serious, lively and merry form, little by little in fortnightly lessons." (Hamburg, 1732) Each edition equalled four pages on a single sheet. Of these, 30 are extant.

levels of musical skill among the amateurs, as frequently witnessed by very easy instrumental parts within the most difficult and virtuosic music of Telemann's general corpus of compositions.³ However, much of Telemann's output was obviously directed toward common and popular enjoyment.

In advertising some of his lieder, he extolled the comfortable tessitura of the songs, saying, "I have no doubt that my melodies will contribute to the general body of useful music, for they do not require the high notes of a wren nor the low register of a bittern, but keep rather to the middle road."⁴

In case one could not sing, there was the adaptable Singe-, Spiel-, und Generalbass-Übungen, the introduction to which read, "These arias are written in the English, French, and Polish styles, and are so exceptionally easy that they can be sung even by one untrained in music without accompaniment; if, however, one does not wish to sing, or indeed cannot, they can be played on the harpsichord or other instruments."⁵

Not everyone appreciated Telemann's offerings to the amateur musician. J. F. Reichardt (1752-1814) described the music of Telemann as "quite

³ In the cantata Wertes Zion, sei getrost, while the violin, oboe, voice, and high clarino parts are extremely difficult, the third clarino trumpet plays primarily two notes throughout the entire cantata: D and A. In addition, it must be remembered that hunting servants may have played the horn parts in performances, so that such parts tended to be not difficult. Burney, too, claims that unequal skill prevailed on the continent. (Carse, Orchestra in the 18th Century, p. 163.)

⁴ Richard Petzoldt, p. 115.

⁵ The amateur was to know major and minor (scales), chords, consonances, dissonances, intervals and comfortable fingering for the Singe-, Spiel- und Generalbass-Übungen.

pleasing, and unfortunately quite pleasing to everyone."⁶ Another critical observer merely stated that he was not "Bach-correct."⁷

Telemann evolved a style which was practical in its wide appeal or virtuosic in its technical demands.⁸ He almost always consciously avoided certain compositional devices that he called "the old style." In 1718, he scorned musicians who sought to "imitate the old ones who write frilly counterpoint well enough, but who are either naked of any invention, or else add fifteen or twenty obligato voices so that Diogenes himself could hardly find a droplet of melody with his lantern."⁹ Telemann was thus a composer more committed to melody than anything else, by his own admission.

Melody

Telemann wrote two types of melody, which were basically very different from one another. He wrote very short, well-balanced melodies which easily could be organized into evenly-measured units, and he also spun out lengthy, twisted, and active lines.

The melodies of the 72 solo cantatas in Der harmonische Gottesdienst are examples of Telemann's long, ornate melody. This type of melody grows intensively through the devices of sequence, transposition, free reiteration, and inversion, so that the melody grows in length and works itself out by exhausting all of its self-producing possibilities. In Der harmonische Gottesdienst, the melodies of the solo voice and obligato instrument also

⁶ Richard Petzoldt, p. 188.

⁷ Ibid., p. 59.

⁸ One must assume that when William Newman states that "Virtuosity for its own sake seems not to have occupied Telemann," he is speaking only of Telemann's music for the amateur performer. (Sonata in Baroque Era, p. 289.)

⁹ Richard Petzoldt, p. 14.

exchange motives through imitation of a lengthy passage or through short, reiterated fragments shared by both voices. Generally, these long, spun-out melodies are impervious to the regimentation of the bar-line, but rather run their course through irregular phrases of inconsistent numbers of measures. The melodies retain a rhythmic liveliness through the regularity of a "stalking" melodic bass in, for example, constant eighth-note motion. While phrase endings can be sensed in advance by the contour of the bass melody notes and the approach of the cadence point, the ends of the phrases are not always predictable. In most cases, the melodies in Der harmonische Gottesdienst are of this type, and are rather florid.

Conversely, Telemann also wrote phrases made up of fragments of melodies symmetrical within themselves and equal to each other in length. Many of the keyboard fantasies of his Drei Dutzend Klavier-Fantasien approach this terse type of phrase, made up of two-measure clauses. The Allegro movement of the first fantasy consists of consecutive, symmetrical two- or four-measure clauses throughout. As in the continuously spun melody, there is some motivic exchange between the hands, and some sequence, too. However, unlike the continuously spun melody, the phrases are distinct in their symmetry and predictability. An extreme example of symmetry and motivic exchange occurs in the "Lilliputsche Chaconne" in the Gulliver-Suite from Vier Duette für Blockflöten oder andere Instrumente (Der getreue Musikmeister, Heft 6) in which the two unaccompanied instruments precisely mimic each other's two measure motives throughout the brief chaconne.

Harmony

Telemann's music has a very clear tonal direction. He achieves unity through tonality by modulating only to very nearly related keys and by preserving the same key in successive movements. His tonal organization is well defined both in rapid harmonic rhythm and in slow harmonic rhythm.

Telemann's harmonic rhythm tends toward slower rather than faster chord change. Unlike Bach in the fugues of the Well-tempered Clavier, for example, in which the dense, linear quality of the texture and themes creates the possibility of many chord changes per measure, Telemann avoids thick counterpoint and extensive chromatic alteration. William Newman, therefore, has defined Telemann's treatment of dissonance as conservative and unimaginative.¹⁰ The three situations in Telemann's music most likely to produce rapid harmonic change are passages in which the bass moves in scale patterns with a regular, pulsating motion, in cadential passages which frequently employ secondary dominants, and in contrapuntal passages in which all voices participate in imitation. The Sinfonia in F-Major from the oratorio Seeliges Erwägen (1719) begins with an Andante e sordinato movement in which the bass moves in scale patterns; there are two to four chord changes in each measure. The Sonata in F-minor for two violins, two violas, 'cello, and cembalo involves all voices in a contrapuntal texture in the opening Adagio movement; there are two to five chord changes in each measure. Both of these examples represent Telemann's more restless harmonic nature.

Telemann's propensity for repeating the same note within a melody and outlining chords or triads in both melody and accompaniments, as well as

¹⁰ The Sonata in the Baroque Era, p. 288.

Because there was a lack of a general skill in equal-tempered tuning, Telemann might have considered these keys awkward for the amateur performer. However, it is possible that he simply was not concerned with carrying the principle of a chromatic key scheme to completion.

Telemann experiments with modality in the Zwanzig kleine Fugen. In the preface, he identifies each fugue by its tonic note and lists the notes each fugue may use. In addition, he provides a list of forbidden chromatic alterations. In actual practice, these forbidden accidentals are occasionally used. Nevertheless, there is some validity to his project; number seventeen, which is supposed to be in the E-Phrygian mode ends with a Phrygian cadence after earlier employing a number of F-sharps.

Texture

Telemann preferred an open and thin texture to dense, imitative counterpoint. He favored the polarity of melody in the outermost voices. Whatever voices were added between the outside parts tended to function as chordal components. To a limited extent, however, these middle voices also participate in some imitation. Although his canonic sonatas prove that he was an able contrapuntalist, he did not produce quantities of methodical or exact fugues with precise demarcations between expositions, episodes, and strettii. Almost all of his instrumental music (suites, overtures, sinfonias, concerti, Musique de Table, etc.) and a number of his cantatas have at least one movement which is imitative and begins in the manner of a fugue. Eventually, however, imitative entrances are replaced by chordal texture, or parallel or unison motion.

In 1739, his Galanterie-Fugen und kleine Stücke für Klavier appeared, a compromise of fugato and melody in the upper voices.¹² Earlier, in the Zwanzig kleine Fugen of 1731, he presented a collection having the components of fugue, i.e., expositions and episodes, but whose fugues were too brief to have elaborate subjects or episodes. Nevertheless, a tonic-dominant relationship exists between the subject and answer, and subject modification occurs in order to achieve the tonic-dominant relationship. Occasionally, the subject consists of two different and simultaneous themes in the manner of a double fugue, as in numbers fifteen, sixteen and twenty. In numbers eleven and seventeen, the answer enters in the exposition before the subject is completed.

The Sonata in F-minor for two violins, two violas, 'cello, and basso continuo involves all five voices in subject imitation fairly equally, with the exception of the Adagio movement. Generally, this work exhibits more linear integrity for each part than much of Telemann's music.

Vertical or chordal texture is facilitated by Telemann's use of triadic melody, and tethered melody; i.e., melody characterized by a frequent return to the same note. In the case of the first keyboard fantasy, tethered and chordal melody gives the effect of toccata, or idiomatic keyboard figuration. In the orchestra-suite La Bourse, in the movement La Guerre en la Paix, the strings play fast arpeggios, filling in the harmony of the chords suggested by the solo oboes and melodic bass.

The solo cantatas of Der harmonische Gottesdienst, consisting of a fairly florid voice part and an equally florid obbligato instrument part,

¹² Richard Petzoldt, p. 47.

are similar to a trio sonata, in which the two upper soloistic voices play against a melodic bass.¹³ Imitation occurs here between the two upper voices in the form of motivic exchange, especially as each part enters.

Rhythm and Meter

In describing the rhythmic ideas used in Telemann's sonatas, William Newman, in Sonata in the Baroque Era, claims that Telemann's "most interesting rhythmic patterns are the borrowed ones -- the mazurka and polonaise" from his visit to Poland. Otherwise, his rhythms are neutral.¹⁴

Slavic elements appear in his music, according to H. W. Unger, in his use of syncopation, frequent alternation between rhythmic expansion and contraction, insertion of groups of triplets into binary meter, and contrasting rhythmic elements within a short space. An outstanding choral occurrence of this contrast is the juxtaposition of binary and ternary rhythmic groupings in the Chorus of Philistines, "Frohloeket und jauchzet" from the St. Luke Passion of 1728.

Due to the overlapping or dove-tailing of motives within the asymmetrical, continuously spun melody, there is some departure from the rule of the downbeat always occurring after the bar-line. Likewise, even in his symmetrical melody, there is an occasional misplaced downbeat, so that the strongest beats within the phrase do not coincide with the usually strong beats of the measure.¹⁵

¹³ Telemann says that the solo voice parts in Der harmonische Gottesdienst can be played if no singer is available. (Richard Petzoldt, p. 154.)

¹⁴ p. 288. One of Telemann's polonaise movements, unlike the triple meter dance, has a time signature of $\frac{4}{4}$.

¹⁵ This is most noticeable in the final "Alleluia" chorus from Wertes Zion, sei getrost.

Telemann sometimes uses changing time signatures of adjacent passages to create sectionalization; this phenomenon is to be found in some instrumental music and in some cantatas of Der harmonische Gottesdienst, but is not to be confused with his changes of time signature in recitative to accommodate proper word accent.¹⁶

Telemann experimented with some unusual time signatures apparently to add descriptiveness to some of his music. Along with the usual $\frac{4}{4}$, $\frac{3}{4}$, $\frac{2}{4}$, $\frac{6}{8}$, $\frac{3}{8}$, $\frac{12}{8}$, $\frac{6}{4}$, $\frac{3}{2}$, C, etc., for example, he tries $\frac{3}{32}$ in the "Lilliputsche Chaconne" and $\frac{24}{1}$ in the "Brobdingnadsche Gigue," both in the Gulliver Suite.

Formal Schemes and Internal Forms

Telemann's formal schemes in works of several movements maintain interest through contrasting performance forces, textures, rhythm, meter, or tempo. Among the most-used internal forms are da capo, binary and through-development.

Most of Telemann's sonatas and concerti follow a tempo scheme of slow-fast-slow-fast in four movement works, or fast-slow-fast in three movement works.¹⁷ Traditionally, the slow-fast-slow-fast scheme was derived from Corelli's church sonatas, and consisted of a slow imitative first movement, a fast binary-form second movement, a slow variation movement, such as a chaconne, and a fast free-fantasy fourth movement. Telemann combined this tempo scheme with the court-sonata, which used binary dance forms, and merged the two into a slow-fast-slow-fast plan in which the four tempo titles are

¹⁶ Telemann changed meter in recitative in an attempt to imitate natural speech, in the style of Rameau. See later discussion of recitative.

¹⁷ The sonatas and concerti are not usually solo vehicles for displaying virtuosity, but rather are "concerted" works in the true sense of the word; i.e., ensemble music.

joined to the four dance titles of the standardized suite: Allemande, Courante, Sarabande, and Gigue.¹⁸

Most of his overtures and suites consist of an opening French overture movement, followed by dance movements in binary form. Frequently, the movements following the overture will also have descriptive names, such as Sans Souci, Les Plaisirs, Air a l'Italian, Rejouissance, Canarie, Les Scaramouches. Spielstücke suites usually lack an overture but have binary movements with dance names or depictive titles, such as La Poste, which has a repeated octave skip suggestive of a horn call.

The general plan of the choral cantata varies. It may begin with an instrumental introduction, or a separate sinfonia, of five to thirty measures, or the first movement may be choral or solo ensemble. In the event that the opening movement is choral, it is usually marked "con stromenti," indicating instrumental doubling. Following the opening movement, successive movements, be they accompanied or doubled choruses, arias, recitatives, solo ensembles or chorales, may occur in any order which provides contrast in sonority, mood or motion. The number of movements may vary from five to nine. In some cantatas, a long and distinctive first or second movement is balanced with a similarly challenging one near the end of the cantata, while in others, all subsequent movements taper in interest. Sometimes the most distinctive music occurs in the middle of the cantata, forming an apex surrounded by less impressive movements; and on occasion, the cantata plan seems propelled toward a distinctive penultimate movement. The last movement is

¹⁸ The slow-fast-slow-fast plan could be construed as two French overtures joined. The slow-fast pairing of dances, appearing in the plan of Allemande-Courante, Sarabande-Gigue, dates back to 1668. (William Newman, Sonata in the Baroque Era, p. 75.)

rarely the most challenging music of the cantata, but instead characteristically will be a chorale or chorus, con stromenti doubling.¹⁹

Internal Forms

The da capo principle pervades many of Telemann's works, although he abandoned the da capo in his later compositions.²⁰ The major arias and many major choruses may be marked "Da Capo," or may have written-out recaptulations. The same is true of the arias of the solo cantata cycle Der harmonische Gottesdienst.²¹ In the Drei Dutzend Klavier-Fantasien, not only is each fantasy a da capo form in itself, but a larger da capo principle obtains: after every other fantasy, the entire preceding fantasy is repeated. The French overture, which begins many of Telemann's instrumental works, is a da capo form itself, consisting of a slow, stately, chordal, dotted rhythm opening followed by a quick, imitative section, which then returns to the opening material. In fact, many of Telemann's opening movements, whether they are French overture, quasi-imitative quick movements, major arias, or choruses, recapitulate in one of two ways. Either the return is virtually the same as the beginning melody and harmony, or, returning to the same tonality, a slight variation in melody is introduced.

¹⁹ An outstanding exception to this is the virtuosic final chorus of Wertes Zion, sei getrost.

²⁰ The cantata Ino, written by Telemann in his eighties, and his setting of Klopstock's Messias both avoid da capo form.

²¹ In one sense, each complete cantata in Der harmonische Gottesdienst behaves like a da capo form in that each usually consists of aria-recitative-aria. The first and last arias are certainly not the same, but are more like each other than the intervening recitative.

Telemann uses da capo form in various ways in the choral cantatas. It is used most convincingly in solo movements,²² and less so in choral movements.²³ In most cases, the words da capo are written, but occasionally the music to be repeated from the opening will simply be written out.²⁴ In all cases, the end of the movement is indicated by a fermata.

Notwithstanding certain cases in which the da capo consists of merely repeating an instrumental introduction with a fermata before the voices are to begin, most A sections of the da capo ABA form seem to be much longer than the B sections. This is most apparent in the two long solo arias in the 1724 cantata Schaffe in mir, Gott, ein reines Herz. The A sections are each made up of four or five lengthy sub-sections, and the brief B sections are in sharp contrast.

Most frequently, B sections are easily distinguished by a difference in rhythmic character, or mood, or by the obbligato instruments dropping out. Occasionally, however, A and B sections are very similar in that they consist of closely resembling rhythmic motives and melodic contours.

The cantata Nun komm der Heiden Heiland (performed in 1718 and 1722) intersperses two different recitatives between the same da capo aria. The first time the aria is sung, it is to be performed by a bass. A tenor recitative follows, then a second verse of the same da capo aria is to be sung by an alto, followed by a different bass recitative.

²² "Solo movements" signifies not only solo arias, but solo ensembles such as duets, quartets, etc.

²³ One built-in choral recapitulation is found in the chorale Jesu, meine Freude in that a similar melodic phrase both opens and closes the chorale.

²⁴ The opening movements of the unpublished cantatas Warum betrübst du dich and Gottes Wort, was ist das für ein Schatz each have written out recapitulations of the opening music.

Occasionally a movement occurs which is not strictly a da capo form but which does recapitulate the opening melody after developing that same melody through sequence, reiteration, or melodic extension. Thus, the music appears to be through-developed, but is also a da capo form to a limited extent. An example of such a combination of development of material and recapitulation is found in the duet "Zion will nicht untergehen" from Wertes Zion, sei getrost.

Telemann uses ritornello principle to achieve unity in a rondo-like form. In the final chorus of Wertes Zion, sei getrost, the chorus sings the same phrase each time it enters. In the final chorus of Warum betrübst du dich, mein Herz, the chorus always sings material which varies only slightly.

Binary form appears most frequently in Telemann's instrumental music, but is also found in some solo songs and many chorales. The first half usually cadences in the dominant or the relative major or minor, and the two halves are not always symmetrical. Usually, the binary forms in instrumental music have dance names, but they also appear with such tempo words as "Andante." Among the 24 Odes for Solo Voice, all of which are binary, only four do not have repeat signs. In those cases, the repeats are written out, even in one song ("Trinklied") in which the measure units follow a pattern which is irregular but symmetrical: (5-4-5-7) (5-4-5-3-3-1).

In addition to da capo, rondo and binary forms. Telemann uses through-development of motives as an internal formal structure. The motives are developed through repetition, sequence, melodic extension, fragmentation, inversion, or relocation into nearly-related keys. Sometimes the motive will be heard first in an instrumental introduction, then in the voice,

followed by a more extended vocal version. The instruments and voices then proceed to work out the motives without recapitulation.

Example 2. Jauchz't ihr Christen seid vergnügt, from Harmonische Gottesdienst.

1 Cor. 15, 50-58

The image shows a handwritten musical score for the hymn "Jauchz't ihr Christen seid vergnügt". The score is arranged in a system of eight staves. The top staff is for Violin, the second for Soprano or Tenor, and the third for Cello. The bottom three staves are for the right and left hands of a keyboard instrument. The music is in common time (C) and the key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics "Jauchz't ihr Christen..." are written at the bottom right of the page.

Another type of through-developed form is imitative throughout and the motive is treated fugally. This fugal form is found in both choruses and introductory sinfonias. Usually the motives to be imitated are introduced fairly early in the movement so that as successive parts enter all motives are engaged in imitative exchange.

A much more unusual type of imitative chorus occurs in the cantata Jesu, meine Freude (performed in 1719 and 1723). In this case, the voices enter successively in the manner of a fugue, but the imitated fragments change throughout the course of the movement.

Musical and Extra-musical Guides to Interpretation

Throughout his entire corpus, Telemann generously used tempo and expression terms to guide the interpretation of his music. In Der getreue Musikmeister, he consciously tried to make his music appealing for subscription sale by using very expressive or programmatic titles.

French dance names were international favorites by 1700.²⁵ Telemann's use of Allemande, Courante, Sarabande and Gigue in conjunction with slow-

²⁵ William Newman, Sonata in the Baroque Era, p. 75.

fast-slow-fast tempo schemes has been mentioned. Vivace, Allegro, Presto, Adagio, Andante, Affetuoso, Soave, Grave were terms which were used with unequal regularity, along with an occasional Vivace e pomposamente and Mesto sdegnoso. The term Larghetto e scherzando as used in the Klavier Overtures seems an incompatible pairing of moods, until one notices that each of the movements described with scherzando has "Scotch snap" rhythm which does sound facetious and "scherzando." Telemann used German terms for tempo and character words, as well. In fact, he belonged to a society which promoted the use of German language in general: the Deutschübenden Gesellschaft.²⁶

Of greater interest than the above general expression words were Telemann's programmatic titles. His Don Quixote Suite begins with a Largo overture, which is followed by an Andantino "Awakening of Don Quixote," Moderato "His attack on the Windmills," Andante "Sighs of love for Princess Aline," Allegro moderato "Sancho Pansa swindled," Allegretto "Rosinante Galloping," Alternativo "The gallop of Sancho Pansa's mule," and Vivace, surprisingly, for "Don Quixote at Rest."

A trio sonata for two blockflöten and basso continuo projects the probable moods of historical women with tempo markings: Grave, Andante, "Xantippe" (Presto), "Lucretia" (Largo), "Corinna" (Allegretto), "Clelia" (Vivace), and "Dido" (Triste alternating with Disperato).

The Gulliver-Suite for two unaccompanied violins consists of "Intrada" (Spirituoso), "Lilliputsche Chaconne," "Brobdingnadsche Gigue," "Reverie der Laputier, nebst ihren Aufweckern," and "Loure der gesitteten Houyhnhnms" simultaneously with "Furie der unartigen Yahoos."

²⁶ Richard Petzoldt, p. 151.

Telemann's awareness of contemporary society is evidenced in the orchestra suite La Bourse (Money market, or Exchange) which deals with the manipulation of French currency in the New World (i.e., Louisiana Territory) by an English economist, John Law. The movements are Ouverture (Lentement, Vite, Lentement), Le Repos interrompú (Air avec douceur), La Guerre en la Paix (Allegro), Les Vainqueurs vaincus (Tempo di minuetto), La Solitude associée (Larghetto) and L'Espérance de Mississippi (Gavotte).

In both his solo and choral cantatas, Telemann generally gives specific instructions as to when instruments are to double voices, when voices are not to be doubled, when only solo voices should sing, when full chorus and all instruments perform, when oboes and violins should not double each other, when the basso continuo should not play, or when the obligato instrument should not double a solo voice. Occasionally, he indicates a special dynamic effect by piano or forte, or slackening of the tempo by the use of the word Adagio.

In much of Telemann's music, voices and instruments are used similarly, with the exception of his use of fast arpeggiated figures and 32nd or 64th notes almost exclusively for instruments. He also tends to use violin, oboe, flute and recorder interchangeably. However, he was aware of instrumental differences, and of the individuality of some instruments. He wrote, "...I made the acquaintance of the diverse natures of various instruments, on which I did not omit to excel myself (sic) with the greatest possible assiduity. How necessary and useful it is to be able to distinguish these features in their characteristic pieces, I still experience to this very day; and I say that nobody, without knowing this, can be merry and happy in his invention. The exact acquaintance with the instruments is also indispensable in composition. For otherwise, one must pass the verdict: 'The

violin is treated in organ fashion; the flute and hautboy felt like trumpets; the gamba saunters along, just as the bass goes; only here and there a trill stands as well.' No, it is not enough that only the notes sound; you must know how to put the rules to good use. Give every instrument what it can tolerate; thus the player has delight, and you have pleasure from it."²⁷

Telemann left very specific instructions regarding certain aspects of performance. In his preface to Der harmonische Gottesdienst, he guides the performer in the proper execution of recitative appoggiaturas. In Zwölf Methodische Sonaten for flute or violin and continuo, he writes out suggested ornamentation for the instruments to play. In Singe-, Spiel-, und Generalbass-Übungen, he gives the rules for proper continuo realization.

Other interpretive guides are not as explicit. The capabilities of the performers dictated the extent of virtuosity in either ornamentation or continuo realization, thus cadential trills were not necessarily indicated by a small cross over each cadential pattern, and continuo realization numbers may or may not have been included in keyboard parts. In the Sechs Sonaten für Violin und basso continuo (1715), an elaborate continuo realization is implied by lengthy passages for keyboard alone before the violin enters. In the song "Der Wein" from 24 Odes for Solo Voice, the need for different ornaments to contrast successive verses is implied, as the song has sixteen verses.

²⁷ Translated in part on Telefunken, SAWT 9484/85, Der Tag des Gerichts.

CHAPTER III: TELEMANN'S CHORAL CANTATAS

Judging from the increasing number of concerts documented in the Hamburg Konzertchronik between 1721 and the year of Telemann's death in 1767, citizens of Hamburg reacted favorably to public concerts. Telemann's music for these concerts, as well as for other events for which he supplied music, usually was sacred rather than secular unless sacred music seemed inappropriate.¹

Telemann's sacred vocal compositions include church cantatas, Passions, church music for special occasions,² sacred concert music,³ motets,⁴ masses,⁵ magnificats,⁶ single brief choruses and arias, and a chorale collection.⁷

¹ In presenting such sacred works as Das befreiete Israel, Donner Ode, Der Tag des Gerichts, Klopstock's Messias, or Ramler's Tod Jesu outside of a church, Telemann was making a decided break with tradition.

² This includes music for ordinations for new pastors, weddings, and funerals for government officials, consecration and dedications of new churches, anniversary celebrations of the Augsburg Confession and various important peace agreements. (Werner Menke, pp. 84-97.)

³ Concerts were performed in the Hamburg Drill Hall, chosen for its good acoustics, or in local schools or halls. Forerunners of these concerts were public Collegium Musicum performances held in Telemann's home. (Ibid., p. 97.)

⁴ The 26 motets and six choral odes, some of which employ chorale themes, were commissioned largely by Cantors outside of Hamburg. They may have been performed for Vespers or as the final Chorstück of the service. They range from unaccompanied two- to eight-voice settings to accompanied five-voice settings. (Ibid., p. 107.)

⁵ Eleven of the masses are based on chorale themes, two are without title, one is a Missa brevis, and one a Missa alla Siciliana. (Ibid., p. 108.)

⁶ Telemann wrote magnificats in German and in Latin.

⁷ The chorale collection is entitled Fast allgemeine Evangelisch-Musikalisches Liederbuch.

His secular vocal music includes oratorios, serenades, cantatas, odes, songs, operas,⁸ and collections of teaching or instructional pieces.⁹

Telemann wrote approximately 1500 cantatas, both solo and choral works. They served many diverse functions, as they were written for public ceremonial events, for private occasions such as weddings or birthdays, for public concerts, or for public or domestic religious worship. Of these, the greatest number were church cantatas.

Of Telemann's corpus of church cantatas, the greatest single collection was accumulated by the city of Frankfurt during his lifetime.¹⁰ While he

⁸ The Hamburg citizens disliked Italian opera seria and did not appreciate the virtuoso Italian aria. Therefore, when Telemann performed Handel operas, he frequently inserted his own comic arias, much to the liking of the audience. These arias were usually sung in German regardless of the language of the rest of the performance. In keeping with the tastes of the audience, the arias resembled the strophic lied rather than the virtuoso aria. (Richard Petzoldt, p. 57 and p. 122.) R. Parmenter claims that Telemann's Hamburg performance of Handel's opera Riccardo contained arias by Keiser. (New York Times, January 10, 1960, 2:9:109.)

Pergolesi's opera La Serva Padrona (1733) was preceded by Telemann's 1725 Pimpione. Both operas are about unequal marriages resulting from a servant girl who wants to marry and rule her master. Telemann calls her "Vespetta" (little wasp); Pergolesi calls her "Serpina" (little snake). The operas are stylistically similar in their use of comic, lively "patter" arias with repeated notes in the melody, "Scotch snap" rhythmic figures, and light, transparent texture. (Romain Rolland, p. 136.)

⁹ These collections, including Der harmonische Gottesdienst, Singe-, Spiele-, und Generalbass-Übungen, and Musikalische Lob Gottes, frequently taught through instructional prefaces.

¹⁰ Frankfurt still has the largest collection of Telemann cantatas. The holdings of the Frankfurt Stadt- und Universitätsbibliothek include full scores and/or voice parts only for 819 complete cantatas, fragments or complete scores of eight serenades, six operas or operettas (including Sokrates, the intermezzo Pimpione, the operetta Adam und Eva, and the Comödie Hercules und Alceste), and one Marche. In addition to these, Telemann is listed as the composer of portions of thirteen cantatas by other composers, including Heinrich Valentin Beck (1698-1758), Johann Christoph Bodinus (c.1690-1727), Johann Balthasar König (1691-1758),

lived in Frankfurt, he wrote four cycles of approximately 60 cantatas apiece for Sundays and Feast days during 1712 and 1721. One year, 1718/19, was a repetition of a cycle from his days in Eisenach. He continued to send cantatas to Frankfurt until 1761, or fourteen cantata cycles altogether. The majority of the cantatas now in Frankfurt, numbering 819, or slightly over thirteen cycles, were sent there from Hamburg. Since some of the 819 cantatas are undated, only twelve complete cycles can be properly identified according to date and performance occasion. Of the 819 cantatas, 532 are available in full score; the others are represented only through voice parts -- occasionally in incomplete sets. Therefore, of Telemann's reputed corpus of 1500 cantatas, approximately one-third remain intact in Frankfurt.¹¹

According to a Frankfurt cantata chronology supplied by Süss and Epstein in Kirchliche Musikhandschriften des XVII und XVIII Jahrhunderts, Stadtbibliothek Frankfurt am Main, Telemann's cantatas were repeated several times in Frankfurt long after he moved to Hamburg in 1721. For example, the cantata cycle composed in 1717/18 was repeated in Frankfurt in 1722/23; that of 1719/20 was repeated in 1730/31; of 1720/21 in 1738/39; 1721/22 in

Schubart (Christian Friedrich Daniel Schubart [1739-1791] ?), and Johann Conrad Seibert (1711-1792). (Carl Süss and Peter Epstein, pp. 13-64 passim.)

The second largest collection of Telemann's vocal music seems to be in the library of the Royal Conservatory of Music in Brussels, with approximately 262 titles, 34 of which are also found in the Frankfurt collection, and seven of which are from Der harmonische Gottesdienst. Other vocal music titles are to be found in the British Library in London, the Hessische Landes- und Hochschulbibliothek in Darmstadt, the Staats- und Universitätsbibliothek in Hamburg, the Wissenschaftliche Allgemeinbibliothek des Bezirkes Schwerin in Schwerin, the Bayerische Staatsbibliothek in München, the Musikwissenschaftliches Seminar der Rheinischen Friedrich-Wilhelms-Universität in Bonn and the Free University in Berlin.

¹¹ The Frankfurt cantatas have been the subject of a study by Richard Meissner, in G. Ph. Telemanns Frankfurter Kirchenkantaten, Diss. Frankfurt, 1924.

in 1734/35; 1726/27 in 1736/37; and 1733/34 in 1741/42. There is no indication that the cycles sent in 1723/24, 1724/25, 1725/26 and 1727/28 were ever repeated.¹² Apparently Telemann was anxious to write and perform new music when he first moved to Hamburg, because some of the four cantata cycles written in Frankfurt were not performed in Hamburg until much later.¹³

Inasmuch as Telemann was sending cantatas to Frankfurt for a performance situation different from his own in Hamburg, he was not composing for specific musicians whose performance capabilities he knew intimately. Yet the Frankfurt chorus, while Telemann worked there, evidently had been small enough to perform with considerable agility.¹⁴ If the scores were too difficult, they undoubtedly were adapted to the need and abilities of the performers.¹⁵ The relatively few solo cantatas are technically demanding and, according to Richard Meissner,¹⁶ coloratura occasionally appears in the choral passages as well.

Among the 819 complete cantatas in Frankfurt, only about 30 cantatas are in Telemann's own handwriting.¹⁷ His grandson, Georg Michael, tried

¹² p. 89.

¹³ Werner Menke, p. 40.

¹⁴ Richard Petzoldt, p. 153.

¹⁵ Werner Menke, p. 6.

¹⁶ in G. Ph. Telemanns Frankfurter Kirchenkantaten.

¹⁷ The majority are by copyists or by other Kapellmeisters, especially a successor of Telemann's, Johann Balthasar König. (Menke, p. 4.)

rather unsuccessfully to update his grandfather's scores by making certain changes. These changes are easily distinguishable by the handwriting and thinner ink.¹⁸

Forces

Both the number of voices and the instrumentation for the choral cantatas are fairly consistent. The chorus is almost always scored for four voices: soprano, alto, tenor and bass. Very rarely, a five-voice chorus, requiring a second soprano part, or a double chorus occur. Inasmuch as women were not allowed to sing in church, most solo arias are either for tenor or bass. Soprano and alto arias appear with some frequency, and presumably were sung by boy sopranos and male altos. However, as the range of the soprano arias coincides with tenor range, and the alto arias could be sung by a bass voice, most solos probably could be performed in either octave, depending upon which voice was available.¹⁹

The orchestra in the choral cantatas is usually scored for eight parts: four strings (first and second violin, viola, 'cello), two oboes (one each to double first and second violin), organ and chitarrone. A survey of instrument parts in 254 of the 819 complete cantatas in Frankfurt indicates the following instrumentation:

¹⁸ Ibid., p. 4. Menke also quotes incidents in which Georg Michael wrote on the backs of his grandfather's scores; scarcity of paper might have been responsible for such intensive paper usage. One Frankfurt cantata, Ich suchte des Nachts, has portions of a suite written on the reverse of a viola part. There is no indication that Georg Michael was responsible for this particular incident.

¹⁹ In one manuscript of Wertes Zion, sei getrost, the recitative is indicated for tenor; in the other, it is to be performed by soprano.

<u>Number of cantatas</u>	<u>Instrumentation</u>
95	strings, oboes, organ, chitarrone
22	strings, oboes, organ
14	strings, oboes, organ, cembalo
8	strings, oboes, chitarrone, organ, cembalo
7	three string parts (either first and second violin and 'cello, or violin, viola and 'cello), continuo
7	strings, one oboe, organ, chitarrone
5	strings, two oboes, two flutes, organ, chitarrone
5	strings, two oboes or two flutes, organ, chitarrone
4	strings, two oboes, two flutes, organ
4	strings, two oboes, one flute, organ, chitarrone
4	strings, two oboes, three trumpets, tympani, organ
3	strings, two oboes, two trumpets, tympani, organ, chitarrone
3	strings, two oboes, two horns, organ, chitarrone
2	strings, continuo
2	strings, two oboes, continuo
2	five strings (first and second violin, first and second viola, 'cello), two oboes, one flute, organ, chitarrone
2	three strings, organ
2	strings, one oboe, organ
2	strings, organ
2	strings, two oboes, organ, bassoon

The remaining 51 cantatas in the survey all have slight variations of the above. Other instruments or instrument combinations indicated are

cornettino, violone, clarinetto, Chalumeau, viola da gamba, concertante oboe, concertante chitarrone, concertante organ, three corni da caccia, two corne de chasse, oboe se piace,²⁰ and two taille.²¹

The instrumental parts listed above are not simply the instrumental parts still extant for each cantata, but, in most cases, the instruments indicated on the partitur. This list of participating instruments was very flexible, however. Many instruments could participate ad libitum even if not formally mentioned on the partitur.

It is evident that strings formed the foundation of the accompaniment. Oboes and violins usually double each other²² but sometimes play separately. Occasionally, as in Cantatas 410, 294, and 231 in the Frankfurt catalogue, the oboe parts require both a ripieno player and a concertante player. In Cantata 161, concertante organ and concertante chitarrone are both indicated, along with the usual four strings and two oboes which make up the ripieno.

Usually, the chorus sings unison with instruments,²³ with the instruction in the partitur written above the voice parts, con stromenti. In such instances, the copyists generally did not bother to fill in all of the instrumental doubling in the partitur. Usually only the voice parts appear

²⁰ Se piace indicates that an instrument, if available, may participate ad libitum, or double other instruments or voices.

²¹ The abbreviation Tr. appears frequently, and must be an indication for a trumpet. In some manuscripts, clarino trumpets are simply called "trompete," although "clarino" is much more widely used. Telemann seems never to have used trombones in his church cantatas, so Tr. would probably not signify trombone.

²² Werner Menke, p. 36.

²³ Richard Petzoldt, p. 153.

in the partitur in con stromenti passages or movements. If instrumental parts are included, one part -- usually the first violin/first oboe line -- is completed, but only a few notes of the other parts are begun, and there follows an "etc." When the instrumental parts go their separate ways, the last note (or notes) prior to that departure is written in. Arias or solo ensembles are rarely, if ever, doubled by instruments in the church cantatas.

None of the instrumental parts in the partitur are transposed; i.e., all parts were written in concert pitch. Therefore, two manuscripts seen by the present writer offer an interesting problem. In both of these cantatas, manuscript photocopies of which were received from the Hessische Landes- und Hochschulbibliothek in Darmstadt, all of the instrumental parts are written a minor third higher than the chorus and organ-continuo line. Presumably the Darmstadt organ used for performing these cantatas was sharp by a minor third, or tuned to "Chor-Ton."²⁴ In the St. Luke Passion of 1744, Telemann uses scordatura which he is believed to have heard first while visiting Poland, where he heard violins tuned a third higher than usual.

Festival services at Frankfurt were usually embellished with three trumpets and drums.²⁵ If these were included in Hamburg services, they probably would play only in the elaborate cantata before the sermon so that

²⁴ "Chor-Ton" was one of two pitch standards in use during Telemann's time. According to Arthur Mendel ("On the Pitches in Use in Bach's Time," Musical Quarterly, XLI, Nos. 3, 4 [1955], 332-354 and 466-480.), who quotes Mattheson (1713), "Chor-ton" is a major second to a minor third higher than "Cammer-ton." Organs usually tuned to "Chor-ton" and strings and other instruments usually tuned to "Cammer-ton."

²⁵ Richard Petzoldt, p. 153.

the trumpeters, more highly-paid than other musicians, could leave before the sermon.²⁶ In Hamburg, the number of town musicians coincided with the number of instrumental parts in most of the choral cantatas, and the number of instrumental parts in Telemann's Hamburg Musique de Table. The cantatas and the Musique de Table, therefore, could be accommodated by the seven town players and Telemann himself, if necessary. When in need of larger orchestras, the composer also had access to the Hamburg opera orchestra.²⁷

It should be mentioned here that the orchestras of the Passions were generally not large. They usually consisted of strings, oboes, and flutes, with an occasional pair of horns, or a bassoon. Hans Hörner, in Gg. Ph. Telemanns Passionsmusiken, suggests that, unlike the handsomely-funded oratorios performed for secular occasions, the Passions reflect austere church budgets. Werner Menke suggests that it was simply a carry-over of the tradition of a quiet week before Easter.

Chorales

According to Richard Petzoldt, chorales in the choral cantatas were sung by the congregation in Hamburg; therefore, Telemann's chorale harmonizations tend to be very simple.²⁸ The chorales, as well as recitatives provide contrast in sonority, mood and motion in the choral cantatas. Unlike the solo recitative which serves to heighten dramatic tension, the chorale usually moves in a slow, steady motion and with fullness of sound.

²⁶ Ibid. Petzoldt also says that in Hamburg, nine singers were paid nine thalers, eight musicians were paid eight thalers, and three trumpets and tympani received six thalers.

²⁷ Ibid., p. 44, p. 71.

²⁸ Ibid., p. 184.

Most chorale settings in each of the cantatas and Passions seen by the present writer are in consecutive half-note motion. Most of these settings have time signatures of $\frac{4}{4}$ and are set so that every syllable is on one half-note, with occasional passing quarter-notes. Occasionally, the same kind of motion is seen in a chorale time signature of $\frac{3}{2}$. The composer also tended to write note-against-note choruses which resemble chorales but which move in quarter-note motion.

The degree to which the chorales were accompanied depended upon the instruments available. At the very least, all voices are doubled by strings and oboes. Extended harmonization or additional fanfare added to the basic instrumental doubling might change with each performance. While one manuscript of Wertes Zion, sei getrost includes tympani and high trumpet parts in the harmonization of "Ein feste Burg," another manuscript of the same cantata includes only strings and oboes in the chorale harmonization. The partitur of the 1724 cantata Schaffe in mir, Gott, ein reines Herz had four instrumental lines which remain blank in the final chorale harmonization until the last four measures when three trumpets and tympani enter and play an elaborate final flourish.

Phrase endings in chorales are frequently marked by fermate. This practice is not consistent, however. In those cases where a rest between phrases allows time to take breath for a new phrase, fermate are not found except at the final cadence.

Usually the phrases within a chorale melody tend to be four measures long, with or without an anacrusis. Frequently, however, three- and five-measure phrases are interspersed between four-measure phrases or occur in a continuous series. The chorale Jesu, meine Freude, for example, musically follows a plan of 4-4-3 (repeat) 4-5-4 (repeat). The chorale Ein feste Burg

begins each phrase with an anacrusis but its musical setting follows a plan of 4-4 (repeat) 3-3-3-3-4. Although repeat signs seem to appear customarily at the end of most chorale phrases, this is not true in the final cadence of Ein feste Burg.

Example 3. Jesu, meine Freude and Ein feste Burg.

Je-su mei-ne Freu-de, mei-nes Herzens
 Ach, wie lang, ach lan-ge, ist dem Herzen
 wei-de, se-su mei-ne Zier-
 ban-ge, und verlangt nach dir: Gottes
 lamm, mein Bräuti-gam, ausser dir soll mir auf
 Er-den nichts sonst lie-ber's wer-den

Ein feste Burg ist un-ser Gott Ein
 Er hilft uns Frei aus al-ler Not die
 Chu-te wehr und was-sen. Die al-te bö-se
 uns jetzt hat be-trof-fen.
 Feind, mit Ernst er's jetzt meint. gross Macht und viel
 List, sein grausam Rüstung ist. Auf
 Erd' ist nicht seins glei-chen.

The composer frequently wrote only the upper voice and/or bass in the manuscript and expected the copyist to fill in everything else.²⁹ The occasional unstable chord inversion, therefore, may not be the doing of Telemann, but the work of a copyist instead.³⁰

Text

Poets or text source have been identified for 365 of the 819 cantatas in Frankfurt. The most frequently represented poet is Erdmann Neumeister, who is credited with 237 of the cantata texts, or four complete cycles.³¹ Others include Johann Kasper Simonis, who wrote texts for one cycle (60 cantatas), and Schubart, who wrote one cycle (55 cantatas). Johann Friedrich Helbig and Salomon Franck each are credited with one cantata apiece. There are also settings of Psalms 23, 62, 100, 101, 111, 112, 118, 121, 125 and 149.

Other poets whose texts Telemann used for cantatas include Daniel Stoppe, Benjamin Neukirch, Michel Richey, Lukas von Bostel and other members of the Deutschübenden Gesellschaft.³²

Recitative

Telemann's recitative displays strong French influence. "The French change time signatures with no difficulty. This means of declamation -- which causes no awkward, unnatural, or undue prolongation -- is natural

²⁹ Werner Menke, p. 3.

³⁰ See the third chord of Wertes Zion, sei getrost chorale harmonization.

³¹ Carl Süß and Peter Epstein, p. 89. There is also some confusion about the authorship of the cycle of 1719/20. This cycle, repeated in part from 1716/17, is earlier attributed to Simonis. When it was repeated later, Neumeister is given as the poet.

³² Richard Petzoldt, p. 151.

and occurs in all speech."³³ This declaiming style is similar to Rameau's and occurs most frequently in the recitatives of the Passions. Telemann quarreled with Graun in an exchange of letters over the best way to write recitative.³⁴ He disagreed with Graun's preference for the Italian parlando recitative which avoided the use of unusually large intervals for dramatic effect, which had more regular rhythm, and which was not as embellished as the French recitative. Rather, Telemann admired the natural manner of the French and the opportunity to portray emotions by accommodating word meaning and accent in a most descriptive fashion. This portrayal occasionally did involve unusual intervals such as an upward skip of a ninth on such words as "Gewalt" (power). He warns, in the preface to Der harmonische Gottesdienst, that the recitative is not to be sung in a steady tempo, but rather in accordance with the meaning of the poetry -- now slow, now faster.

Even with his attempts to make the recitative descriptive, however, he comments that it ought to be kept short. In certain cases, he complained, the poet had made the recitative too long, which would "tire the singer and displease the ear..."³⁵

In some of the choral cantatas, the recitative appears in the partitur with the notes, the text, and the unrealized continuo bass, whereas in the individual voice part only the notes appear -- with no text.³⁶ The singer

³³ Hans Hörner, p. 123.

³⁴ Georg Philipp Telemann Briefwechsel: Samtliche erreichbare Briefe von und an Telemann, Hans Gross and Rudolf Jung, editors (Leipzig: Deutscher Verlag für Musik, 1972).

³⁵ Richard Petzoldt, p. 183.

³⁶ Unpublished Jesu, meine Freude of 1722 has such an arrangement.

either sang in view of the partitur or watched both the voice-part notes and the separately-printed cantata text.

Generally, the recitatives of the choral cantatas follow the sense and the rhythm of the text very closely. Unusual harmonic shifts are used for their unsettling value to accompany questions or particularly descriptive portions of recitative text.³⁷

Word-Painting

In speaking of Telemann's Tonmalerei (word painting), Carl Philipp Emmanuel Bach said, "Telemann is a great painter...he played for me an air in which he expressed the amazement and terror caused by the apparition of a spirit; even without the words, which were wretched, one immediately understood what the music sought to express. But Telemann often exceeded his aims. He was guilty of bad taste in depicting subjects which music should not describe. Graun, on the contrary, had far too delicate a taste to fall into this error; as a result of the reserve with which he treated this subject, he rarely or never wrote descriptive music, but as a rule contented himself with an agreeable melody."³⁸

Generally, Telemann's consistent interest in word-painting determined the mood, tempo and character of entire movements, of single phrases, or of a particular word. His vocabulary for expressing sorrow, strength, and death could be graphically descriptive. In the St. Mark Passion of 1755, he depicts the sorrow of Christ on the cross with a slow, chromatic scale to the text "Eli, lama asabthani?" (My Lord, why hast Thou forsaken me?).

³⁷ See later discussion of recitative in Wertes Zion, sei getrost.

³⁸ Romain Rolland, p. 134.

The diminishing strength of the dying Christ is portrayed, in the St. Luke Passion of 1744, with descending octaves interrupted by realistic pauses on the text "Ich befehle meinen Geist" (I commend my spirit). The sinners are hurled into hell, in Der Tag des Gerichts, with syncopation and shuddering orchestral rumbling. In Wertes Zion, sei getrost, the words "und gebet doch die Flucht" (and take flight) are set to consecutive and numerous fast ascending and descending scales.

An even more extreme example of descriptive word-painting, probably the type of which C. P. E. Bach disapproved, occurs in Die Tageszeiten, where birds trill, doves coo, bees hum, and flies buzz. A more subtle portrayal occurs in an orchestral suite in which "Ebb and Flow" and "The Turbulent Aeolus" are depicted by crescendi for increasing winds and rising waters resulting from instruments being added one or two at a time and playing ever-ascending motives.

CHAPTER IV: A COMPARISON OF CANTATA STYLES

According to Werner Menke, Telemann's style of choral cantatas changed considerably when he moved to Hamburg in 1721.¹ This is most noticeable in the cycle of 1721/22. He undoubtedly encountered very good musicians in Hamburg in that the chorus is given a more active role, and the writing tends to be more virtuosic for both soloist and chorus. The accompanying orchestra is also enlarged beyond the usual strings, oboes, organ, and continuo to include horns, trumpets and tympani. Texts are rich in vivid descriptiveness and imagery² and are effectively coordinated with the increased choral participation. The cantata form is extended in length.³ While a full score of his earlier cantatas averaged eight or nine pages, the 1721/22 cantatas may range from eleven to fourteen pages.

Two different types of choral cantatas exemplify the stylistic changes that accompanied Telemann's move to Hamburg. The present writer has selected two uncomplicated cantatas from Telemann's early employment in Frankfurt: Nun komm der Heiden Heiland (performed in 1718 and 1722) and Jesu meine Freude (performed in 1719 and 1723); and two virtuosic cantatas written after his move to Hamburg: Jesu meine Freude (performed in 1722 and 1735) and Schaffe in mir, Gott, ein reines Herz (performed in 1724) to demonstrate the stylistic differences. This should not imply that the uncomplicated choral

¹ Werne Menke, p. 41.

² Ibid., p. 40.

³ Ibid., p. 32.

style disappeared, for a number of cantatas written after his move to Hamburg require virtually no choral virtuosity. He also was forced to repeat earlier cantatas during his first year in Hamburg -- 76 of the 124 required cantatas were repeated -- inasmuch as even the efforts of the prolific Telemann could not keep pace with the new demanding schedule in the Hamburg churches of two complete cantatas for each service plus an additional closing choral piece.⁴

Telemann's Uncomplicated Choral Style

The choral portions of the early cantata Nun komm der Heiden Heiland (performed in 1718 and 1722)⁵ typify Telemann's simple choral style. There are six movements in the cantata: an opening choral movement which is imitative and is instrumentally doubled, a da capo aria for bass and obbligato strings, a tenor recitative followed by an instruction to repeat the previous aria -- performed by an alto, a bass recitative, a da capo aria for tenor with obbligato violin, and a closing choral movement which is set note-against-note, and is instrumentally doubled.

The choral movements are rather simple. The ranges are reasonable and the tessituras are moderate. The opening 52-measure movement, primarily in half-notes, is imitative on the following chorale theme:

Example 4. Nun komm der Heiden Heiland (1718, 1722), first movement

The image shows a musical score for two voices: Alto and Tenor. Both parts are in C major and common time (C). The Alto part begins with a whole rest for three measures, followed by a half note G4, a half note A4, a half note B4, a half note C5, and a half note D5. The Tenor part begins with a half note G3, a half note A3, a half note B3, a half note C4, a half note D4, a half note E4, a half note F4, a half note G4, and a half note A4. The lyrics are written below the notes.

ALTO
 Nun komm der Hei - den

TENOR
 Nun komm der Hei - den Hei - den

⁴ Werner Menke, p. 44.

⁵ The text is by Erdmann Neumeister.

Imitation is most frequently begun on the tonic and dominant notes, A and E, and occasionally on B, C, and D; sometimes stretto is employed in that a voice enters before the previous voice has completed the theme.

The brief closing chorus, with outer voices mirroring each other, is set almost entirely note-against-note.

Example 5. Nun komm der Heiden Heiland (1718, 1722), last movement

Schaffe in mir Gott ein rei - nes Herz und gib mir einen neuen

Schaffe in mir Gott ein rei - nes Herz und gib mir einen neuen

Schaffe in mir Gott ein rei - nes Herz und gib mir einen neuen

Schaffe in mir Gott ein rei - nes Herz und gib mir einen neuen

The early setting of Jesu, meine Freude (performed in 1719 and 1723)⁶ presents more challenge to the choral singer than the cantata Nun komm der Heiden Heiland but is certainly not virtuosic in the same sense of Wertes Zion, sei getrost. The movements of Jesu, meine Freude consist of a brief opening chorale, a tenor recitative, an aria for bass with obligato strings and oboes, a fast, imitative 57-bar chorus with instrumental doubling, a bass recitative, an aria for soprano and obligato instruments playing all'

⁶ The text is by Erdmann Neumeister.

unisono, and a closing chorus set note-against-note and instrumentally doubled. Although the cantata probably ends here, some confusion exists over two additional movements that exist in manuscript. A soprano aria written in an obviously different hand probably does not belong to the earlier portions of this cantata. The chorale in $\frac{3}{2}$ that follows in this manuscript and apparently is in the same hand as the first seven movements, may also not belong to Jesu, meine Freude.⁷ With or without the two questioned movements, the choral writing is fairly static, with the exception of the fourth movement.

Example 6. Jesu, meine Freude (1719, 1723), fourth movement

Con Stromenti

SOPRANO
Das ist meine Freu ~

ALTO
Das ist meine Freu ~

TENOR
Das ist meine ~

BASS

⁷ Werner Menke inserted a hand-written note before the final chorale which reads, "Gehört nicht zu diesen Kantate/ Festgestellt an bibliograph. Aufnahme/ Werner Menke/ Nürnberg, 4 August, 1937."

de Das ist meine Freu

de Das ist meine Freude

de, Das ist meine

Das ist meine Freu

Aside from this brief passage and a subsequent imitative section, the chorus moves in rhythmic uniformity in half-notes and quarter-notes throughout the movement.

The brief choral movements in both of these cantatas are accompanied by strings, doubling oboes, and continuo instruments such as organ and an optional chitarrone to play chords above the bass notes.

Telemann's Virtuoso Choral Style

The cantatas Schaffe in mir, Gott, ein reines Herz (performed in 1724)⁸, Jesu, meine Freude (performed in 1722 and 1735) and Wertes Zion, sei getrost (performed in 1722 and 1735) all represent Telemann's most challenging choral writing.

⁸ The text is from Psalm 51.

Schaffe in mir, Gott, ein reines Herz calls for an expanded orchestra of trumpets and tympani added to strings, oboes, cembalo and organ. It begins with a thirty-five measure sinfonia, followed by an alto-tenor duet which continues into a fast, imitative chorus with passages demanding some virtuoso singing technique.

Example 7. Schaffe in mir, Gott, ein reines Herz (1724) second movement

The image shows the beginning of the second movement of 'Schaffe in mir, Gott, ein reines Herz'. It features a tenor part and a bass part. The tenor part starts with a whole note rest, followed by a half note rest, and then a quarter note. The bass part starts with a quarter note, followed by a half note, and then a quarter note. The lyrics are: (Herz) und gib mir einen neu-en ge-wis-sen, ge-wis-sen und gib mir einen neu-en ge-wis-sen, ge-wis-sen Geist, und gib mir ei-nen neu-en ge-wis-sen, ge-wis-sen.

Later, floridity occurs in a sequential passage.

The image shows a sequential passage from the second movement of 'Schaffe in mir, Gott, ein reines Herz'. It features a tenor part and a bass part. The tenor part starts with a quarter note, followed by a half note, and then a quarter note. The bass part starts with a quarter note, followed by a half note, and then a quarter note. The lyrics are: neu ei-nen neu neu neu. The passage is marked with measure numbers 14 and 15, and a (4) indicating a fourth measure rest.

The image shows a musical score for a tenor aria. It consists of four staves. The top two staves are for a double choir, and the bottom two are for a solo voice. The lyrics are 'en ge - wis - sen'. The music is in a key with two flats and a 16/8 time signature. The top two staves feature rapid, intricate passages with many sixteenth notes. The bottom two staves are simpler, with a few notes and rests corresponding to the lyrics.

There follows a brilliant tenor aria accompanied by trumpets, tympani, and strings. The two recitatives in this cantata are accompanied by strings. The cantata ends with an elaborately accompanied bass aria, followed by a chorale. Seen in its entirety, the cantata creates an aura of festivity through its instrumentation and the brilliant and rapid passage work for voices.

The late setting of Jesu, meine Freude (performed in 1722 and 1735) is strikingly different from the earlier setting of the same text. It is one of the few cantatas that require a double choir. Its instrumentation is unusual, in that along with strings, oboes, organ, and chitarrone, there are also four flute parts. Perhaps the most unusual feature of this cantata is the solo aria/choral movement in which the chorus interjects successive phrases of the chorale Jesu, meine Freude in a ritornello-like fashion within two arias. The next movement, for double choir, includes metric changes from $\frac{4}{4}$ to $\frac{3}{2}$ and

back again. The instruments are instructed not to double the voices until the final $\frac{4}{4}$ section, marked Vivace. Telemann places the word Adagio over the final two bars. The metric and tempo changes along with the independent vocal writing contributes to the virtuosic nature of this chorus. A recitative and aria for solo alto follow, and the cantata closes with a setting of "Wie schön leuchtet die Morgenstern."

Like the two virtuoso cantatas mentioned above, Wertes Zion, sei getrost⁹ has an expanded orchestra consisting of strings, oboes, three trumpets, tympani, organ, and chitarrone. The most outstanding examples of virtuosity are to be found in the high tessituras and unflagging floridity in the chorus "Seit böse, ihr Völker," and in the final chorus in which the solo bass is to sing a passage of 136 successive sixteenth-notes. The virtuosity of this cantata will be discussed in detail in the following chapter.

⁹ The text is by Erdmann Neumeister.

CHAPTER V: CHORAL VIRTUOSITY IN "WERTES ZION, SEI GETROST"

Wertes Zion, sei getrost was composed for the 23rd Sunday after Trinity in 1722 and performed again in 1735. Two copies of the manuscript are extant.¹ Each of the manuscripts was copied in a different hand, neither of which seems to have been Telemann's,² and there are some differences between them. For comparative discussion of the two manuscripts, the present writer has designated them manuscript A (ms A) and manuscript B (ms B).

The most significant difference appears in the first movement duet for soprano and bass. Nine measures that appear early in ms A are relocated intact later in the movement in ms B.³ The chorale harmonizations are different in measures 8, 19 and 23,⁴ and clarino and tympani parts of ms A are not included in the chorale partitur of ms B. Frequently, differences result from variations in text underlaying, and the recitative movement indicated in part for soprano voice in ms A is for tenor throughout in ms B.

¹ Approximately 43 half-pages of partitur and 75 half-pages of voice and instrument parts in photocopy were examined by the author.

² Werner Menke has likened Telemann's flamboyant personality to the sweeping gestures of his musical handwriting, especially in the single motion used to make both a note and a stem. (p. 1-3 passim.) His early scores were ornate and indicate that he composed directly onto the full score with relatively few errors. Later in his life, he made more changes and added more instructions; and his use of all the space on the page is less efficient than in his earlier years.

³ Measures 24 through 32 in ms A become measures 33 through 41 in ms B.

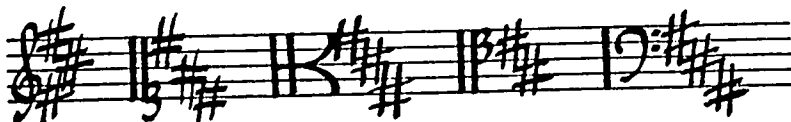
⁴ The unusual chords which occur in measures 8, 19 and 23 of ms B appear to be incorrect, and have been corrected by the present writer in the performing edition. The incorrect chords have been indicated in the prefatory remarks of the edition.

An interesting discrepancy in notation appears in the solo quartet "Beredet euch," in which rhythmic inequality in the accompaniment is indicated by dotted rhythm in ms B and rhythmic equality in even notes in ms A. Rhythmic inequality to be inserted at the discretion of the performer was certainly common enough during Telemann's time.⁵ The agitated nature of this text suggests that rhythmic inequality would be appropriate here.⁶

The Manuscripts

Time signatures, key signatures and clef signs appear only at the beginning of movements of the partitur. In individual voice or instrument parts, the key signature is repeated at the beginning of each line. Usually, sharps or flats in the key signatures are repeated at the octave.⁷ The key signature of the opening movement indicates D-Major.

Example 8. Wertes Zion, sei getrost, key signatures of first movement.



Generally, the natural sign is not used; a sharp sign cancels out a flat and a flat sign cancels out a sharp. In most cases, accidentals do not affect

⁵ Robert Donington, Performer's Guide to Baroque Music, p. 114.

⁶ "Consult among yourselves, and still your attempts (at salvation) are futile." Both versions, equal and unequal rhythm, are offered in the performance edition.

⁷ Robert Donington, p. 115, gives precedent.

the entire measure but only the individual note. The following example obviously affects only the note immediately following the sharp, otherwise an augmented second would occur in the melody.

Example 9. Wertes Zion, sei getrost, first movement, meas. 39.



The following clef signs are used in all Telemann manuscripts seen by the present writer.

Example 10. Clef signs, ranging from high to low.



used by:

clarini I,II

violins I,II

oboes I,II

clarini III

violins I

soprano voice

violins II

alto voice

tenor voice

Bass voice, tympani, and basso continuo use modern bass clef.

Neither repeated text nor repeated phrases are fully written out in all parts. "Etc." appears in instrumental lines which are doubling a line already written out in the partitur. The sign $\%$ is used to indicate repeated text within a voice part. When more than one voice is singing in rhythmic uniformity or in imitation, the text is written below only one part although the initial words are usually given in all voices. The symbol \textcircled{C}

is used for the word "nicht" in the text when there is insufficient space to write the entire word. For the word "nichts", an s is added to the symbol.⁸

The barlines are not always aligned. Generally, they extend through an entire brace. If any measure contains too many notes to fit within the allotted space, that measure is freely extended into the following measure.

The staves on the page are not always equidistant, indicating that each staff was drawn in individually.

In the partitur, there are very few indications in the figured bass to suggest if a chord is major, minor, or in inversion, although such symbols appear with greater regularity in the keyboard part. Only in the recitative, which is unrealized, is there an occasional indication. Even here, however, there is not a 6 above each first-inversion chord. Only at the final cadence are there 6 and $\frac{4}{2}$ written above the notes to be so realized. The recitative notation is so sparse that even some of the harmonic changes implied in the melody are not written in the bass line. It is unlikely that Telemann expected the singer to perform these harmonic changes without continuo support. For that reason, the performance edition of the cantata includes editorial additions to the basso continuo, even in light of the fact that some measures in the manuscript have no basso continuo notes at all, and most have only one quarter note with rests carefully inserted.

Notation of ornaments is confined to occasional cadential trills indicated by the sign ~~tr~~ for both voices and instruments. Italian tempo words precede all movements except the chorale, the sustained seventh movement, and the recitative. Instructions such as solo, tutti, violini senza

⁸ The letters "ob" for "nicht" and "obs" for "nichts" are also found.

oboi, piano and forte are always written above the affected part and occasionally above the continuo part as well.

The Text

The text of the 1721/22 cantata cycle is by Erdmann Neumeister, whom Telemann met while both were at the court in Eisenach. Neumeister's cantata texts were influenced by opera at the court of Weissenfels, performed under the Kapellmeister Philipp Krieger.⁹ As in the current operatic style, Neumeister wrote cantatas with alternating arias and recitatives.

The text of Wertes Zion, sei getrost is distinctive in its strong use of antithesis and colorful metaphor, the constant contrast between good and evil, and the juxtaposition of contrasting ideas. The German text with translation¹⁰ follows, with each movement entitled according to performance designation.

Duet (da capo form) (Soprano and bass)

Wertes Zion, sei getrost, fürchte keine Feinde.
Ob sie täglich Ränke schmieden, dich um deinen teuren Frieden.
Und um Gottes Wort zu bringen, es wird ihnen nicht gelingen.

Dearest Zion, be thou brave, fear thou not thy foes.
Their conniving cannot rob you of your peace,
And the cherished word of God; they will not succeed.
You have God as your friend; they will not succeed.

⁹ Philipp Spitta, p. 472.

¹⁰ Translation of chorale is from University Hymnbook (Cambridge: Harvard University Press, 1895), by Frederick Henry Hedge. The remainder of the text was done by Heide Rudolph and Joan Catoni Conlon.

Chorale

Ein feste Burg ist unser Gott, ein gute Wehr und Waffen.
 Er hilft uns frei aus aller Not, die uns jetzt hat betroffen.
 Die alte böse Feind, mit Ernst er's jetzt meint,
 Gross Macht und viel List, sein grausam Rüstung ist,
 Auf Erd' ist nicht seins gleichen.

A mighty fortress is our God, a bulwark never failing.
 Our helper, He, amidst the flood of mortal ills prevailing.
 For still our ancient foe doth seek to work us woe.
 His craft and power are great and armed with cruel hate,
 On earth is not His equal.

Recitative: secco
 (Tenor or soprano)

Wie's Jesu ging, so gehets seiner Kirche noch:
 Wie dort des Satans Brut zusammenkroch,
 Und aneinander hing als sie ihn wollte fangen;
 So machen's annoch seine Schlangen.
 Sie schleichen hier und dort sich ein
 Und was nicht mit Gewalt, das soll mit Listen sein.
 Wenn Luthers Lehre nur ausgerottet wäre:
 Dies, dies ist fort für fort der Babylon'schen Hure Wunsch und Wort.
 So hätte sie den Kelch von neuem voll zu schenken,
 Und könnte manches Land mit ihren Greueln tränken,
 Das sie zuvor in Trunkenheit gebracht.

(accompagnato)

Doch Jesus, unser Haupt und König wacht,
 Und wird vor seiner Kirche stehn.
 Lass nur den Feind mit Bosheit schwanger gehn.
 Sein Dichten und Begehren wird einen Fehl gebären.
 Du, oh, Immanuel, zerreissest Not und Stricke,
 Die jener Laur'en Tücke auf deinen Weg gestellt.
 Du bist der weise Gott, Du bist der starke Held.
 Was denkt ihr, Feind', nun auszurichten?
 Du wirst Gewalt und List zernichten.

What Jesus knew, his church is now confronting.
 Yea, as the brood of Satan, those who fiercely threatened and
 intrigued to plot against His goodness,
 Christ is despised by Hell's serpents.
 They spread their evil here and there,
 And what they lose by force, they win with their deceiving.
 'If Luther's teachings could only be forgotten!'
 This, now and evermore, the greatest wish of Babylonian whore!
 So she could fill the goblet again and yet again,
 And then, in many a land, with her reviling horrors,
 Could she proclaim iniquities prevailing!

Yet, Jesus, King and Lord is watching o'er,
 And will protect and guard His own.
 Let now the devil with evilness appear,
 His malice shall not threaten; his failure is certain.
 Thou, Oh, Emmanuel, defy all chains of bondage,
 Though he will try to trick you, and work against your way.
 Thou art the wise God; Thou art the strong hero.
 What can he do against Thy goodness?
 Thou shalt destroy his pow'r and cunning.

Chorus

Seid böse, ihr Völker, und gebet doch die Flucht.
 Hört ihr's alle die ihr in fernen Landen seid.
 Rüstet euch und gebet doch die Flucht.
 Lieber, lieber, rüstet euch und gebet doch die Flucht.

Beschliesset einen Rat und werde nichts draus.

Be angry, ye people! Escape, and now take flight.
 Hear ye, all ye who in distant lands reside.
 Now prepare, escape and now take flight.
 Rather, rather, now prepare, escape and now take flight!

In spite of consultation (or preparation), man is not saved, no!

Solo quartet

(Soprano, alto, tenor, bass)

Beredet euch und es bestehe nicht.

Consult yourselves, yet see it come to naught,
 Humanity is frail.

Chorus

Denn hier ist Immanuel!

For here is Emmanuel!

Duet
(Alto, tenor)

Zion wird nicht untergehen,
Zion bleibet feste stehen.
Muss es gleich in diesen Zeiten
Mit des Drachens Engeln streiten,
Wird's den Krieg doch nicht verlieren
Und dann ewig triumphieren.

Zion shall endure forever.
Zion's mighty pow'r shall triumph.
Though it now be in confrontation,
With the dragon's angels fighting,
Zion will not be forsaken,
And forever be triumphant.

Chorus

Alleluia!

Alleluia!

Analysis of Text and Music

Telemann, capitalizing on the vivid and forceful character of the text, frequently creates virtuosic challenges which require endurance, flexibility, and agility. The vocal ranges are often wide and the tessitura taxing. Not every movement in the work contains significant challenges for the singer, but there are sufficient examples in several movements to make this particular cantata representative of Telemann's most virtuosic writing. Each movement will be discussed from the standpoint of compositional techniques, thematic materials, and the degree of virtuosity required of the singer.

The first movement, a da capo duet for solo soprano and bass, opens with a thirteen-measure instrumental introduction which includes all of the motives that the voices will sing in the A section. The opening motive for

violin and oboe I and II

Example 11. Wertes Zion, sei getrost, first movement, introduction.

Violin/Oboe I

Violin/Oboe II

Viola I

Viola II

Cello

becomes the motive for entering soprano and bass in measure 14. The text is "Wertes Zion" (Dearest Zion).

Example 12. Wertes Zion, sei getrost, first movement, meas. 14-16.

14 15 16

SOPRANO
Wer - tes Zi - on

BASS
Wer - tes Zi - on

Cello

After four measures of rest, the voices restate the theme, extend it one measure, and then lead into a second motive. This sixteenth-note motive first occurred in measure four of the instrumental introduction.

Example 13. Wertes Zion, sei getrost, first movement, meas. 21-28.

The musical score consists of three systems. The first system (measures 21-24) shows the vocal entries for Soprano and Bass. The Soprano part begins with a whole note rest in measure 21, followed by a half note G4 in measure 22, a half note A4 in measure 23, and a quarter note B4 in measure 24. The Bass part begins with a whole note rest in measure 21, followed by a half note G3 in measure 22, a half note A3 in measure 23, and a quarter note B3 in measure 24. The piano accompaniment in the first system consists of a continuous sixteenth-note figure: G4-A4-B4-A4-G4-F#4-E4-D4-C4-B3-A3-G3.

The second system (measures 25-28) shows the vocal parts continuing. The Soprano part has a half note G4 in measure 25, followed by a half note A4 in measure 26, and a quarter note B4 in measure 27. The Bass part has a half note G3 in measure 25, followed by a half note A3 in measure 26, and a quarter note B3 in measure 27. The piano accompaniment continues with the sixteenth-note figure, which is repeated five measures later (measures 25-28) at one scale degree higher (starting on A4).

The motive is repeated five measures later, one scale degree higher.

Other motives which vary slightly from each other, but which all contain consecutive sixteenth-notes, are repeated by voices and instruments until the end of the A section.

Telemann's clear expression of contrasting ideas is evident in the setting of the text "Wertes Zion, sei getrost, fürchte keine Feinde." He moves from a subdued, legato melody on the words "Wertes Zion" (Dearest Zion) to a highly agitated and active setting of the word "Feinde" (enemy).

The B section of the da capo duet, accompanied only by basso continuo, seems to be based on three motives. The opening motive, introduced by soprano, is imitated by bass.

Example 14. Wertes Zion, sei getrost, first movement, meas. 45-47.

Ob sie täglich Ranke schmieden dich um deinen teuren Frie - den

The other two motives appear as a pair, always recurring simultaneously. The one consists of repeated sixteenth-notes followed by an octave eighth-note leap, and is suggested by similar sixteenth-note motives which occur earlier in the A section. The other motive consists entirely of eighth notes.

Example 15. Wertes Zion, sei getrost, first movement, meas. 52.

es wird ihnen nicht ge - lingen

The remainder of the B section consists of repetition and interchange of the last two motives.

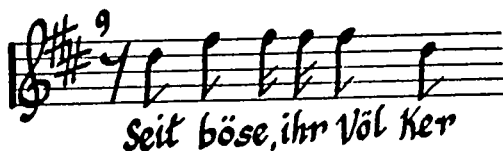
The second movement is a simple harmonization of the chorale Ein feste Burg doubled by oboes and violins and, inasmuch as ms A was selected for transcription in the performance edition, accompanying clarino trumpets and tympani.

Telemann takes full advantage of the potential colorful imagery provided by the text in the third movement, a recitative for soprano or tenor. The wide and occasionally surprising intervals -- sevenths and ninths -- and the melismas make particularly virtuosic demands on the singer. The first stanza, in secco recitative, describes the horrors of the devil with melodic sevenths and ninths set to the text "Satans Brut" (Satan's brood) and "Gewalt" (power). The "Babylon' schen Hure" (Babylonian whore), presumably the Roman Catholic Church, is announced by an upward melodic skip of a sixth. The "Trunkenheit" (drunkenness) which she spreads is accompanied by an unusual stepwise progression in the bass from D, to C-natural, to B, to C-sharp, and back to B. All of this directly contrasts the following stanza beginning "Jesus, unser Haupt und König wacht" (Jesus, our Lord and King watches o'er), in which the recitative is accompagnato. These chord progressions proceed in orderly skips of fifths, and the violins are instructed to play piano. At the next mention of the devil, however, the strings play very agitated patterns. Another contrast occurs on "Du, O, Immanuel" (Thou, Oh, Emmanuel) when the strings become subdued. Then, at "Sein Dichten und Begehren wird einen Fehl gebären" (Your dictum and pregnancy will give birth to nothing), the devil's scheming and subsequent abortion of maldeeds are accompanied by the longest and most agitated of all of the accompagnato patterns. On the words "starke Held" (strong hero), a long melisma is begun by an upward skip of a ninth.

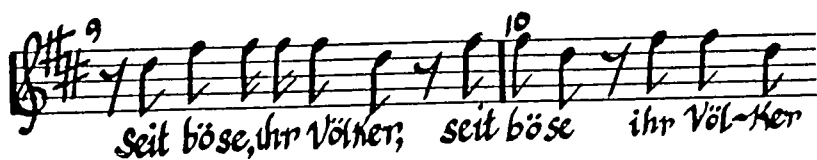
The fourth movement, "Seit böse, ihr Völker, und gebet doch die Flucht" (Be angry, ye people, and take flight), is a frenzied chorus with great virtuosic difficulties. The phrases are very long and taxing in all the parts, and the tessitura in the soprano and tenor parts is extremely high. Its tempo marking of Allegro corroborates the anxiety and strife implied in the text. Telemann depicts the confusion and indecision asserted in the text through contrasts of tempo throughout the movement. The Allegro tempo and the ascending and descending scale symbolizing flight are twice interrupted abruptly by a Largo section. The Largo warning, "Hört ihr's, alle die ihr in fernen Landen seid" (Hear ye, all ye in distant lands) is followed by a sudden return to Allegro, and the text "Rüstet euch, rüstet euch" (Prepare yourselves, prepare yourselves). After twelve fast measures, the Largo tempo returns as the solo voices suggest "Lieber, lieber" (Rather, rather...). However, the escape music returns and persists to the end of the movement.

Telemann tends to extend the musical phrase far beyond its natural contour by excerpting fragments of melody and repeating them. In the first sung phrase of the fourth movement, following an eight measure introduction, the first motive for sopranos

Example 16. Wertes Zion, sei getrost, fourth movement, "Seid böse, ihr Volker," measures 9-20 in fragments.



is extended by repeating the last three notes.



This is followed by a twice-repeated triadic passage,



which introduces a series of fast repeated notes followed by an ascending A-Major scale.



Another pattern follows, created by six iterations of an upward skip.



17
seit bö-se ihr Völ-ker, seit böse, seit böse ihr
18
19
Völ-ker, seit böse, seit böse ihr Völ-ker, seit böse und gebet doch die flucht
20

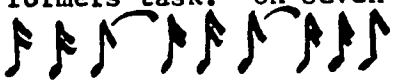
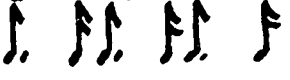
The demands of the opening twelve measures for soprano are obvious when the passage is seen in its entirety. The wide range and the high tessitura along with the floridity of the section require extraordinary vocal technique.

9
seit böse ihr Völ-ker, seit böse, seit böse, ihr Völ-ker seit böse ihr
10
11
Völ-ker seit böse, seit bö-se und gebet doch die flucht, u. gebet doch die
12
13
flucht, und gebet doch die flucht, u. gebet doch die flucht, die flucht, die flucht,
14
15
die flucht, die flucht, die flucht, die flucht, u. gebet doch die flucht, u. gebet doch die
16
17
flucht, u. gebet doch die flucht, seit böse ihr Völ-ker, seit böse, seit böse, ihr
18
19
Völ-ker seit böse, seit böse ihr Völ-ker, seit böse und gebet doch die flucht
20

While the soprano bears the greatest virtuosic burden in the fourth movement chorus, the other voices also require sufficient flexibility to sing the lengthy patterns although the ranges are much more comfortable especially for the alto and bass.

Example 17. Wertes Zion, sei getrost, fourth movement, "Seid böse, ihr Völker," measures 16-25, bass part.

16
BASS
Flucht, und gebet doch die Flucht, seit böse, ihr Völker, seit
17
18
böse, seit böse ihr Völker seit böse, seit böse, ihr Völker, seit
19
20
böse und gebet doch die Flucht, und gebet doch die Flucht, und gebet doch die
21
Flucht, und gebet doch die Flucht, die Flucht, die Flucht, %, %, %
22
die flucht, %, und gebet doch die Flucht, u. gebet doch die
23
Flucht, u. gebet doch die Flucht

In addition to the virtuosic requirements of the individual voice parts in this movement, at times the combined rhythmic ideas complicate the performers task. On seven occasions, while one voice sings the pattern , the other three voices sing , making exact placement of the 16th notes extremely difficult. This particular combination of patterns is further complicated by the text. The rapid

repetition of the word "Flucht," which begins and ends with double sounding consonants, exaggerates problems of diction and breath support. The soprano part faces an additional obstacle in that a closed vowel repeatedly falls on a high note. To sing this passage in tune with rhythmic accuracy challenges the most accomplished singer. This first occurs in measure 14.

Example 18. Wertes Zion, sei getrost, fourth movement, "Seid böse, ihr Völker," measure 14.

14

CLARINET

TYMPANI

VIOLIN/OBOE I, II

VIOLA I, II

SOPRANO
Flucht, die Flucht, die Flucht, die Flucht, die Flucht

ALTO
Flucht, die Flucht, die Flucht, die Flucht, die

TENOR
Flucht, die Flucht, die Flucht, die Flucht, die

BASS
Flucht, die Flucht, die Flucht, die Flucht, die

CELLO

The scale passage introduced by the instruments in measure four and by voices in measure twelve dominates much of the last half of the movement, which proves to be the most virtuosic choral part of the cantata.

This scale motive consistently begins on the off-beat and always contains all eight notes of the scale, even though it sometimes begins and ends on the third. In measures 16 and 24, the chorus sings the scale in unison and in octaves with instrumental doubling. In these passages, the chorus faces the problem of performing the parallel three octaves with correct intonation. (See following page.)

Example 19. Wertes Zion, sei getrost, fourth movement, "Seid böse, ihr Völker," measure 16.

16

CLARINI

TYMPANI

VIOLIN/OBOE I, II

VIOLA I, II

SOPRANO
Flucht, und gebet doch die Flucht, ...

ALTO
Flucht, die Flucht, und gebet doch die

TENOR
Flucht, die Flucht, und gebet doch die

BASS
'CELLO Flucht, die Flucht, und gebet doch die

After an abrupt tempo change to a solo Largo section, the chorus re-enters with a new, syncopated motive.

Example 20. Wertes Zion, sei getrost, fourth movement, "Seid böse, ihr Völker," measure 30.

30 TUTTI

Rüstet euch, rüstet euch, rüstet euch, rüstet euch

After two measures, the scale motive returns without instrumental doubling and is repeated four times by pairs of voices in thirds, sixths, tenths, and thirteenthths; it modulates into closely related keys. The chorus faces the difficulty of performing the passage with rhythmic accuracy, a special problem for the soprano and bass who are more than an octave apart.

Example 21. Wertes Zion, sei getrost, fourth movement, "Seid böse, ihr Völker, measures 32-3.

32 33

SOPRANO und gebet doch die Flucht,

ALTO und gebet doch die Flucht, und gebet doch die

TENOR und gebet doch die Flucht, und gebet doch die

BASS und gebet doch die Flucht,

Handwritten musical score for four staves. The top staff is a vocal line with lyrics "und gebet doch die Fl...". The second and third staves are instrumental, each with the word "Flucht," written below. The bottom staff is another vocal line with lyrics "und gebet doch die Fl...". The key signature has two sharps (F# and C#) and the time signature is 2/4.

Following a brief passage that combines the syncopated patterns of measures fourteen and thirty, pairs of voices repeat the scales in thirds and sixths. The cadence of this section is made up of scale repetitions in octaves and thirds in contrary motion with instrumental doubling. Some parts cross each other (i.e., altos and tenors, violins and violas) and the bass part, which has been in contrary motion to the soprano, reverses direction on the last scale iteration.

Example 22. Wertes Zion, sei getrost, fourth movement, "Seid böse, ihr Völker," measures 40-41.

40

41

VIOLIN I
OBOE I

VIOLIN/ OBOE II

VIOLA I

VIOLA II

SOP.

ALTO

TEN.

BASS

Flucht, und gebet doch die Flucht, und gebet doch die Flucht...

Flucht, und gebet doch die Flucht, und gebet doch die Flucht...

Flucht, und gebet doch die Flucht, und gebet doch die Flucht...

Flucht, und gebet doch die Flucht, und gebet doch die Flucht...

Detailed description: This is a page of a musical score for measures 40 and 41. The score is written for a full orchestra and a vocal quartet. The instruments are arranged in a standard orchestral layout: Violin I and Oboe I (top), Violin/Oboe II, Viola I, Viola II, Soprano, Alto, Tenor, and Bass (bottom). The music is in a key with two sharps (D major or F# minor) and a 2/4 time signature. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the same lyrics: "Flucht, und gebet doch die Flucht, und gebet doch die Flucht...". The instrumental parts feature rhythmic patterns of eighth and sixteenth notes, with some melodic lines in the strings and woodwinds. Measure numbers 40 and 41 are indicated at the top of the first two staves.

After another solo Largo passage and the syncopated Tutti motive from measure thirty, the chorus performs the scales in thirds and sixths in counterpoint with high violins in thirds.

Example 23. Wertes Zion, sei getrost, fourth movement, "Seid böse, ihr Völker," measures 51-52.

The musical score consists of eight staves. The first four staves are for instrumental parts: Violin/Oboe I, Violin/Oboe II, Viola I, and Viola II. The last four staves are for vocal parts: Soprano, Alto, Tenor, and Bass. The key signature is two sharps (F# and C#), and the time signature is 2/4. The score shows a syncopated rhythmic pattern in measures 51 and 52. The vocal parts enter in measure 51 with the lyrics "und gebet doch die Flucht," and continue through measure 52. The instrumental parts provide a counterpoint to the vocal lines.

51

VIOLIN/OBOE I

VIOLIN/OBOE II

VIOLA I

VIOLA II

SOPRANO und gebet doch die Flucht, und gebet doch die

ALTO und gebet doch die Flucht

TENOR und gebet doch die Flucht, und gebet doch die Flucht

BASS und gebet doch die

52

Handwritten musical score for a piece in D major, 4/4 time. The score consists of seven staves. The first two staves are vocal lines with a whole note followed by a quarter rest. The third and fourth staves are instrumental lines with eighth-note patterns. The fifth staff is a vocal line with the word "Flucht,". The sixth and seventh staves are instrumental lines with eighth-note patterns and the lyrics "und gebet doch die fl..." and "Flucht, und gebet doch die fl...".

The scale motive in thirds and sixths and the syncopated motives from measures fourteen and thirty precede the final cadence which suitably closes a movement which grew in contrapuntal complexity and textural

diversity. The soprano and bass, doubled by second violins and 'cellos, are in parallel tenths, and they cross the alto and tenor, doubled by first and second viola. The first violin reverses its direction in the last measure.

Example 24. Wertes Zion, sei getrost, fourth movement, "Seid böse, ihr Völker," measures 54-55.

54

Violin I

Violin II

Viola

Sopr.

Alto

Tenor

Bass

Flucht, und gebet doch die Flucht, und gebet doch die Flucht...

Flucht, und gebet doch die Flucht, u. gebet doch die Flucht...

Flucht, und gebet doch die Flucht, u. gebet doch die Flucht...

Flucht, und gebet doch die Flucht, u. gebet doch die Flucht...

This graphic, virtuosic chorus "Seid böse, ihr Völker," has set a mood of despair which is continued in the next three movements. Despair combines with frenzy, implying that, regardless of preparations for survival and attempts to escape, mankind will falter and fail without salvation.

In the fifth movement, voices enter one at a time with the text "Beschliesset einen Rat und werde nichts draus" (In spite of consultation, or preparation, man is not saved; no, man is not saved.)

This fugal chorus has a strikingly high tessitura for soprano. Inasmuch as it follows the high virtuosic previous movement without pause, great demands of stamina are placed upon the soprano.

Example 25. Wertes Zion, sei getrost, final measures of fourth movement and first measures of fifth movement.

54
Flucht, und gebet doch die Flucht, und gebet doch die Flucht, und gebet doch die
55
Flucht
Beschliesset einen Rat und werde nichts

Unlike the previous chorus, instruments double the voices throughout.

The chorus is fairly brief, and is constructed around a subject in two parts.

The first part

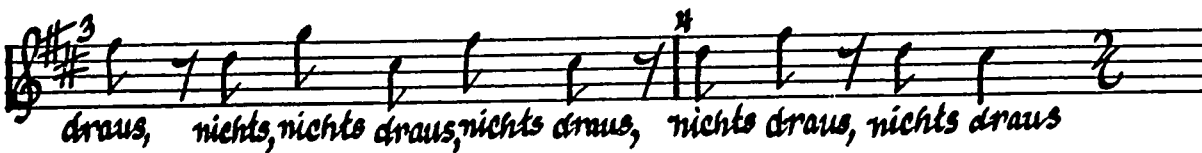
Example 26. Wertes Zion, sei getrost, fifth movement, "Beschliesset einen Rat," measures 1-4 in fragments.

Beschliesset einen Rat

is not heard as often as the second part,

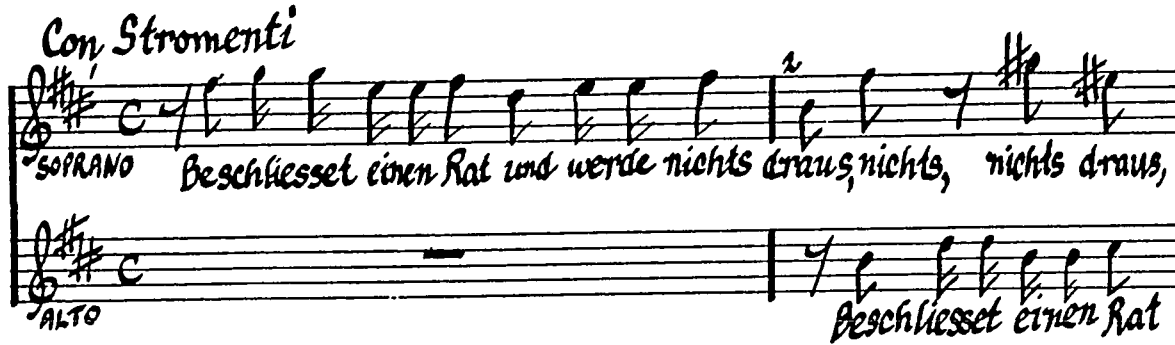


the last two notes of which are excerpted and repeated many times by all voices.



Phrases are rather short and the melodic lines are not florid. The B-minor tonality of the movement is established by the dominant and tonic entrances for all four voices.

Example 27. Wertes Zion, sei getrost, fifth movement, "Beschliesset einen Rat," measures 1-4.



und werde nichts draus, nichts, nichts draus, nichts draus

und werde nichts draus, nichts draus, draus, und werde nichts

TENOR Beschliesset einen Rat und werde nichts

nichts draus, nichts draus

draus, und werde nichts draus, nichts, draus

draus, nichts, nichts, nichts draus nichts

BASS Beschliesset einen Rat und werde nichts

The chorus continues in an imitative fashion until measure twelve when all voices move in rhythmic uniformity until the final cadence.

Example 28. Wertes Zion, sei getrost, fifth movement, "Beschliesset einen Rat," measures 13-17.

Handwritten musical score for measures 13 and 14. The score is in G major (one sharp) and 4/4 time. It features four vocal parts: Soprano, Alto, Tenor, and Bass. The lyrics are: *draus, nichts draus, nichts draus, und werde nichts draus, Beschliesset einen Rat*. Measure 13 is marked with a '13' and measure 14 with a '14'. The notation includes stems, beams, and notes for each voice part.

Handwritten musical score for measures 15 and 16. The score continues in G major and 4/4 time. It features four vocal parts: Soprano, Alto, Tenor, and Bass. The lyrics are: *und werde nichts draus, nichts draus, nichts draus, Beschliesset einen Rat und werde nichts*. Measure 15 is marked with a '15' and measure 16 with a '16'. The notation includes stems, beams, and notes for each voice part.

17
 draus, nichts draus, nichts draus.
 draus, nichts draus, nichts draus.
 draus, nichts draus, nichts draus.
 draus, nichts draus, nichts draus.

The solo quartet which follows, "Beredet euch und es bestehe nicht," (Consult among yourselves, yet see it come to naught; humanity is frail.) appears in two versions. Manuscript A is written in rhythmically equal notation throughout, while manuscript B has notated rhythmic inequality for the first six measures. Inasmuch as the music of the introduction is heard throughout the movement, perhaps the rhythmic inequality is also to continue. Both interpretations, in equal and unequal rhythm, are given in the following edition. For example:

Example 29. Wertes Zion, sei getrost, sixth movement, "Beredet euch," introductions from ms A and ms B.

VIVACE
 MANUSCRIPT A
 MANUSCRIPT B

The movement reflects withering hope in its word-painting in the last two measures.

Example 30. Wertes Zion, sei getrost, sixth movement, "Beredet euch," measures 26-7.

Handwritten musical score for Example 30, measures 26-7. The score is for Soprano, Alto, Tenor, Bass, and Cello. The key signature is D major (two sharps) and the time signature is 4/4. The Soprano part begins with a rest followed by "det euch". The Alto part has the lyrics "nicht; be-redet euch und es bestehe nicht". The Tenor part has "re-det euch und es bestehe nicht". The Bass part has "und es bestehe nicht, be-re-det euch". The Cello part provides a rhythmic accompaniment with eighth and sixteenth notes.

In the next movement, "Denn hier ist Immanuel" (For here is Emmanuel), the text abandons despair and praises salvation through Christ in a slow, sustained, majestic chorus. The announcement of the coming of Emmanuel is heard twice: first, voices and strings¹¹ make the statement; in its repetition, clarini and tympani join the stately affirmation of salvation.

¹¹ Ms A excludes oboes from doubling with the instruction "Violini senza oboi."

"Denn hier ist Immanuel" offers no virtuosic challenge. The tessituras are comfortable and there are no fast-moving notes. However, the phrases are long and sustained.

Example 31. Wertes Zion, sei getrost, seventh movement, "Denn hier ist Immanuel."

SOPRANO
Denn hier ist Imma-nuel, Imma-nu-el, Imma-

ALTO
Denn hier ist Imma-nuel, Imma-nuel, Imma-

TENOR
Denn hier ist Imma-nuel, Imma-nuel, Imma-

BASS
Denn hier ist Imma-nuel, Imma-nuel, Imma-

The next movement is a duet for alto and tenor marked Vivace. Like the opening duet of the cantata, the instrumental introduction presents all the motives which later will be developed and extended by the voices. The text, "Zion will nicht untergehen" (Zion shall endure forever) proclaims that Zion is triumphant and everlasting. The following word-painting depicts Zion's ability to stand and triumph against all enemies.

Example 32. Wertes Zion, sei getrost, eighth movement, "Zion will nicht untergehen," measures 30-35.

ALTO
Zion bleibt feste 9 te — — — — (hen)

TENOR
strei — — — — ten

Later, the struggle between Good and the "Dragon's Angels" is portrayed.

Example 33. Wertes Zion, sei getrost, eighth movement, "Zion will nicht untergehen," measures 49-53.

ALTO
strei — — — — ten

TENOR
strei — — — — ten

The movement ends with an eight measure coda which includes a repetition of the "struggling" motive above in the accompanying trumpets and oboes.

The last movement, a joyous "Alleluia" chorus marked Allegro, celebrates the arrival of Christ and eternal victory over the forces of evil. It consists of accompanied choral ritornelli (four measures in length) and four interspersed sections featuring solo soprano, tenor, alto, and bass. In the first three solo passages, the melodic contour and rhythm resemble the ritornello.

Example 34. Wertes Zion, sei getrost, ninth movement, "Alleluia," measures 1-7.

(Ritornello)

SOPRANO (TUTTI) Alle-lu-ia, Alleluia, Al-le-hu-ia

SOP. (SOLO) ia, Alleluia, Allelu-ia, Al-le-hu-ia.

SOP. (SOLO) Alleluia, Alleluia, Al-le-hu-ia,

The alto solo is accompanied by a decorative solo violin line.

Example 35. Wertes Zion, sei getrost, ninth movement, "Alleluia," measures 22-26.

VIOLIN (SOLO)

ALTO Alleluia,

Handwritten musical score for measures 24 and 25. The key signature is two sharps (F# and C#). The music is written on two staves. The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a bass line with eighth notes and rests. The lyrics "Al - le - lu - ia, Alleluia, Allelu" are written below the second staff.

The final solo section consists of the bass doubled by strings with clarini accompaniment and combines agility with endurance. Six measures of repetition and sequence make this a most challenging passage.

Example 36. Wertes Zion, sei getrost, ninth movement, "Alleluia," measures 31-36.

Handwritten musical score for measures 31-36. The key signature is two sharps (F# and C#). The score is divided into three parts: CLARINI I, II; VIOLIN I; and BASS SOLO 'CELLO. The Clarini part consists of a series of chords. The Violin I part features a melodic line with eighth and sixteenth notes. The Bass Solo part features a melodic line with eighth notes and rests. The lyrics "Al - le - lu - ia, Alleluia, Allelu" are written below the Bass Solo part.

Handwritten musical score for measures 33-34. The score is written on three staves: vocal line (top), piano accompaniment (middle), and bass line (bottom). The key signature is one sharp (F#) and the time signature is 4/4. Measure 33 contains the lyrics "ia, Alleluia," and measure 34 contains "Al - le - lu - ia,".

Handwritten musical score for measures 35-36. The score is written on three staves: vocal line (top), piano accompaniment (middle), and bass line (bottom). The key signature is one sharp (F#) and the time signature is 4/4. Measure 35 contains the lyrics "Al - le - lu - ia" and measure 36 contains "allelu".

APPENDIX I

Wertes Zion, sei getrost

Cantata for the 23rd Sunday after Trinity(1722 and 1735)

Soprano, alto, tenor and bass soloists
Chorus
Violins I, II
Oboes I, II
Clarino I, II, III
Tympani
Viola I, II
Violoncello
Chitarrone
Organ

EDITORIAL COMMENTS AND PREFATORY NOTES ON SOURCES

Manuscript A is from Stadt- und Universitätsbibliothek Frankfurt am Main, catalogue number 1492 (761 of Telemann manuscripts), consists of 28 pages of full score (14 v and 14 r) and 70 pages of voice and instrument parts, and is in large hand-writing.

Manuscript B is from Stadt- und Universitätsbibliothek Frankfurt am Main, same catalogue number as ms A, consists of 15 pages of full score (8 r and 7 v) and no voice parts; the hand-writing is very small.

All standard-sized notes, accidentals, tempo words, expression markings, solo and tutti designations, and most text underlayings are in agreement with one or both manuscripts. Instances in which the two manuscripts differ from each other will be mentioned below as they occur.

The treble clef of the continuo part throughout the cantata and those portions of the bass clef in small, cue-sized notes are editorial realizations and additions.

Editorial ornaments have been placed in brackets. However, where editorial ornaments are too lengthy to be notated into the score, an asterisk and brackets have been inserted to refer the reader to the final page of the manuscript, entitled "Editorial Ornaments." The most frequently occurring ornament, *trm* indicates a trill on the given note and the note above it, beginning with the upper note on the beat. The sign occurs in varying lengths, and is sustained according to the discretion and/or capabilities of the performer. Another sign, *~*, occurs rarely and signifies a turn, as in:



Editorial ornaments in the following edition are from a composite of ideas suggested by sources in the bibliography which discuss ornamentation. Special mention should be made of the examples by Telemann, Handel and Farinelli in Die Kunst der Verzierung im 18. Jahrhundert: instrumentale und vokale Musizierpraxis in Beispielen by Hans Peter Schmitz.

Natural signs have replaced all flat signs used to cancel out sharps and all sharp signs used to cancel out flats in the manuscript. Accidentals which have been added are in effect throughout the measure.

Cadential appoggiaturas have been inserted in the recitative according to Telemann's own instructions in the preface to Der Harmonische Gottesdienst.

In the English translation, each English verse contains the same number of syllables as each German verse so that the translation may be sung. A rhyme scheme has not been observed. The discrepancies in the number of syllables in the English version which usually occur at cadences are to accommodate editorial cadential appoggiaturas. For example:

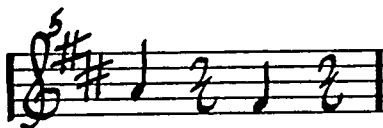


Original clef signs and key signatures are given prefatorily at the beginning of the first and third movements.

The incipit in ms A, "Concert. sind in C," may explain the unusual keys of certain voice parts. While the two full scores are written in D-Major, the key of the majority of the cantata, the voice, clarino and tympani parts and one organ part are written in C-Major. The string parts, a second organ part, and one set of oboe parts are written in D-Major. A second set of oboe parts is in E-flat Major with a key signature of two flats. Presumably, the C-Major organ part was written for an instrument tuned to Chor-Ton, and other instruments not playing from D-Major parts were to transpose. (See discussion on p. 45 of Chor-Ton.)

first movement, "Wertes Zion, sei getrost," soprano/bass duet:

1. Measures 24 through 32 of ms A are relocated in ms B, becoming measures 33 through 41.
2. Measure 5 of the clarino III part of ms B reads:



3. Measure 17 of ms B has G-sharps throughout; measure 17 of ms A has G-naturals.

second movement, "Ein feste Burg," accompanied chorale:

1. Chorale harmonization of ms B lacks clarino and tympani parts.
2. The harmonization of ms B differs from ms A in measures 8, 15, 19, and 23. The chords as they appear in ms B full score are the following:

Manuscript B

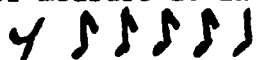


third movement, "Wie's Jesu ging," recitative, secco and accompagnato:

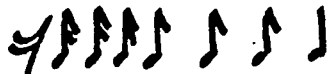
1. In ms B, soprano clef is indicated throughout the movement. In ms A, tenor clef is used until beginning of the accompagnato passage, then changed to soprano clef.

2. Appoggiatura phrase endings have been inserted in measures 2, 9, 11, 15, 16, 18, 19, 25, 27, 32, 36, and 38 (the latter on "zer...").

3. Rhythm of measure 10 in ms A is:



Rhythm of measure 10 in ms B is:



(Text illegible here.)

4. Measure 38, "forte" is written above violins I and II in ms B.

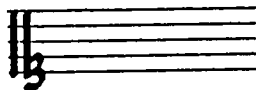
fourth movement, "Seid böse, ihr Völker," chorus with soloists:

1. Measure 52, C-sharp in soprano in ms A is C-natural in ms B.

2. In ms B, there is no break between this movement and the following chorus, "Beschliesset einen Rat," even though the two choruses are melodically, harmonically, and stylistically different and have different instrumental accompaniments. Ms B simply has a standard bar-line separating the two movements within the same staff. Ms A begins a new page with "Beschliesset einen Rat"; the preceding page of manuscript is entirely filled.

fifth movement, "Beschliesset einen Rat," chorus:

1. The bass line becomes a basso seguente in this movement, beginning with a soprano entrance on high F-sharp in the following clef:



2. Word underlaying is especially scant in this chorus in both mss A and B.

sixth movement, "Beredet euch," solo quartet:

1. In ms B, the first four measures of sixteenth-notes are in dotted rhythm. When voices enter, the first four measures are repeated exactly, except that the rhythm is not dotted, and there is no indication to maintain the dotted inequality. In individual parts, dotted rhythm appears in the first four measures of 'cello, chitarrone, and one organ part, and in the first five measures (i.e., one measure beyond the introduction) of a duplicate organ part. The latter probably indicates that dotted rhythm was to be used throughout the movement. Two version of the movement appear in the following edition. The first version is as it appears in ms A; the entire accompaniment is written in even, undotted rhythm.

seventh movement, "Denn hier ist Immanuel," chorus:

1. In ms A, violini senza oboe is written above instrumental parts in measure 1. There is no such indication in ms B.
2. Likewise, in ms A, Tutti appears over measure 9. No such indication appears in ms B.

eighth movement, "Zion will nicht untergehen," alto/tenor duet:

1. To silence violin doubling in this movement, Hautbois is written above the introduction in ms A, Hautbois soli in ms B.
2. In measures 31 and 36, a single tone is held for several consecutive measures in both voice and instrument parts. Editorial ornaments have been offered to embellish here, even though the held tones were probably intended as word painting by the composer: in one instance the text is "stehen" (stay) and in the other "ewig" (ever). If the ornaments appear to contradict the meaning of the words, the performer may substitute turns, mordents, or sustained trills which are less obtrusive.

ninth movement, "Alleluia," chorus:

1. In ms B, "solo" appears in measures 5, 13, 22 and 31: the four sections alternating with the ritornello. In ms A, "solo" appears in measures 22 and 31 only. Due to the virtuosic nature of the final solo passage, i.e., measures 31-36, the word "solo" has been deleted throughout this movement in the interests of consistency.
2. In ms B, in measures 18 and 27, "Tutti" appears. No such indication appears in ms A.
3. In measure 13, solo instrumental passages are indicated by hautbois in ms A and hautbois and violoncello in ms B.
4. In ms B, measures 31-36, the bass voice(s) is doubled at both unison and octave by violin I and 'cello. In ms A, doubling is only at unison by violas and 'cello.
5. In ms A, text underlaying specifies few repetitions of the word "Alleluia" in measures 31-36. Due to the phrase length and the agility required, the text underlaying of ms B was chosen to break continuous sounding of the single vowel "ah."

ANDANTE MA NON ADAGIO



CLARINI I $\text{F}\sharp\text{C}\sharp$ C $\text{F}\sharp\text{C}\sharp$ C

CLARINI II $\text{F}\sharp\text{C}\sharp$ C $\text{F}\sharp\text{C}\sharp$ C

PRINCIPALE II $\text{F}\sharp\text{C}\sharp$ C $\text{F}\sharp\text{C}\sharp$ C

TAMPANO $\text{F}\sharp\text{C}\sharp$ C $\text{F}\sharp\text{C}\sharp$ C

VIOLINO e OBOE I $\text{F}\sharp\text{C}\sharp$ C $\text{F}\sharp\text{C}\sharp$ C

VIOLINO e OBOE II $\text{F}\sharp\text{C}\sharp$ C $\text{F}\sharp\text{C}\sharp$ C

VIOLA I $\text{F}\sharp\text{C}\sharp$ C $\text{F}\sharp\text{C}\sharp$ C

VIOLA II $\text{F}\sharp\text{C}\sharp$ C $\text{F}\sharp\text{C}\sharp$ C

CANTO $\text{F}\sharp\text{C}\sharp$ C $\text{F}\sharp\text{C}\sharp$ C

BASSO $\text{F}\sharp\text{C}\sharp$ C $\text{F}\sharp\text{C}\sharp$ C

ANDANTE MA NON ADAGIO

ANDANTE MA NON ADAGIO

3

3

The musical score is written in G major (one sharp) and 3/4 time. It consists of two systems of staves. The upper system has four staves: a treble clef staff with a melodic line, a grand staff (treble and bass clefs) with accompaniment, and a bass clef staff with a rhythmic pattern. The lower system has four staves: a grand staff (treble and bass clefs) with a dense, fast-moving accompaniment in the right hand, and a bass line in the left hand. A large number '3' is written above the first measure of the upper system, and a smaller '3' is written above the first measure of the lower system. The score concludes with a double bar line and repeat dots.

4

6

Handwritten musical score for a piece in 4/4 time, starting at measure 6. The score consists of 12 staves. The first four staves are grouped by a brace on the left. The fifth and sixth staves are grouped by a brace on the left. The seventh and eighth staves are grouped by a brace on the left. The ninth and tenth staves are grouped by a brace on the left. The eleventh and twelfth staves are grouped by a brace on the left. The key signature is one sharp (F#). The time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is handwritten and includes dynamic markings such as 'f' and 'p'.

5

9

6

12

This musical score consists of 12 measures, divided into three systems of four staves each. The key signature is one sharp (F#) and the time signature is 4/4. The first system (measures 12-13) features a piano accompaniment with a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The second system (measures 14-15) continues the piano accompaniment, with a melodic line in the right hand that includes a trill. The third system (measures 16-17) shows the piano accompaniment concluding with a final chord, while the vocal line enters with the word "Wen~" on a long note. The word "trm" is written above several notes in the piano parts, likely indicating a trill or tremolo effect.

15

The musical score is written for piano and voice. It consists of 15 measures. The piano accompaniment is in the right hand, and the vocal line is in the left hand. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "tes Zi - on, Wer - tes Zi - on,". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active eighth-note pattern in the left hand. The vocal line consists of a few notes with lyrics.

tes Zi - on,
Wer - tes Zi - on,

19

Musical score for piano and voice, measures 19-22. The score is written in G major (one sharp) and 4/4 time. It features piano accompaniment and vocal lines. The lyrics are "Wer - tes".

Measure 19: Piano accompaniment in the right hand consists of a series of eighth notes (G4, A4, B4, C5, B4, A4, G4). The left hand consists of a series of eighth notes (G3, F3, E3, D3, C3, B2, A2). The vocal line is silent.

Measure 20: The piano accompaniment continues with the same eighth-note pattern. The vocal line begins with a half note G4, followed by a half note A4. The lyrics "Wer -" are written below the notes.

Measure 21: The piano accompaniment continues. The vocal line has a half note B4, followed by a half note C5. The lyrics "tes" are written below the notes.

Measure 22: The piano accompaniment continues. The vocal line has a half note B4, followed by a half note A4. The lyrics "Wer - tes" are written below the notes.

23

Zi- on sei getrost Zi- on sei getrost
Zi- on sei getrost Zi- on sei getrost

27

(tr)
firch - te kei - ne fein - de,
firch - te kei - ne fein - de, firch

//

30

fürch - te Kei - ne, kei - ne Fein - de, fürchte Kei - ne
- te kei - ne, fürchte Kei - ne Fein - de, fürchte Kei - ne

(trm)

12

32

The musical score is written for piano and voice. It begins at measure 32. The piano accompaniment consists of the right and left hands playing a rhythmic pattern of eighth and sixteenth notes. The key signature has two sharps (F# and C#), and the time signature is 3/4. The vocal line enters in the final 11 measures, with the lyrics: "Feinde, keine Feinde, fürchte keine Fein-". The lyrics are written in German and are repeated on two lines. The music ends with a fermata over the final note.

34

The musical score consists of ten staves. The first four staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass), all in G major. The fifth and sixth staves are for the piano right and left hands, also in G major. The seventh and eighth staves are for a vocal line, with lyrics in German: "de ſurch- te kei- ne fein- de ſurch- te kei- ne". The vocal line features a melodic line with a fermata and a trill-like flourish marked with an asterisk (*). The piano accompaniment includes a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

37

de, kei - ne, fürchte kei - ne, Fein - de, fürchte kei - ne Fein - de, fürch - te kei - ne Fein - de fürchte keine

* (trur)

39

The musical score is written for piano and voice. It consists of 11 staves. The first four staves are piano accompaniment: the first two are the right hand (treble clef), and the last two are the left hand (bass clef). The key signature has two sharps (F# and C#), and the time signature is 3/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The fifth and sixth staves are vocal lines, both in treble clef. The lyrics "Fein-de." are written under the vocal staves. The vocal lines contain melodic phrases with some slurs and dynamic markings. The seventh and eighth staves are piano accompaniment, continuing the eighth-note pattern. The ninth and tenth staves are vocal lines with lyrics "Fein-de." and some melodic movement. The eleventh staff is piano accompaniment, concluding the measure with a final chord and a fermata.

16

41

Fürchte keine Feinde, Feinde, keine Feinde, fürchte keine
 Feinde, keine Feinde, Feinde, keine Feinde, fürchte keine

43

(Fine)

Feinde, fürch - te keine fein - de, fürchte keine Feinde.
 Feinde, fürchte kei - ne Fein - de, fürchte keine Feinde.

(Fine)

18

45

The image shows a musical score for piano and voice. The score is written in G major (one sharp) and 4/4 time. It consists of 11 staves. The first seven staves are for the piano accompaniment, with the right hand on the top four staves and the left hand on the bottom three staves. The eighth staff is for the vocal line, with the lyrics "Ob sie täglich Ränke schmieden, dich um deinen teuren" written below it. The ninth staff is the bass line for the piano accompaniment. The tenth and eleventh staves are the right and left hands of the piano accompaniment, respectively, showing a complex rhythmic pattern with many sixteenth notes.

47

Frie - den Und um Got -

Ob sie täglich Ränke schmieden, dich um deinen Teuren

49

- tes Wort zu - bringen, es wird ihnen nicht ge -

Frie - den Und um Got -

51

lingen, es wird ihnen nicht gelingen es wird ihnen nicht ge -

- tes Wort zu - bringen, es wird ihnen nicht ge -

20

53

lingen es wird ihnen nicht gelingen Du hast

lingen, es wird ihnen nicht ge- lingen, Du hast Gott

55 *(trw)*

Gott zum Freun- de, es wird ihnen nicht ge- lingen, es wird

zum Freun- de, es wird ihnen nicht gelingen

57 *(trw)*

ihnen nicht ge- lin- gen Du hast Gott zum Freun-

es wird ihnen nicht gelin- gen, Du hast Gott zum Freun-

Da Capo

59 *(trur)*

de, hast Gott zum Freunde.
de, hast Gott zum Freunde.

CLARINI I

CLARINI II

TRUMPET

TYMPANO

CON STROMENTI
(CANTO)

(ALT)

(TENOR)

(BASS)

Ein se - ste Burg ist un - ser Gott,
Er hilft uns frei aus al - ler Not,
Ein se - ste Burg ist un - ser Gott,
Er hilft uns frei aus al - ler Not,
Ein se - ste Burg ist un - ser Gott,
Er hilft uns frei aus al - ler Not,

6

ein gu - te Wehr und Waf - fen. Die
die uns jetzt hat be - trof - fen. Die
ein gu - te Wehr und Waf - fen. Die
die uns jetzt hat be - trof - fen. Die

23

12

al - te bö - se Feind mit Ernst er's jetzt meint

al - te bö - se Feind mit Ernst er's jetzt meint

al - te bö - se Feind mit Ernst er's jetzt meint

al - te bö - se Feind mit Ernst er's jetzt meint

18

24

Gross macht und viel List, sein grausam
Gross macht und viel List, sein grausam
Gross macht und viel List, sein grausam
Gross macht und viel List, sein grausam

25

24

Rüstung ist, Auf Erd' ist nicht seins glei - chen.

Rüstung ist, Auf Erd' ist nicht seins glei - chen.

Rüstung ist, Auf Erd' ist nicht seins glei - chen.

Rüstung ist, Auf Erd' ist nicht seins glei - chen.

3

(TENOR)

Wie's Jesu ging, so ge-hets seiner kirche noch: Wie

26

3

dort des Satans Brut zusammen - kroch, und aneinander hing als sie in wollte

5

fangen: so machen's annoch seine Schlangen. Sie schleichen

7

hier und dort sich ein Und was nicht mit Gewalt, das soll mit Listen sein (dann)

10

Wenn Luthers Lehre nur ausgerottet wäre: Dies,

12

dies ist fort für fort der Baby-lonischen Hure Wunsch und Wort. So hätte sie den

15

Kelch von neuem voll zu schenken, Und könnte manches Land, mit ihren Graueln

18

tränken, Das sie zuvor in Trunkenheit gebracht. Doch Jesus, unser

Violini piano

Canto un poco vivace

28

21

Haupt und König macht und wird vor seiner Kirche

23

stehn lass nur den feind mit bosheit schwanger

25

gehn. Sein Dichten und Be-gehren wird ei-nen fehl ge-

27

bären. Du, O Im-ma-muel zen-

30

30

reissest Not und Stricke, Die jener Lauren Tüchle Auf

32

deinen Weg ge-stellt. Du bist der weise

31

Musical score for measures 31-35. The score is written for a piano with four staves (treble and bass clefs) and a vocal line. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line begins with the lyrics "Gott, Du bist der starr".

34

Gott, Du bist der starr

Musical score for measures 36-40. The score is written for a piano with four staves (treble and bass clefs) and a vocal line. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line begins with the lyrics "ke Held. Was denkt ihr".

36

ke Held. Was denkt ihr

32

37

Feind nun auszurichten? Du wirst Gewalt und List zer-

39

nichten.

6 4 2

33

Handwritten musical score for piano, measures 141-144. The score is written in treble and bass clefs with a key signature of one sharp (F#). The music features a complex texture with multiple voices. The first system (measures 141-142) shows a dense texture with many sixteenth notes in the upper voices and a more rhythmic bass line. The second system (measures 143-144) shows a more sparse texture with fewer notes, focusing on the harmonic structure. The piece concludes with a double bar line and a fermata. The number '4' is written below the first measure of the second system, and the number '2' is written below the second measure of the second system.

ALLEGRO

4

Handwritten musical score for a piece marked ALLEGRO, page 134. The score consists of 14 staves. The first 10 staves are grouped by a brace on the left and contain active musical notation. The 11th, 12th, and 13th staves are empty. The 14th staff is also grouped by a brace and contains the word 'ALLEGRO' and musical notation. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 7/8 time signature. The music features complex rhythmic patterns with many eighth and sixteenth notes.

4

The musical score is organized into four systems. The first system consists of a grand staff with four staves: a treble clef staff, two middle staves, and a bass clef staff. The second system also consists of a grand staff with four staves. The third system features a grand staff with four staves, where the two middle staves are empty, and the outer staves contain musical notation. The fourth system consists of a grand staff with four staves, with the two middle staves empty and the outer staves containing musical notation. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation includes various rhythmic values, melodic lines, and rests.

36

6

The musical score for page 136, measure 36, is written on 12 staves. The first four staves are grouped by a brace on the left. The fifth and sixth staves are grouped by a brace on the left. The seventh, eighth, and ninth staves are grouped by a brace on the left and contain rests. The tenth and eleventh staves are grouped by a brace on the left. The key signature has two sharps (F# and C#). The time signature is 3/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

31

8

The musical score consists of two systems. The first system contains piano accompaniment for the first four staves (treble and bass clefs) and the next four staves (treble and bass clefs). The second system contains vocal lines for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment for the last two staves. The lyrics are: "Seid böse ihr Völ-ker. Seid Seid bö-se ihr Völ-ker. Seid Seid bö-se ihr Vol-ker. Seid Seid bö-se ihr Völ-ker. Seid".

Seid böse ihr Völ-ker. Seid
 Seid bö-se ihr Völ-ker. Seid
 Seid bö-se ihr Vol-ker. Seid
 Seid bö-se ihr Völ-ker. Seid

10

bö-se, ihr Völ-ker, ihr Völ-ker, seid bö-se, ihr Völ-ker, seid bö-se, seid
 bö-se, ihr Völ-ker, ihr Völ-ker, seid bö-se, ihr Völ-ker, seid bö-se, seid
 bö-se, ihr Völ-ker, ihr Völ-ker, seid bö-se, ihr Völ-ker, seid bö-se, seid
 bö-se, ihr Völ-ker, ihr Völ-ker, seid bö-se, ihr Völ-ker, seid bö-se, seid

12

bö-se und gebet doch die Flucht und gebet doch die
bö-se und gebet doch die Flucht
bö-se und gebet doch die Flucht
bö-se und gebet doch die Flucht

40

13

Flucht, und gebet doch die Flucht, und gebet doch die
bö - se und gebet doch die Flucht,
bö - se und gebet doch die Flucht,
bö - se und gebet doch die flucht,

42

15

die Flucht die Flucht und gebet doch die
Flucht, die Flucht, die Flucht, die
Flucht, die Flucht, die Flucht, die
Flucht, die Flucht, die Flucht, die

The musical score consists of 15 staves. The first four staves are for the piano accompaniment, featuring a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The fifth through eighth staves are for the voice, with a treble clef and the same key signature and time signature. The lyrics are written below the voice staves. The piano accompaniment includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The voice part features a melodic line with some slurs and accents.

16

Flucht, und gebet doch die Flucht, und gebet doch die Flucht, seid böse ihr Völker, seid
Flucht, die Flucht, und gebet doch die Flucht, seid böse ihr Völker, seid
Flucht, die Flucht, und gebet doch die Flucht, seid böse ihr Völker, seid
Flucht, die Flucht, und gebet doch die Flucht, seid böse ihr Völker, seid

44

18

bö - se, ihr Völker, ihr Völker, seid bö - se, seid bö - se, ihr Völ - Ker, seid
 bö - se, ihr Völker, ihr Völker, seid bö - se, seid bö - se, ihr Völ - Ker, seid
 bö - se, ihr Völker, ihr Völ - Ker, seid bö se, seid bö - se, ihr Völ - Ker, seid
 bö - se, ihr Völker, ihr Völ - Ker, seid bö se, seid bö - se, ihr Völ - Ker, seid

24

The musical score consists of several staves. The top four staves are for the piano introduction, featuring a melody in the right hand and a bass line in the left hand. The fifth staff is the vocal line, which begins with the lyrics: "Flucht, die flucht und gebet doch die flucht, Hört ihr's, al-". The sixth and seventh staves are for the piano accompaniment during the vocal solo. The tempo is marked "LARGO" and "Solo". The score concludes with a final piano accompaniment section.

LARGO

Solo

Flucht,

die flucht und gebet doch die flucht,

Hört ihr's, al-

Flucht,

die flucht und gebet doch die flucht,

Hört ihr's, al-

Flucht,

die flucht und gebet doch die flucht,

Hört ihr's, al-

Flucht und gebet doch die flucht und gebet doch die flucht,

Hört ihr's, al-

LARGO

48

27

- le die ihr in fernnen Lan - den seid:

- le die ihr in fer - nen Lan - den seid:

- le die ihr in fer - nen Lan - den seid:

- le die ihr in fer - nen Lan - den seid:

49

30 ALLEGRO

Musical score for page 49, featuring a piano introduction and a vocal entry. The score is in 7/8 time and D major. The piano introduction consists of 30 measures of music, marked **ALLEGRO**. The vocal entry begins with the lyrics: *Rii - stet euch, rii - stet euch, rii - stet euch, rii - stet*. The score includes staves for piano (right and left hand), violin, and cello. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal part is a simple melody with lyrics. The score concludes with a final piano accompaniment.

(Tutti)
 Rii - stet euch, rii - stet euch, rii - stet euch, rii - stet
 Rii - stet euch, rii - stet euch, rii - stet euch, rii - stet
 Rii - stet euch, rii - stet euch, rii - stet euch, rii - stet
ALLEGRO Rii - stet euch, rii - stet euch, rii - stet euch, rii - stet

32

euch, und gebet doch die flucht, und gebet doch die
euch und gebet doch die flucht, und gebet doch die flucht,
euch und gebet doch die flucht, und gebet doch die flucht,
euch, und gebet doch die flucht, und gebet doch die

34

Flucht, die Flucht, die Flucht, die Flucht die Flucht. Rü - stet euch, rü - stet

Flucht, die Flucht, die Flucht, die Flucht, die Flucht. Rü - stet euch, rü - stet

Flucht, die Flucht, die Flucht, die Flucht, die Flucht. Rü - stet euch, rü - stet

Flucht, die Flucht, die Flucht, die Flucht, die Flucht. Rü - stet euch, rü - stet

36

euch, rü - stet euch, rü - stet euch und gebet doch die
 euch, rü - stet euch, rü - stet euch und gebet doch die flucht
 euch, rü - stet euch, rü - stet euch
 euch, rü - stet euch, rü - stet euch und gebet doch die flucht und gebet doch die

38

The musical score consists of two systems. The first system contains five staves: a vocal line and four piano accompaniment staves. The second system contains seven staves: a vocal line, two piano accompaniment staves, and three additional piano accompaniment staves. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are in German and repeat the phrase "Flucht, und gebet doch die Flucht,".

Flucht, und gebet doch die Flucht,
und gebet doch die
und gebet doch die Flucht,
Flucht, und gebet doch die

39

die flucht, die flucht, die flucht, die flucht, und gebet doch die flucht, und gebet doch die
flucht, die flucht, die flucht, die flucht, die flucht, und gebet doch die flucht, und gebet doch die
flucht, die flucht, die flucht, die flucht, die flucht, und gebet doch die flucht, und gebet doch die
flucht, die flucht, die flucht, die flucht, die flucht, und gebet doch die flucht, und gebet doch die

41

The musical score consists of a vocal line and a piano accompaniment. The piano part includes staves for the right and left hands. The score is written in G major (one sharp) and 3/4 time. The tempo is marked *LARGO*. The lyrics are in German. The vocal line features a *SOLO* section. The piano accompaniment provides harmonic support with various textures, including arpeggiated figures and sustained chords.

LARGO

SOLO

Flucht, und gebet doch die Flucht. Lie - ber, lie - ber,
 Flucht, und gebet doch die Flucht. Lie - ber, lie - ber,
 Flucht, und gebet doch die Flucht. Lie - ber, lie - ber,
 Flucht, und gebet doch die Flucht. *LARGO* Lie - ber, lie - ber

4/4 ALLEGRO

ALLEGRO

(Tutti)

Rii - stet euch, rii - stet euch, rii - stet euch, rii - stet

Rii - stet euch, rii - stet euch, rii - stet euch, rii - stet

Rii - stet euch, rii - stet euch, rii - stet euch, rii - stet

ALLEGRO Rii - stet euch, rii - stet euch, rii - stet euch, rii - stet

48

Flucht, die Flucht, die Flucht, die Flucht, die Flucht. Rü - stet euch, rü - stet
Flucht die Flucht die Flucht die Flucht die Flucht. Rü - stet euch, rü - stet
Flucht, die Flucht, die Flucht, die Flucht, die Flucht. Rü - stet euch, rü - stet
Flucht, die Flucht, die Flucht, die Flucht, die Flucht. Rü - stet euch, rü - stet

50

59

euch, rü - stet euch, rü - stet euch und gebet doch die Flucht.
 euch, rü - stet euch, rü - stet euch und gebet doch die
 euch, rü - stet euch, rü - stet euch und gebet doch die Flucht und gebet doch die
 euch, rü - stet euch, rü - stet euch

52

und gebet doch die Flucht. Flucht, die Flucht, die Flucht, die Flucht, die
 Flucht Flucht, die Flucht, die Flucht, die Flucht, die
 Flucht und gebet doch die flucht, die flucht, die flucht, die flucht, die
 und gebet doch die Flucht und gebet doch die Flucht die Flucht die Flucht die Flucht die Flucht die Flucht

(SEQUE)

54

Flucht, und gebet doch die Flucht, und gebet doch die Flucht, und gebet doch die Flucht.

Flucht, und gebet doch die Flucht, und gebet doch die Flucht, und gebet doch die Flucht.

Flucht, und gebet doch die Flucht, und gebet doch die Flucht, und gebet doch die Flucht.

Flucht, und gebet doch die Flucht, und gebet doch die Flucht, und gebet doch die Flucht.

(SEQUE)

5

Con Stromenti

Beschliesset einen Rat und werde nichts draus nichts nichts draus und werde nichts

Beschliesset einen Rat und werde nichts

Detailed description: This system contains six staves. The top staff is a vocal line with lyrics. The second staff is another vocal line with lyrics. The third and fourth staves are piano accompaniment. The fifth staff is a vocal line with lyrics. The sixth staff is piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 3/8.

3

draus, nichts, nichts draus, nichts draus, nichts, nichts, nichts draus

draus nichts, nichts draus, und werde nichts draus, und werde nichts draus, nichts, nichts,

Beschliesset einen Rat und werde nichts draus, nichts draus, nichts, nichts, nichts,

Beschliesset einen Rat und werde nichts

Detailed description: This system contains six staves. The top staff is a vocal line with lyrics. The second staff is another vocal line with lyrics. The third and fourth staves are piano accompaniment. The fifth staff is a vocal line with lyrics. The sixth staff is piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 3/8. A fermata is placed over the end of the first vocal line.

63

5

Beschliesset einen Rat und werde nichts draus nichts, nichts draus, nichts, nichts, nichts draus, nichts, nichts, nichts draus. Beschlies-set einen Rat, Beschliesset einen nichts, nichts draus, nichts draus, nichts, nichts draus, und werde nichts draus, und werde nichts draus, nichts, nichts draus und werde nichts draus, und werde nichts draus, und werde nichts

draus, nichts, nichts draus. Beschliesset einen Rat und werde nichts draus, nichts, nichts Rat, beschlies set einen Rat, und werde nichts draus, nichts draus, Beschliesset einen draus, und werde nichts draus, nichts, nichts, nichts, nichts, nichts, nichts draus, und werde nichts draus, und werde nichts draus, nichts draus, nichts draus, nichts, nichts draus, und werde nichts

4
2

64

9

draus, nichts draus, und werde nichts draus, nichts draus, nichts, nichts
 Rat und werde nichts draus, nichts draus, nichts draus, nichts draus, und werde nichts
 draus, nichts draus, nichts draus. Be schliesset einen Rat und werde nichts draus, nichts draus, nichts
 draus, nichts, nichts draus. Beschliesset einen

draus, und werde nichts draus, und werde nichts, nichts, nichts draus, und werde nichts
 draus, nichts draus, nichts, nichts draus, nichts draus, nichts, nichts draus, und werde nichts
 draus, nichts, nichts, nichts draus, und werde nichts draus, nichts, nichts draus, und werde nichts
 Rat und werde nichts draus, Be schliesset einen Rat und werde nichts draus, und werde nichts

65

13

draus, nichts draus, nichts draus, und werde nichts draus, Beschliesset einen Rat,
 draus, nichts draus, nichts draus, und werde nichts draus, Beschliesset einen Rat,
 draus, nichts draus, nichts draus, und werde nichts draus, Beschliesset einen Rat,
 draus, nichts draus, nichts draus, und werde nichts draus, Beschliesset einen Rat

15

und werde nichts draus, nichts draus, nichts draus. Beschliesset einen Rat und werde nichts
 und werde nichts draus, nichts draus, nichts draus. Beschliesset einen Rat und werde nichts
 und werde nichts draus, nichts draus, nichts draus. Beschliesset einen Rat und werde nichts
 und werde nichts draus, nichts draus, nichts draus. Beschliesset einen Rat und werde nichts

66

A musical score for six staves, likely for a string sextet. The music is in G major (one sharp) and 3/4 time. The lyrics "draus, nichts draus, nichts draus." are written below each staff. The notation includes quarter notes, eighth notes, and rests. The first four staves have lyrics, while the fifth and sixth staves have rests.

6

SOLI

A musical score for six staves, likely for a string sextet. The music is in G major (one sharp) and 6/8 time. The first four staves are marked "SOLI" and contain whole rests. The fifth and sixth staves are marked "VIVACE" and contain rhythmic patterns. The notation includes eighth notes, quarter notes, and rests.

67

4

Be-re - det euch
Be-re - det euch
Be-

This system contains measures 4, 5, and 6. It features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part consists of a steady eighth-note accompaniment in the bass and a more active line in the treble.

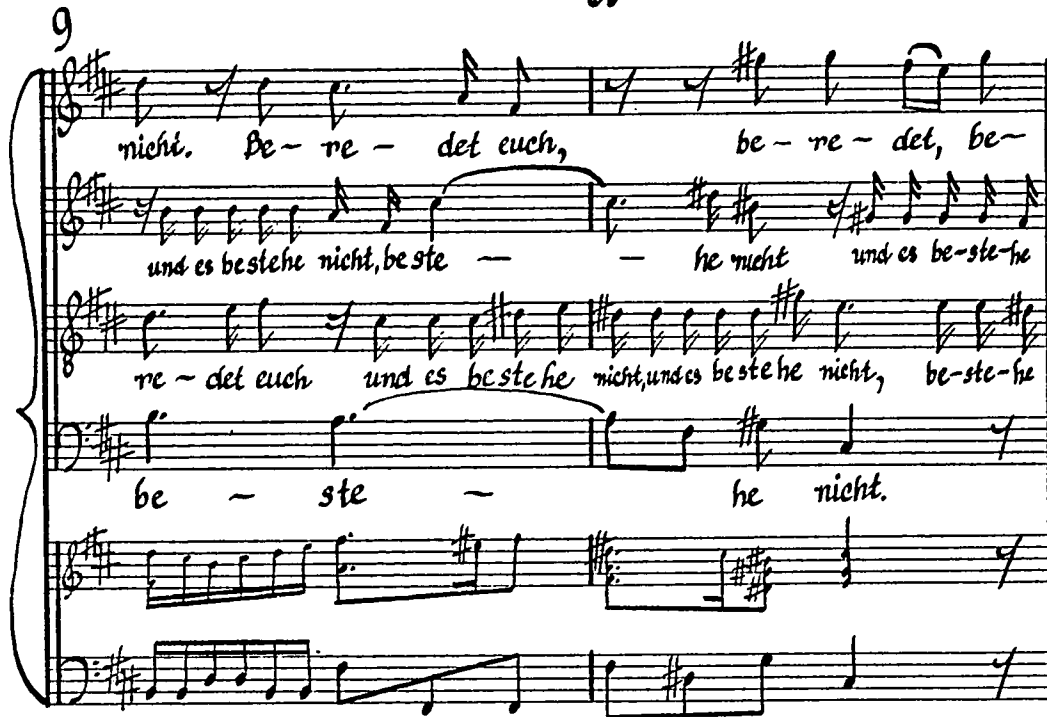
7

und es bestehe nicht und es bestehe
und es bestehe nicht
Be-re - det euch, be-
re - det euch und es

This system contains measures 7, 8, and 9. It continues the vocal and piano parts from the previous system. The lyrics are: "und es bestehe nicht und es bestehe", "und es bestehe nicht", "Be-re - det euch, be-", "re - det euch und es". The piano accompaniment continues with the same rhythmic pattern.

68

9



nicht. Be-re-det euch, be-re-det, be-
und es bestehe nicht, beste - he nicht und es beste-he
re-det euch und es bestehe nicht, und es bestehe nicht, be-ste-he
be - ste - he nicht.

11



re-det euch und es bestehe nicht.
nicht. Be-re-det euch und es
nicht. Be-re-det euch und es bestehe
Be-re-det euch und es bestehe nicht. Be-re-det euch

14 69

Be - re - det euch und es bestehe
 be - ste - he nicht. Be - re - det euch
 nicht, und es bestehe nicht, beste - he nicht, und es bestehe nicht. Be -
 und es bestehe nicht, be - ste - he nicht. Be - re - det euch

17

nicht. Be - re - det euch und es bestehe nicht. Be -
 und es bestehe nicht. Be - re - det euch und es bestehe nicht.
 re - det euch. Be - re - det euch. und es bestehe nicht,
 und es bestehe nicht. Be - re - det euch und es bestehe nicht. Be - re - det

20

re - det euch und es be -

Be - re - det euch und es bestehe nicht; be -

Be - re - det euch und es bestehe nicht

euch und es bestehe nicht. Be - re - det euch und es bestehe

23

ste - he nicht; be - re -

re - det euch und es bestehe nicht; be -

und es bestehe nicht, beste - he nicht, Be - re - det euch

nicht; be - re - det euch und es bestehe

25 71

re - det euch und es bestehe nicht. Be - redet euch
und es bestehe nicht. Be - re - det euch
nicht. Be - re - det euch und es bestehe nicht, Be - re

27

und es be-ste-he nicht.
und es be-ste-he nicht.
- det euch

7

VIOLINI SENZA OBOI

Denn hier ist Imma-nuel, Imma-nuel, Imma-

Denn hier ist Imma-nuel, Imma-nuel, Im-

Denn hier ist Imma-nuel, Imma-nuel, Im-

Denn hier ist Imma-nuel, Imma-nuel, Im-

5

ma - nu - el.
ma - nu - el.
ma - nu - el.
ma - nu - el.

9 **Tutti**

Tutti

(Tutti)

Denn hier ist Imma nuel, Imma - nu el, Imma -
Denn hier ist Imma nuel, Imma - nu - el, Imma -
Denn hier ist Imma nuel, Imma - nuel, Imma -
Denn hier ist Imma nuel, Imma - nuel, Imma -

76

18

ma-nu-el, Imma - nu - el, Imma-nu-el, Imma-nu-el!

ma - nu - el, Imma - nu-el, Imma-nu-el!

ma-nu-el, Im-ma - nu - el, Immanu-el, Immanu-el!

- - - - nu - el, Im - ma - nu - el!

7 6 #

VIVACE

8

Musical score for Clarinet, Oboe, Alto, Tenor, and Piano. The score is in 3/4 time and D major. The tempo is marked VIVACE. The Clarinet and Oboe parts feature a complex rhythmic pattern of eighth and sixteenth notes. The Alto and Tenor parts are mostly rests. The Piano part provides a harmonic accompaniment with chords and moving lines.

CLARINET

HAUTOBOLS

ALTO (Soli)

TENOR

VIVACE

78

5

Musical score system 5, measures 78-82. The system consists of five staves. The first two staves are for the right hand, and the last three are for the left hand. The key signature is one sharp (F#) and the time signature is 2/4. The music features a complex texture with rapid sixteenth-note passages in the right hand and a more rhythmic accompaniment in the left hand.

9

Musical score system 9, measures 83-87. The system consists of five staves. The first two staves are for the right hand, and the last three are for the left hand. The key signature is one sharp (F#) and the time signature is 2/4. The music continues with intricate right-hand passages and a steady left-hand accompaniment.

13 19 (triumphal)

17 (trm)

Zi on wird nicht un - ter - ge - hen, nicht un - ter -

Zi on wird nicht un - ter - ge - hen, nicht un - ter -

20

ge - hen, nicht un - ter - ge - hen!

ge - hen, nicht un - ter - ge - hen!

Detailed description: This is a musical score for piano and voice, starting at measure 20. The key signature is G major (one sharp). The time signature is 4/4. The score consists of seven staves. The top staff is the vocal line, featuring a melodic line with a long note in measure 21 and a fermata in measure 22. The piano accompaniment is divided into three parts: the right hand (top two staves) and the left hand (bottom two staves). The right hand features a steady eighth-note accompaniment, while the left hand has a more active eighth-note pattern. The lyrics 'ge - hen, nicht un - ter - ge - hen!' are written under the vocal line in two parts. The score ends with a fermata over the final note in measure 23.

24

(trm)

(trm)

(trm)

Zi-on wird nicht un-ter-ge - hen, nicht un-ter-

Zi-on wird nicht un-ter-ge - hen, nicht un-ter-

82

28

ge - hen, nicht unter-ge - hen! Zi - on bleibt fes te

ge - hen, nicht unterge - hen! Zi - on bleibt fes te

31

ste -

ste -

83

35

- hen, bleibet fe-ste ste

- hen, bleibet fe-ste ste

39

hen, zi-on blei-bet fe - ste ste- (trm)

hen, fe-ste ste-

42

The musical score consists of seven staves. The top four staves are for woodwinds: Flute I (I), Flute II (II), Clarinet I (I), and Clarinet II (II). The bottom three staves are for vocalists and strings: Soprano (S), Alto (A), and Bass (B). The key signature is two sharps (F# and C#), and the time signature is 4/4. The woodwinds play melodic lines with some trills and slurs. The vocalists enter with the word "hen!" on a whole note. The strings play a rhythmic accompaniment of eighth notes.

Flute I (I) *(trm)*

Flute II (II) *(trm)*

Clarinet I (I)

Clarinet II (II)

Soprano (S) hen!

Alto (A) hen!

Bass (B)

85

46

Muss es gleich in die ~~sen~~ Zei - ten Mit des Drachens Engeln strei
Muss es gleich in diesen Zei - ten Mit des Drachens Engeln strei

50

This musical score block contains measures 50 through 53. It is written for piano and consists of eight staves. The first two staves are grouped together with a brace on the left. The next two staves are also grouped with a brace. The final two staves are grouped with a brace. The music is in a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line at the end of measure 53.

53

ten, Wird's den krieg doch nicht ver-lieren und dann ewig

ten, Wird's den krieg doch nicht ver-lieren und dann ewig

Detailed description: The image shows a page of musical notation. At the top left, the number '53' is written. The score consists of two systems of staves. The first system has four staves: two for piano accompaniment (treble and bass clefs) and two for vocal parts (treble and bass clefs). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The vocal parts have lyrics in German. The second system also has four staves, continuing the piano accompaniment and vocal lines. The lyrics are repeated. The key signature has two sharps (F# and C#), and the time signature is 4/4.

56

(tr)
e-wig tri-umphi- ren, und dann e-wig tri-umphie- ren.
e-wig tri-umphi- ren, und dann e-wig tri-umphieren.

Detailed description: The page contains a musical score for measures 56 through 60. It features a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part consists of four staves: two for the right hand and two for the left hand. The vocal line has two parts, with the second part starting at measure 58. The lyrics are in German and describe triumph. The score includes various musical notations such as rests, notes, and dynamic markings.

59

und dann e-wig triumphie-ten, e-wig, e -

und dann e-wig tri-umphieren. Wird's den Krieg doch nicht ver-

62

lie - ren und dann e

The musical score consists of nine staves. The top staff is the vocal line, starting with a treble clef and a key signature of two sharps (F# and C#). The piano accompaniment is divided into three systems. The first system has three staves: the top two are grand staff (treble and bass clefs) and the bottom is a bass staff. The second system has two staves: the top is grand staff and the bottom is a bass staff. The third system has two staves: the top is grand staff and the bottom is a bass staff. The lyrics 'lie - ren und dann e' are written under the vocal line and the second staff of the third system. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

66

Wig triumphieren, e-wig triumphie - (Am)

Wig triumphieren, e-wig triumphie -

70

Musical score for measures 70-73. The score is written for a grand piano with five staves. The key signature is one sharp (F#) and the time signature is 3/4. Measures 70-71 show a melodic line in the right hand and a rhythmic accompaniment in the left hand. Measures 72-73 feature a piano dynamic marking and a melodic line in the right hand with a piano accompaniment in the left hand.

74

Musical score for measures 74-77. The score is written for a grand piano with five staves. The key signature is one sharp (F#) and the time signature is 3/4. Measures 74-75 show a melodic line in the right hand with a piano accompaniment in the left hand. Measures 76-77 feature a piano dynamic marking and a melodic line in the right hand with a piano accompaniment in the left hand. The score ends with a double bar line.

3

- ia, Al le lu ia, Al le lu ia, Al - le - lu
- ia, Al le lu ia, Al le lu ia, Al - le - lu
- ia, Al le lu ia, Al le lu ia, Al - le - lu
- ia, Al le lu ia, Al le lu ia, Al - le - lu

5 FINE

- ia. Alleluia, Alleluia, Al - le lu

FINE

96

7

ia, Al - le - lu

9

Handwritten musical score for a choir and piano. The score is in G major (one sharp) and 3/4 time. It consists of 12 staves. The first four staves are for the piano accompaniment, and the last eight staves are for the choir. The lyrics are "ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu".

ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu

Al-le-lu-ia, Al-le-lu-ia, Al-le-lu

Al-le-lu-ia, Al-le-lu-ia, Al-le-lu

Al-le-lu-ia, Al-le-lu-ia, Al-le-lu

Al-le-lu-ia, Al-le-lu-ia, Al-le-lu

11

ia, Al le lu ia, Allelu ia, Al - le - lu
ia, Allelu ia, Allelu ia, Al - le - lu
ia, Allelu ia, Allelu ia, Al - le - lu
ia, Allelu ia, Allelu ia, Al - le - lu

trm

trm

trm

trm

13

Solo Oboe

ia.
ia.
ia. Al - le - lu - ia, Al - le - lu - ia.
ia.

15

ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia

19

ia, Al - le - lu - ia, Alleluia, Alleluia

ia, Al - le - lu - ia, Alleluia, Alleluia

ia, Al - le - lu - ia, Alleluia, Alleluia

ia, Al - le - lu - ia, Alleluia, Alleluia

103

21

trm

trm *Violin Solo*

trm

trm

trm

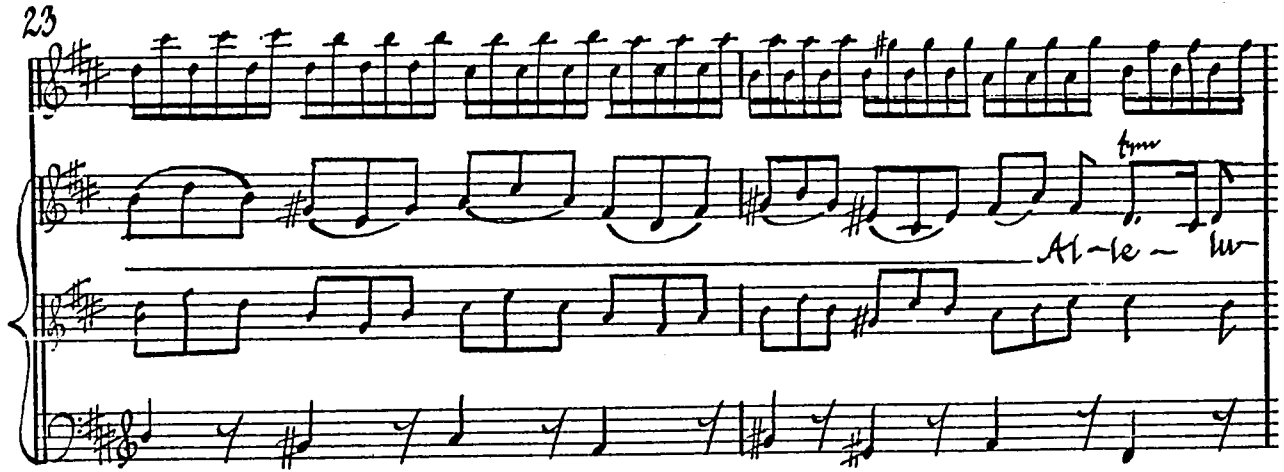
ia, Al - le - lu - ia.

ia, Al - le - lu - ia Alleluia,

ia, Al - le - lu - ia.

ia, Al - le - lu - ia.

23



Al-le-hu

25



ia, Alleluia, Alleluia, Al-le-hu

27

Alle lu ia, Alle lu - ia, Al - le - lu -
ia, Alleluia, Allelu - ia, Al - le - lu -
Alleluia, Allelu - ia, Al - le - lu -
Alleluia, Allelu - ia, Al - le - lu -

101

31

ia.
ia.
ia.
ia. Al - le - lu - ia, Al-le-lu-ia, Al le lu

33

ia, Alle lu ia, Al - le - lu - ia,

35

Al - le - lu - ia, Allelu

Dal Segno al Fine

37

The musical score consists of ten staves. The first four staves are piano accompaniment for the first system, and the next six staves are for the second system. The vocal line is written in the fifth staff of the second system. The lyrics are: "Al-le-hu-ia, Al-le-hu-ia, Al-le-hu-ia, Al-le-hu-ia, Al-le-hu-ia, Al-le-hu-ia, Al-le-hu-ia, Al-le-hu-ia, Al-le-hu-ia, Al-le-hu-ia". The score is in a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked "Dal Segno al Fine".

6 ALTERNATE

Musical score for the first system of "6 ALTERNATE". The score is written for a piano and voice. The key signature is D major (two sharps) and the time signature is 6/8. The tempo is marked "VIVACE". The piano part consists of a right-hand melody with eighth and sixteenth notes and a left-hand accompaniment of eighth notes. The vocal line is currently silent, indicated by a whole rest on the staff.

Musical score for the second system of "6 ALTERNATE". The score continues from the first system. The piano part continues with the same rhythmic pattern. The vocal line begins with the lyrics "Be-re-det euch" in the first measure and "Be-re - det euch" in the second measure. The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The tempo remains "VIVACE".

1

und es beste-he nicht, und es beste-he

und es beste-he nicht,

Be-re-det euch, be-

re-det euch und es

9

nicht. Be-re-det euch, be-re-det, be-

und es beste-he nicht, beste-he nicht und es bestehe

re-det euch, und es beste-he nicht, und es beste-he nicht, beste-he

be-ste-he nicht.

re-det euch und es beste-he nicht.
 nicht. Be-re-det und es
 nicht. Be-re-det euch und es beste-he
 Be-re-det euch und es beste-he nicht. Be-re-det euch

14
 Be-re-det euch und es bestehe
 be-ste-he nicht. Be-re-det euch
 nicht, und es bestehe nicht, beste he nicht, und es bestehe nicht. Be-
 und es beste-he nicht, be-ste-he nicht. Be-re-det euch

114

17

nicht. Bere - det euch und es bestehe nicht. Be -
 und es bestehe nicht. Bere - det euch und es bestehe nicht
 re - det euch. Be - re - det euch und es bestehe nicht
 und es bestehe nicht. Be - re - det euch und es bestehe nicht. Be - re - det

20

re - det euch und es be -
 Be - re - det euch und es bestehe nicht. be -
 Be - re - det euch und es bestehe nicht
 euch und es bestehe nicht. Be - re - det euch und es bestehe

116

27

und es bestehe nicht.

und es bestehe nicht.

det euch

Detailed description: The image shows a handwritten musical score for measures 27 through 30. The music is written in G major (one sharp) and 4/4 time. It consists of a vocal line and piano accompaniment. The vocal line has lyrics in German: 'und es bestehe nicht.' in measure 27, 'und es bestehe nicht.' in measure 28, and 'det euch' in measure 29. The piano accompaniment includes chords and melodic lines in the right and left hands. The score is written on five staves, with the vocal line on the top staff and the piano accompaniment on the bottom four staves.

Editorial Ornaments

First movement: ("Wertes Lion, sei getrost")

SOPRANO
Keine Fein - de fürch - te Kei - ne fein - de, Kei - ne, fürchte keine Fein - de

BASS
fürch - te Kei - ne fein - de, fürch - te

SOPRANO
Feinde, fürch - te keine Fein - de

BASS
fürchte Kei - ne Fein - de

Sixth movement: ("Beredet euch, und es bestehe nicht")

SOPRANO
Bere - det, Bere - det, Bere - det euch

Eighth movement ("Zion will nicht untergehen")

ALTO
ste - hen, ste - hen, ste - hen...

TENOR
ste - hen, ste - hen, bleibt feste

BASS
ste - hen, bleibt feste ste - hen, Zion bleibt

APPENDIX II

DOCUMENTATION ON PREPARATION OF CONCERTS

All concerts presented for the recital requirements of the Doctor of Musical Arts degree in choral conducting were performed by the Northwest Chamber Chorus which I regularly conduct. The chorus sings a variety of literature ranging from the fifteenth to the twentieth century. Northwest Chamber Chorus was founded by Peter Seibert as the New School Chamber Chorus in 1968 and changed its name in September 1970. Under Seibert's direction, the chorus was limited to thirty members. Since I assumed leadership in September, 1971, membership has varied from thirty-eight to forty-three singers. Auditions are held in September to replace the ten per cent average attrition. These auditions concentrate on tonal memory, sight-singing, vocal quality, range, and the ability to phrase musically. The chorus rehearses two hours weekly and members pay a fee which covers the costs of music, publicity, hired instrumental musicians, and rehearsal and performance room rental.

The Concerts

Saturday, May 20, 1972, 8:00 p.m.

Lakeside Middle School Auditorium, 1501 - 10th Avenue East, Seattle

Ardo avvampo(1638)	Claudio Monteverdi (1567-1643)
Amor(1638)	Claudio Monteverdi
from Six Nocturnes	Wolfgang Amadeus Mozart(1756-1791)
Due pupille amabili, K. 439	
Più non si trovano, K. 549	
Se lontan, ben mio, tu sei, K. 438	
Ecco quel fièro istante, K. 436	
Luci care, luci belle, K. 439	

Trois Chansons(1908) Claude Debussy(1862-1918)
 Dieu! qu'il la fait bon regarder
 Quant j'ai ouy le tabourin
 Yver, vous n'estes qu'in villain

Lamentations of Jeremiah (1946) Alberto Ginastera(1916-)
 O vos omnes qui transitis per viam
 Ego vir videns paupertatem meam
 Recordare Domine quid acciderit nobis

Ardo avvampo, for eight voices(SSAATTBB), two violins, and basso continuo (Monteverdi), is a dramatic madrigal asserting contrasting emotions, beginning with a fast tempo and ending in a very subdued mood. At first, the lover, driven to fury in longing for his mistress, cries out for help to put out love's fires with ladders, axes, hammers, and, finally, a repeated call for water. Certain vocal problems arose during the dramatic repeating of "acqua, acqua, acqua, acqua, acqua, acqua." The combined "k" and "w" sound causes the back of the tongue to rise and close against the velar ridge. In addition, the two surrounding "ah" sounds in the word "acqua" are pronounced differently, the first being much brighter and farther forward in the mouth than the second. In an attempt to solve these problems, singers were told to carefully separate these six words, and the rehearsal tempo was slow to allow easy word separation. To avoid constriction in the throat above the glottis, the singers were urged to retain the open, yawn-like sensation of pronouncing "ah" between the "kw" closures with a strong accent on the first syllable, followed by an underplay of the second vowel.

A lack of harmonic variation in the early part of the work required dynamic variation as well as emphasis on articulation of entrances and word accent to maintain musical excitement.

Amor, or Lamento della Ninfa, for soprano soloist and men's chorus, is also from Monteverdi's last book of madrigals (1638). It is the middle

movement of a three-madrigal set. Originally, the set of three were performed in staged "stile rappresentativo," but they are easily programmed without theatrical effect. According to Monteverdi's instructions, the Lamento, over a four-note descending ground bass reminiscent of fandango, should not keep the same tempo throughout. The soprano should sing in a "tempo which reflects the affections of her soul" while the separately-printed men's voice parts allowed them to stand at a distance from her "commiserating with weak voices." Inasmuch as the soprano and the men sing together very little, I did not conduct the soprano at all, but instead concentrated on keeping a good ensemble among the men's voices.

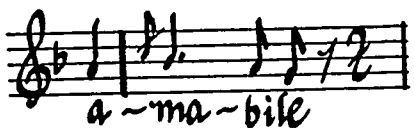
Ideally, there should be no more than two or three male voices per part. Performing the madrigal with five or more per part caused some problems of balance.

Six Nocturnes, for two sopranos and bass, have varying Köchel numbers. Mozart was commissioned by Archbishop Hieronymus to compose pieces d'occasion which considered the abilities and/or limitations of patrons and pupils. In this same spirit, he also voluntarily wrote music in Italian operatic style -- including the Nocturnes -- for a circle of young, frivolous friends headed by Gottfried von Jacquin. Although the three voice parts of the Nocturnes can stand alone, Mozart accompanied the voices with three basset horns which, in several instances, add interest to sparse vocal texture. The Chamber chorus performed the songs a cappella, and some difficulty did arise from sustaining the long vocal lines to the ends of the phrases. The exposed texture of the unaccompanied voices created a need for absolute adherence and attention to proper syllabic accent although a difficulty arose in holding a final weak syllable through its

proper length, while singing it softly, so that the following:



did not sound foreshortened.



I performed the nocturnes out of their published order to assure as much tempo contrast as possible. The tempo plan of the order I chose ran moderately fast - slow - moderately fast.

Trois Chansons, for four-part chorus a cappella (Debussy), are unified and brilliant in construction, using a limited variety in range, dynamics and tempo. Within the unity, Debussy achieves contrast through use of sustained, subdued sound in the first movement, solo voice and accompanying instrumental sounds from the voices in the second movement, and changing timbres of solo voices and full chorus in the last movement. The most suitable tone quality throughout the set seemed to be a warm, soft tone placed rather far forward and lacking much vibrato.

An interesting problem arises in choosing a tempo for the first movement, which appears to be chordal motion with shimmering inner parts. However, the inner parts betray melodic importance, as the alto line is later repeated in a point of imitation. Therefore, the tempo has to be slow enough to accommodate the melisma in the alto line, but not too slow as to be ponderous. Later, the composer repeats the technique of putting the melody in the alto while the soprano sings a rather static figure. This effect of weightlessness in which the soprano suspends the voices moving beneath it seemed to be an important concept in interpreting the set of chansons.

To avoid certain problems in pronunciation of the old French text, exchanges to modern pronunciation were made when no satisfactory pronunciation authority could be found.


Lamentations of Jeremiah, for four-part chorus, some divisi, a cappella (Ginastera), is a most challenging work. O vos omnes, the opening chorus, marked "tragico e molto vivo," is strident, loud and fast, as it describes the bemoaning sentiment of the text. It is vocally exhausting. The composer frequently begins a fugue after a loud, full choral climactic cadence. These rests before imitative entrances provide some rest for the singers. To allay vocal fatigue in rehearsal, it was helpful to practice speaking words only in particularly arduous places. In Ego vir videns, one of the major problems is sustaining phrases to the proper points of harmonic resolution. The phrases seem interminably long, and require "staggered" breathing. The three consecutive low E-s on the words "et di - xi" for basses are especially difficult. In rehearsal it was helpful to prepare those low frequencies in the bass voices with Vennard's technique of a relaxed vocal scratch, and to work into a low, relaxed pitch. Following the low E's, the altos enter on D above middle C. This interval of one octave and a seventh required some drill in rehearsal. Recordare, the last movement, is highly chromatic with much vertical dissonance. Toward the end of this movement, the tessitura is exhaustingly high and the rhythmic intricacies were worked out down an octave in rehearsal. Ginastera's preference for tonic ninth chords, with some harmonically unsettling progressions in between, created some problems in hearing pitches in early rehearsal.

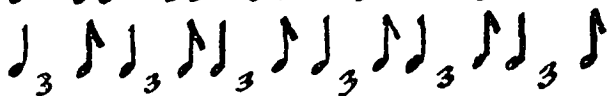
Saturday, May 19, 1973, 8:00 p.m.
Room 220, Kane Hall, University of Washington, Seattle

Hor ch'el ciel e la terra (1638) Cosi sol d'una chiara fonte	Claudio Monteverdi
Zefiro torna (1651)	Claudio Monteverdi
Draw on, sweet night (1609)	John Wilbye (1574-1638)
Lobet den Herrn, alle Heiden(1821) Motet 6	Johann Sebastian Bach (1685-1750)
Schaffe in mir, Gott, Op.29, No.2	Johannes Brahms (1833-1897)
Ständchen (1827)	Franz Schubert (1797-1828)
Entflieht auf leichten Kähnen(1908)	Anton Webern (1883-1945)
V Priode (1882) Zitné pole Vybehla briza belicka Vecerni les rozvazal zvonky Dnes do skoku a do pisnicky	Antonin Dvorak (1841-1904)

Hor ch'el ciel e la terra, and Cosi sol d'una chiara fonte, for SSATTB chorus, two violins, and basso continuo, are from Monteverdi's Madrigals of Love and War. The text, by Petrarch, is full of contrasting emotions which Monteverdi defines by contrasting texture, harmony, rhythm, and melodic contour.

The first madrigal opens with a lengthy sustained passage which leads to more fragmented phrases. Later, in order to retain the shape of the entire phrase, fragmentary outbursts within the sustained fabric were treated with sequential crescendos. One recurrent rhythmic pattern

() easily could have become

 , but the text (repetition of the word "guerra") demanded strict adherence to the exact rhythm.

In Cosi sol, voice parts are more isolated and treated more soloistically. Tenors are required to sing "moro" very low in their registers. In order

to assure vocal projection, the vowel "o" was modified toward a more open sound. On the last phrase, word painting on "lunge" (far away) for solo tenors soars from a high G down to a low A on a sustained nine-measure melody. Staggered breathing and vowel modification to a more open vowel were necessary to keep the phrase moving forward. Similar solutions were employed when the full chorus repeated the phrase and sopranos carry the closed first syllable of "lunge" up to a high A.

Draw on, sweet night, for SSATTB chorus, a cappella (Wilbye), is a lengthy madrigal whose somnolent nature requires variety in phrasing within a limited dynamic scope and a tone color with very little vibrato. The Fellowes edition which we used transposed the madrigal up one step from D to E and was occasionally inconsistent in musica ficta choices. Due to the size of the chorus, pianissimo was difficult to achieve when such words as "sweet" occurred on high notes for sopranos. It was necessary to experiment to find the freest vowel on a high pitch at a soft dynamic level toward which the sopranos could modify.

Lobet den Herrn, alle Heiden for four-part chorus with basso continuo (Bach), is a difficult motet due to long, florid phrases, wide ranges, and a fairly fast tempo. Imitation caused by many permutations of themes gives the effect of perpetual motion, and also easily caused vocal fatigue. The singers were asked to drop in dynamics after entering in order to hear other entrances. In performance, however, the entire motet was too loud, and the sustained and detached passages could have been more clearly differentiated.

Schaffe in mir, Gott, ein reines Herz for SATBB chorus, a cappella (Brahms), in three movements, is a vocal, intellectual and musical challenge. The first movement is a canon between soprano and bass, the latter in augmentation, with canon fragments in other voices; the second movement is

a fugue with one subject and two countersubjects; and the third movement is in two parts -- a sustained canon at the seventh and a fast, contrapuntal, florid section with detached articulation.

One difficulty, especially in the second and third movements, was the tendency to rush the tempo on fast-moving notes, on syncopated figures in the last movement, and on ascending sequential patterns which become shorter with each repetition. I should have rehearsed the chorus on repeated eighth notes regardless of the note durations on a neutral syllable such as "don" in order to secure the tempo.

We performed the work in English, and the words "grant" and "salvation," with too much *æ* sound in them, required vowel modification to a more relaxed vowel. In addition, too much "r" was heard throughout the motet. Singers were encouraged to concentrate on free vowel sounds which were not influenced by surrounding "r's", as the "r" sound causes the tongue to rise and become tense. Another solution was to quickly roll the "r" in such words as "grant."

Entflieht auf leichten Kähnen, for four-part chorus, some divisi, a capella, an early work by Webern, has no tone rows and no pointillism, and since it generally consists of double and simultaneous canons at consonant intervals (thirds, sixths, octaves), vertical dissonances are achieved by rehearsing individual lines, first in simultaneous octaves, then in octave canons, and then in canons at other indicated intervals. In putting individual lines together, however, the singers tended to sing too loudly to hear themselves above the dissonant sounds when the indicated soft dynamics would have been more helpful to learning.

Ständchen, for mezzo soprano and men's chorus, with piano accompaniment (Schubert), presents an interpretive problem in determining the character of the piece in that the musical setting seems rather serious, while the text appears to be tongue-in-cheek. Perhaps infrequent Schubert-Grillparzer collaborations resulted from such artistic variance.

The tenor section in the Chamber chorus tends to be brighter than the basses, who had to strive for clearer diction, more focused tone, and more consciously forward projection.

V Příóde (Songs of Nature) for four-part chorus a cappella, some divisi (Dvořák), sung in Czech, are choral songs similar in their homophonic texture, predictable phrase length, and strophic repetition. To break up the sameness of the frequently repeated strophes, some of which even contained textual repetitions within them, I attempted many kinds of variations of dynamics, for example, changing a crescendo-diminuendo phrase to a crescendo throughout on repetition. To change the predictability of the number of bars between cadences, I "redrew" phrase boundaries to relocate phrase endings and bridge predictable gaps.

Certain Czech consonantal combinations were difficult to sing in a relaxed manner, such as the "rzh" as it occurs in, for example, the name Dvořák. The singers were instructed to flip the tongue quickly to say the rolled "r", and also to get through the "zh" quickly to the following vowel.

Saturday, December 14, 1974, 8:00 p.m.

Lakeside Middle School Auditorium, 1501 - 10th Avenue East, Seattle

Sunday, December 15, 1974, 10:00 a.m.

Latvian Evangelical Lutheran Church, Seattle

Sunday, December 15, 1974, 7:30 p.m.

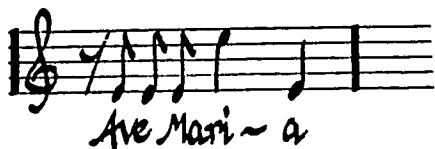
East Shore Unitarian Church, Bellevue

Missa Sancti Nicolai (1772)	Joseph Haydn (1732-1809)
Kyrie	
Gloria	
Credo	
Sanctus	
Benedictus	
Agnus Dei - Dona nobis pacem	
for soloists, chorus and orchestra	
Motets	
Regina coeli	Gregor Aichinger(1564-1628)
Musu tevs debesis	Andreis Yuryans(1856-1922)
Tu es Petrus	Giovanni da Palestrina(1525-1594)
"Chorale" from <u>Hodie</u>	Ralph Vaughan Williams(1872-1958)
Resonet in laudibus	Roland de Lassus (1530-1594)
from <u>Christmas Concerto</u>	Arcangelo Corelli (1653-1713)
Allegro	
Largo	
Carols	
Rocking	Czech carol
Shepherds, shake off your drowsy sleep	Besançon carol
Süsser die Glocken nie klingen	German carol
Silent Night	Franz Gruber

Missa Sancti Nicolai, for soprano, alto, tenor, and bass soloists, four-part chorus, orchestra of strings, oboes, horns, continuo, is the fourth of Haydn's twelve masses. The work communicates solemnity and pastorality rather than festive brilliance, as Haydn has omitted trumpets and tympani from the score.

In early rehearsal, the orchestra was much too heavy for the chorus, as well as for soloists. Balance improved when double bass and full strings played only at Tutti places, and principals only the rest of the time.

The first full choral entrance brings sopranos in on a high G with the syllable "Kree" of the word "Christe". The sound was pinched and lacking in resonance, so that the vowel was modified toward a more open sound. The Gloria had three problems. Ensemble was sloppy between the chorus and orchestra during the fugue, whose subject was made up of sixteenth notes. The ensemble improved when the double bass was dropped from the fugue, and the 'cellos refrained from rushing the sixteenths. There were three tempo changes in the Gloria which had to be carefully chosen to provide contrast while still accommodating the music and text. Finally, a high B for sopranos on the "ca" of "glorificamus", preceded by a rest and three D's, sounded strained. To prepare for this, exercises requiring breath support were used which also demanded that a consonant precede the high vowel, such as:



In the Sanctus, in order to insure that the sustained fugue subject was carried to the point of resolution, the chorus did an exercise in which a single tone was held for eight, ten, and twelve beats. Within that time, the chorus added crescendo with, and then without, increasing vibrato. After the same technique was applied to the sustained fugue subject on a neutral syllable, text was added. In the last movement, the three statements of "Agnus Dei, qui tollis peccata mundi..." musically contrasted each other and required different dynamic levels and articulation.

Tu es Petrus, for SSATTB chorus a cappella (Palestrina), unlike the brilliant Venetian style which glorifies bold statements contrasting each other in color and range, is a disguised antiphonal work. The overlapping antiphonal phrases "grow out" of the dynamics of each other.

Each phrase begins by simply filling out the chords of the preceding phrase as it is ending.

The rhythmic ideal which begins virtually every Palestrina motet or mass dictates that every beginning note or chord is at least two or three times longer than the next note or chord. This, in conjunction with phrase growth out of overlapping phrases, suggests that from silence, sound inobtrusively emerges. Each phrase then moves forward with dynamic energy toward the phrase climax with nuance in between. Individual vocal control within a restrained dynamic range was required to realize the subtlety of this Palestrina motet.

In early rehearsal, the chorus subdivided each note into quarter notes on "don" in order to achieve rhythmic clarity. To then give direction to each phrase, crescendi toward points of harmonic tension were added. After analyzing the music for "phrase arrival areas," I asked the singers to perform according to the following instructions.

1. Generally, vocal lines which ascend require energy, or crescendo.
2. Generally, vocal lines which descend require energy to avoid sagging, but tend toward a decrescendo.
3. Generally, held tones at ends of phrases or tones sustained against moving parts should be sung softly.
4. Generally, active parts should be sung louder than sustained parts to create an effect of depth, or a layered effect.
5. Energy or drive toward harmonic tension is essential. After those points of arrival, a diminuendo usually seems necessary.

To avoid a heaviness of tone quality in the low bass part, I rehearsed descending scales in the basses' falsetto on "lo", beginning on A above middle C and asking them to bring the light tone color down as they descended.

Regina coeli (Aichinger) and Resonet in laudibus (Lassus), for four-part chorus and SSATTB, respectively, a cappella, both were performed generally in accordance with the five principles above, inasmuch as they, too, are Renaissance motets. Their tempi are faster, however, and they were chosen to contrast the Tu es Petrus and the slow Vaughan Williams "Chorale." Due to the faster tempi, text pronunciation was more obvious, and, therefore, proper word accent was stressed more than in rehearsing the fluid, melismatic phrases of the Palestrina. Both the Aichinger and Lassus motets have meter changes from duple to triple. In going from the fast triple meter to the duple sections, the half-note tactus could remain constant. Although either of the following solutions is reasonable; the first seemed more suitable.

$$\frac{3}{4} d = Cd \qquad \frac{3}{4} d_1 = Cd$$

"Chorale" from Hodie, for four-part chorus, a cappella, is simple in appearance and difficult in execution due to long phrases and sameness of dynamics and motion throughout. To prevent a boring performance, limited dynamic variation was necessary even though the phrases are all clearly marked sempre pp or ppp. Within the oratorio Hodie, this quiet chorale is welcome since it follows the long, loud, heroic "March of Three Kings." Outside of its intended context, however, the narrow range of dynamics cannot be strictly observed. Therefore, I took the composer's suggestion to do the first verse with a semi-chorus of eight to sixteen voices. The added color of other voices joining in the second verse provided some contrast.

Musu tevs debesis, for four-part chorus, a cappella, the "Our Father" in Latvian, is very chordal. The major difficulty of this work was in learning to sing in the Latvian language, especially since both the "e" and "o" vowels are pronounced differently from Latin. "E" is similar to the *æ* sound, and "o" is a two-syllable sound, *uo*. The chorus stood in mixed quartets in performing this chordal work.

BIBLIOGRAPHY

Books

- Aldrich, Putnam. Ornamentation in J. S. Bach's Organ Works. New York: Coleman-Ross, 1950.
- Arnold, Frank T. The Art of Accompaniment from a Thorough-Bass as Practiced in the XVIIth and XVIIIth Centuries. First published by Oxford University Press, 1931. New edition with introduction by Denis Stevens. In two volumes. New York: Dover, 1965.
- Beyschlag, Adolph. Die Ornamentik der Musik. Leipzig: Breitkopf & Härtel, 1953.
- Blindow, M. Die Choralbegleitung des 18. Jahrhunderts in der evangelischen Kirche Deutschlands. Regensburg: G. Bosse, 1957.
- Bukofzer, Manfred F. Music in the Baroque Era. New York: W. W. Norton, 1947.
- Burney, Charles. Dr. Burney's Musical Tours in Europe. In two volumes. I, An Eighteenth-Century Musical Tour in France and Italy. II, An Eighteenth-Century Musical Tour in Central Europe and the Netherlands. Edited by Percy A. Scholes. London: Oxford University Press, 1959.
- Carrell, Norman. Bach The Borrower. London: George Allen & Unwin, Ltd., 1967.
- Carse, Adam von Ahn. The Orchestra in the 18th Century. Cambridge: Heffer, 1940.
- Dolmetsch, Arnold. The Interpretation of the Music of the XVIIth and XVIIIth Centuries Revealed by Contemporary Evidence. London: Novello, 1915.
- Donington, Robert. The Interpretation of Early Music. New version. London: Faber and Faber, 1974.
- . A Performer's Guide to Baroque Music. New York: Scribner's, 1972.
- Eitner, Robert. Biographisch-Bibliographisches Quellen-Lexicon. Eleven volumes bound as six. Graz: Akademische Druck- u. Verlagsanstalt, 1959.
- Emery, Walter. Bach's Ornaments. London: Novello, 1953.
- Engel, H. Musik in Thüringen. K8ln: B8hlau, 1966.

- Goldschmidt, Hugo. Die Lehre von der vokalen Ornamentik. I, Das 17. und 18. Jahrhundert bis in die Zeit Glucks. (No more published.) Charlottenburg: P. Lehsten, 1907.
- Grosse, Hans and Hans Rudolph Jung, editors. Briefwechsel: sämtliche erreichbare Briefe von und an Telemann. Leipzig: VEB Deutscher Verlag für Musik, 1972.
- Hörner, Hans. Georg Philipp Telemanns Passionsmusiken. Borna-Leipzig: R. Noske, 1933.
- Mattheson, Johannes. Grundlage einer Ehrenpforte (1740). Edited by Max Schneider. Berlin: Leo Liepmannssohn, 1910.
- . Der vollkommene Kapellmeister (1739). Facsimile. Kassel: Bärenreiter, 1954.
- Liemohn, E. Organ and Choir in Protestant Worship. Philadelphia: Fortress, 1968.
- Marshall, R. L. The Compositional Process of J. S. Bach: A Study of the Autograph Scores of the Vocal Works. In two volumes. Princeton: Princeton University Press, 1972.
- Mendel, Arthur and A. J. Ellis. Studies in the History of Musical Pitch. Amsterdam: Knuf, 1968.
- Menke, Werner. Das Vokalwerk Georg Philipp Telemanns. Kassel: Bärenreiter, 1942.
- . History of the Trumpet of Bach and Handel. Translated from the German by Gerald Abraham. London: William Reeves, 1934.
- Newman, William. Sonata in the Baroque Era. Chapel Hill: North Carolina University Press, 1959.
- . Sonata in the Classical Era. Chapel Hill: North Carolina University Press, 1963.
- Petzoldt, Richard. Georg Philipp Telemann. Translated from the German by Horace Fitzpatrick. New York: Oxford University Press, 1974.
- Rolland, Romain. Essays on Music. New York: Allen, Towne and Heath, 1948.
- . Handel. Translated by A. Eaglefield Hull. London: Kegan Paul, Trench, Trubner, 1929.
- Studies in 18th-Century Music: A Tribute to Karl Geiringer on his 70th Birthday. Edited by H. C. Robbins Landon and R. E. Chapman. New York: Oxford University Press, 1971.
- Süss, Karl and Peter Epstein, editors. Kirchliche Musikhandschriften des XVII und XVIII Jahrhunderts im Stadtbibliothek Frankfurt-am-Main. Frankfurt: Verlags-Anstalt A. G., 1926.

- Spitta, Philipp. Johann Sebastian Bach: His Work and Influence on the Music Of Germany, 1685-1750. Translated from the German by Clara-Bell and J. A. Fuller-Maitland. Three volumes in two. New York: Dover Publications, 1951.
- Schweitzer, Albert. J. S. Bach. In two volumes. London: Adam and Charles Black, 1923.
- Schneider, Max. Die Anfänge des Basso Continuo und seiner Bezifferung. Leipzig: Breitkopf & Härtel, 1918.
- Schmitz, Hans Peter. Die Kunst der Verzierung im 18. Jahrhundert: instrumentale und vokale Musizierpraxis in Beispielen. Kassel: Bärenreiter, 1955.
- Telemann, Georg Philipp. Singe-, Spiel- und Generalbassübungen (1733). Edited by Max W. Frey. Zürich: Gustav Lais, 1922.
- Terry, Charles Sanford. Bach's Orchestra. London: Oxford University Press, 1932.
- Valentin, Caroline. Geschichte der Musik in Frankfurt-am-Main (1906). Reprinted in Frankfurt by Dr. Martin Sändig oHG, 1972.
- Wichmann, Kurt. Der Ziergesang und die Ausführung der Appoggiatura. Leipzig: Deutscher Verlag für Musik, 1966.

Articles

- "A Passion Performance at Leipzig in Bach's pious epoch," Boston Symphony Concert Bulletin, No. 22 (April 10, 1952), 1055-57.
- Abraham, Gerald. "18th-Century Music and the Problems of its History," Current Musicology, 9 (1969): 49-51.
- Aldrich, Putnam. "Bach's Technique of Transcription and Improvised Ornamentation," Musical Quarterly, 35 (1949): 26-35.
- Ambrose, J. P. "The 'Paris Quartets' of Telemann," American Recorder, 13 (1972): 12-13.
- Amstad, M. "Die vokale Ornamentik in der Musik der 17th und 18th Jahrhunderts," Musica, 22 (1968): 67-73.
- Babitz, Sol. "A Problem of Rhythm in Baroque Music," Musical Quarterly, 38 (1952): 533-565.
- "Concerning the Length of Time that Every Note Must be Held," Music Review, 28 (1967): 21-37.
- Bach, J. S. "A Short but Indispensable Sketch of What Constitutes Well-appointed Church Music, With a Few Impartial Reflections on Its Present State of Decay," Choral Journal, 12 (1972), 6: 19-21.

- Bergman, Walter. "Telemann in Paris," Musical Times, 108 (1967): 1101-1103.
- Branscombe, P. "The Singspiel in the late 18th Century," Musical Times, 112 (1971): 226-228.
- Buelow, G. J. "Music, Rhetoric and the Concept of the Affections: A Selective Bibliography," Music Library Association Notes, 30 (1973): 250-259.
- "The Full-voiced Style of Thorough-Bass Realization," Acta Musicologica, 35 (1963): 159-171.
- Bullivant, R. "Word-painting and Chromaticism in the Music of J. S. Bach," Music Review, 20 (1959): 185-216.
- Byrne, M. "A Pitch of 1774," Galpin Society Journal, 19 (1966): 136.
- Camesi, D. "18th-Century Conducting Practices," Journal of Research in Music Education, 18 (1970): 365-376.
- Collins, Michael. "The Performance of Triplets in the 17th and 18th Centuries," Journal of the American Musicological Society, 19 (1966): 283-284.
- David, H. T. "Structures of Some Composite Works of the 17th and 18th Centuries," Bach: The Quarterly Journal of the Riemenschneider Bach Institute, 1 (1970), 4: 28-30.
- Daw, S. "German Lutheran Choirs of Bach's Time: Their Constitution, Performance Practice, and Repertoire," Organists Review, 230 (1973), 58: 13-15.
- Donington, Robert. "A Problem of Inequality," Musical Quarterly, 53 (1967): 503-517.
- "Eighteenth-Century Studies in Honor of Paul Henry Lang," Current Musicology, 9 (1969): 47-189.
- Ferland, E. T. "Embellished 'Parody Cantatas' and 'Parodistic Cantatas' in the Early 18th Century," Journal of the American Musicological Society, 10 (1957): 133-137.
- Fitzpatrick, Horace. "The Valveless Horn in Modern Performances of 18th-Century Music," Proceedings of the Royal Music Association, 91 (1963): 45-60.
- Grosse, Hans. "Handel und Bach auf Subskriptionslisten zu Werken Telemanns," Beiträge zur Musikwissenschaft, 9 (1967): 62-63.
- Hanak, M. J. "The Emergence of Baroque Mentality and its Cultural Impact on Western Europe after 1550," Journal of Aesthetics and Art Criticism, 28 (1970): 315-326.
- Hansell, S. "The Cadence in 18th-Century Recitative," Musical Quarterly, 54 (1968): 228-248.

- Haydon, G. "On the Problem of Expression in Baroque Music," Journal of American Musicological Society, 3 (1950): 113-119.
- Kochevitsky, George. "Notes Inegales: A Brief History and a Summary," Bach: The Quarterly Journal of the Riemenschneider Bach Institute, 4 (1973), 4: 27-35.
- Lang, Paul Henry. "The Style Concepts of 18th-Century Performance," Musical America, 76 (1956): 10-11.
- Leaver, R. A. "Leipzig's Rejection of J. S. Bach," Bach: The Quarterly Journal of the Riemenschneider Bach Institute, 3 (1972), 3: 29-39, 4: 3-7.
- Lefkovitch, L. Review of Telemann's Collected Works, Music and Letters, 38 (1957): 110-111.
- Mahrenholz, C. "J. S. Bach und der Gottesdienst seiner Zeit," Musik und Kirche, 20 (1950): 145-158.
- Matthews, B. "Choristers Then and Now," Musical Opinion, 87 (1963): 101.
- Mendel, Arthur. "On the Keyboard Accompaniments to Bach's Leipzig Church Music," Musical Quarterly, 36 (1950): 339-362.
- , "On the Pitches in Use in Bach's Time," Musical Quarterly, 41 (1955): 332-354, 466-480.
- Metzger, H. A. "J. S. Bach und der evangelische Gottesdienst seiner Zeit," Musik und Kirche, 20 (1950): 49-54.
- Neumann, Frederick. "External Evidence and Uneven Notes," Musical Quarterly, 52 (1966): 448-464.
- , "The French Inegales, Quantz and Bach," Journal of American Musicological Society, 18 (1965): 313-358.
- , "Misconceptions About the French Trill in the 17th and 18th Centuries," Musical Quarterly, 50 (1964): 188-206.
- , "A New Look at Bach's Ornamentation," Music and Letters, 46 (1965): 4-15.
- , "The Use of Baroque Treatises on Musical Performances," Music and Letters, 48 (1967): 315-324.
- Newman, A. "The 20th-Century Performer as Interpreter of the Baroque Tradition," Current Musicology, 14 (1972): 145-154.

- Ostling, A. "The Evolution of Orchestral Conducting Through the Baroque and Early Classical Periods," American Music Teacher, 23 (1973): 18-20.
- Parmenter, R. "Original Manuscript of 'Handel Opera' Turns Out to be by Two Composers," New York Times, Section 2 (January 10, 1960), 109: 9.
- Pirner, R. G. "Worship in Bach's Leipzig," Response, 12 (1972): 22-28.
- Ratner, Leonard G. "18th-Century Theories of Musical Period Structure," Journal of American Musicological Society, 8 (1955): 144.
- Rueb, P. S. "The Public Concert Emerges," American Music Teacher 22 (1973), 4: 18-20, 5: 26-28.
- Ruhnke, Martin. "Relationships Between the Life and Work of Georg Philipp Telemann," Consort, 24 (1967): 271-279.
- Sands, M. "Troubles of an 18th-Century Festival Organizer," Monthly Musical Record, 79 (1949): 211-13, 236-39, 260-64.
- Schaal, R. "The Bach Dissertations of German Universities and Technical Colleges from 1885," Hinrichsen's Musical Yearbook, 7 (1952): 405-406.
- Schaefer, J. D. "The Use of the Trombone in the 18th Century," The Instrumentalist, 22 (1968), 9: 51-53, 10: 100-102, 11: 61-63.
- Shay, E. "18th-Century Articulation: a Guide," Music (American Guild of Organists), 7 (1973): 19-23.
- Steinitz, P. "Problems in Preparing 17th and 18th-Century Concerted Works for Performers," Choral Journal, 13 (1973), 9:8-9.
- Stevens, Denis. "Rehearsals in the Renaissance and Baroque," College Music Symposium, 9 (1969): 91-96.
- Telemann, Georg Philipp. "Lebens-lauff and Poetische gedanken mit welchen die Asche seiner hertzgeliebtesten Louisen beehren wollte Georg Philipp Telemann," Denkmäler deutscher Tonkunst, Series I, Vol. 28. (1958).
- Taylor, E. "Rousseau's Conception of Music," Music and Letters, 30 (1949): 231-242.

- Thaler, A. "Der getreue Musikmeister: a 'forgotten' periodical," Consort, 24 (1967): 280-293.
- Titcomb, Caldwell. Review of Georg Philipp Telemann's Musikalische Werk, Journal of American Musicological Society, 9 (1956): 210.

Dissertations and Abstracts

- Buszin, Walter E. "Lutheran Theology as Reflected in the Life and Works of J. S. Bach," Journal of American Musicological Society, 4 (1951): 473-474.
- Duke, J. R. "Teaching Musical Improvisation: A Study of 18th and 20th Century Methods," Dissertation Abstracts, 33 (1972), 1763A-4A.
- Ennis, C. E. "The Musical Setting in J. S. Bach's Cantatas of Selected Verbs Denoting Physical Motion of Varying Intensity," Dissertation Abstracts, 32 (1971), 667A-8A.
- Hammit, J. L. "Sacred Music in Berlin, 1740-1786," Dissertation Abstracts, 32 (1971), 1549A-50A.
- Hill, M. A. "Concertino-ripieno techniques in Baroque Choral Music," Dissertation Abstracts, 33 (1972), 1186A.
- Meissner, Richard. "G. P. Telemanns Frankfurter Kirchenkantaten," Dissertation, Frankfurt, 1924.
- Peckham, M. A. "The Operas of G. P. Telemann," Dissertation Abstracts, 33 (1972), 2415A.
- Rhea, Claude H., Jr. The Sacred Oratorios of G. P. Telemann. Unpublished dissertation. Florida State University, 1958.

Music

- Charpentier, Marc-Antoine. Messe de Minuit pour Noël. Edited by H. Wiley Hitchcock. St. Louis: Concordia, 1962.
- Telemann, Georg Philipp. Der harmonische Gottesdienst. (Musikalische Werke Volumes 2, 3, 4, 5.) Edited by Gustav Fock. Kassel: Bärenreiter, 1953, 1957.
- . Lukaspassion (1728). (Musikalische Werke, Volume 15.) Edited by Hans Hörner and Martin Ruhnke. Kassel: Bärenreiter, 1964.
- . Der geduldige Sokrates. (Musikalische Werke, Volume 20.) Edited by Bernd Baselt. Kassel: Bärenreiter, 1967.
- . Die Donner Ode and Das befreiete Israel. (Musikalische Werke, Volume 22.) Edited by Wolf Hobohm. Kassel: Bärenreiter, 1971.

- . Easy Fugues and Short Pieces for the Piano. Edited by M. Lange. New York: International, 1948.
- . Forty-eight Chorale Preludes. Edited by Alan Thaler. New Haven: A-R Editions, 1965.
- . Sinfonia in F-dur aus dem Oratorium "Seeliges Erwägen,"
Overture in D-dur aus der Oper "Sieg der Schönheit,"
Concerto in D-dur aus dem Oper "Damon;"
Wolfenbüttel: Mösseler, 1971.
- . La Bourse. Wolfenbüttel: Mösseler, 1968.
- . Don Quixote. New York: Broude, n.d.
- . Drei Dutzend Klavier fantasien. Edited by Max Seiffert. Kassel: Bärenreiter, 1955.
- . Vier Motetten zu 3-8 Stimmen, mit und ohne Generalbass. (Das Chorwerk, Volume 104.) Edited by Wesley K. Morgan. Wolfenbüttel: Mösseler, 1967.
- . Vierundzwanzig Oden. Wiesbaden: Breitkopf & Härtel, 1959.
- . Sechs Overtüren für Cembalo. Edited by Hugo Ruf. Mainz: Schott's Söhne, 1967.
- . La Changeante. Wolfenbüttel: Mösseler, 1971.
- . "Werfet Panier" in Thüringische Motetten der ersten Hälfte des 18. Jahrhunderts. (Denkmäler deutscher Tonkunst, Series I, Vol.49, 50.) Leipzig: Breitkopf & Härtel, 1915.
- Vivaldi, Antonio. Chamber Mass. Edited by Vahe Aslanian. New York: Lawson-Gould, 1964.

Telemann Choral Cantatas
(published and unpublished)

- Lobt Gott, ihr Christen allzugleich; Herr Gott, Dich loben wir. Edited by Adam Adrio. Leipzig: Merseberger, 1947. Text by Erdmann Neumeister.
- Ruft es aus in alle Welt. Edited by Gustav Fock. Kassel: Bärenreiter, 1970.

- Ach, Gott, von Himmel, sieh Darein. SATB, 2 violins, viola, 'cello, bassoon, organ; in Hessische Landes- und Hochschulbibliothek, Darmstadt.
- Gottes Wort, was ist das für ein Schatz. SATB, 2 violins, 2 oboes, viola, organ; in Hessische Landes- und Hochschulbibliothek, Darmstadt, and Stadt- und Universitätsbibliothek, Frankfurt am Main. Text by Erdmann Neumeister.
- In dulci jubilo, nun singet. SATB, 2 violins, 2 oboes, viola, 'cello, corno da caccia, chitarrone, organ; in Stadt- und Universitätsbibliothek, Frankfurt am Main.
- Jesu meine Freude. SATB, 2 violins, 2 oboes, viola, 'cello, chitarrone, organ; in Stadt- und Universitätsbibliothek, Frankfurt am Main. Text by Erdmann Neumeister.
- Jesu meine Freude. SATB/SATB, 2 violins, 2 oboes, 2 violas, 'cello, 4 flutes, chitarrone, organ; in Stadt- und Universitätsbibliothek, Frankfurt am Main. Text by Erdmann Neumeister.
- Meine Seele erhebt den Herrn. SATB, 2 violins, viola, 'cello, continuo; in the Stadt- und Universitätsbibliothek, Frankfurt am Main.
- Nun komm der Heiden Heiland. SATB, 2 violins, 2 oboes, viola, 'cello, 2 trumpets, tympani, chitarrone, organ; in Stadt- und Universitätsbibliothek, Frankfurt am Main. Text by Erdmann Neumeister.
- Schaffe in mir, Gott, ein reines Herz. SATB, 2 violins, oboe, viola, 'cello, chitarrone, organ; in Stadt- und Universitätsbibliothek, Frankfurt am Main. Text is from Psalm 51.
- Schaffe in mir, Gott, ein reines Herz. SATB, 2 violins, 2 oboes, viola, 'cello, 3 trumpets, tympani, cembalo, organ; in Stadt- und Universitätsbibliothek, Frankfurt am Main. Text is from Psalm 51.
- Verflucht sei jedermann. SATB, 2 violins, 2 oboes, viola, 'cello, chitarrone, organ, organ concertante; in Stadt- und Universitätsbibliothek, Frankfurt am Main.
- Warum betrübst du dich, mein Herz. SATB, 2 violins, 2 oboes, viola, viola da gamba, 'cello, chitarrone, organ; in Hessische Landes- und Hochschulbibliothek, Darmstadt, and Stadt- und Universitätsbibliothek, Frankfurt am Main. Text by Simonis.
- Wertes Zion, sei getrost. SATB, 2 violins, 2 oboes, 2 violas, 'cello, 3 trumpets, tympani, chitarrone, organ; in Stadt- und Universitätsbibliothek, Frankfurt am Main. Text by Erdmann Neumeister.
- Willkommen, segensvolles Fest. SSATB, 2 violins, 2 oboes, viola, 'cello, 2 corni da caccia, 3 trumpets, tympani, organ; or SSATB, 2 violins, viola da mano or violini piccolo, 2 flutes, 4 trumpets, tympani, chitarrone, continuo; in Stadt- und Universitätsbibliothek, Frankfurt am Main. Text by Erdmann Neumeister.

Articulus secundus de Redemptione, beginning Ich glaube an Jesum Christum;
in British Library, London.

Der sterbende Jesus, Passionskantate nach der Poesie der Herrn Brockes.
SATB, 2 violins, 2 oboes, viola d'amore, 3 violette, 'cello,
2 flutes, 3 flauti dolci, 2 corni da caccia, bassoon, cembalo;
in Hessische Landes- und Hochschulbibliothek, Darmstadt.

Seeliges Erwägen. Cantata in nine meditations; in British Library, London.

Musikalisches Lob Gottes, for 2 or 3 voices, 2 violins, trumpets, tympani,
and Generalbass; in University Library, Free University of
Berlin.

VITA

Name: Joan Catoni Conlon

Birthplace: Seattle, Washington

Education: Doctor of Musical Arts degree in Choral Conducting, 1975,

University of Washington

Master of Arts degree in Music History, 1967,

University of Washington

Bachelor of Arts degree in Piano, 1961,

University of Washington

Secondary School Teaching Certificate, 1962,

University of Washington