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Lynn G. Atkins Jr.
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J. S. Bach and the High School Choir:
A Resource Guide for Teachers of Intermediate and Advanced Level High School Choirs
Lynn Gary Atkins, Jr.

A thesis submitted to the Graduate Faculty of
JAMES MADISON UNIVERSITY
In
Partial Fulfillment of the Requirements
for the degree of
Doctor of Musical Arts
School of Music

August 2012

Dedication

To Grace C. and Joseph Atkins, who picked up the torch and helped to mold me into the musician I am today.

To Rochelle Ellis, Faith Esham, Lillian Livingston, James Jordan, J. A. Kawarsky, Ken MacLean, Marj Mottola, Rodney Somerville, Carrie Stevens, Al Wright, and Kris Zook, who gave me the knowledge to access my wildest dreams.

To Rita M. Bland and Lynn G. Atkins, Sr., thank you for your gift of life...I pray I make you proud.

With my love.

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Abstract

While familiarly with Bach's well-known themes exists in the general aspects of contemporary lifestyle, providing exposure to the choral works of Johann Sebastian Bach (1685-1750) presents a particular challenge to the high school choral director. The purpose of this investigation is to provide a resource guide for the performance of choral masterworks of J. S. Bach at the high school level. For the purposes of narrowing this investigation, the following masterworks were reviewed: *Magnificat, BWV 243*; *Mass in B Minor, BWV 232*; *Christmas Oratorio, BWV 248*; *St. John Passion, BWV 245*; and *St. Matthew Passion, BWV 244*.

A review of literature examined biographical and historical information, as well as choral pedagogy for high school singers. Three overarching categories were defined in order to focus the scope of this investigation, (1) Context: The Masterwork and Movement; (2) Analysis: The Learner, Singer, and Musician; and (3) Performance: Rehearsal/Concert Considerations. Within the three categories, specific criteria and parameters were defined to aid in the selection and preparation of suitable masterwork movements.

Within the first category, "Context: The Masterwork and Movement," investigation criteria included an historical introduction to the selection and consideration of the text and translation. Parameters defining these criteria were historical background, general difficulty levels, programming considerations, and meaning and application of the text to high school singers. Within the second category, "Analysis: The Learner, Singer, and Musician," vocal considerations and compositional elements were designated as category criteria. Parameters defining these criteria included vocal range and

passagios, tessitura, and flexibility as well as key and time signatures. Within the third category, “Performance: Rehearsal/Concert Considerations,” structural elements and performance recommendations were designated as category criteria. Parameters included formal structure, melodic, rhythmic, and harmonic structures, original instrumentation and adaptation for modern high school performances, and the inclusion of professional soloists.

Based on the categories, criteria, and study parameters, selected movements of the five Masterworks suitable for high school choral performance were analyzed. Embedded throughout the discussions are pedagogical recommendations pertaining to student acquisition, learning, and rehearsal strategies. A timeline of Bach’s life, text translations, and a summary reference chart are included in the appendixes.

Chapter One

Introduction

The compositional oeuvre of Johann Sebastian Bach (1685-1750) remains to this day a treasured body of choral literature. The extraordinary nature of Bach's diverse compositions, as well as their specific intricacies and complexities, offer musical and intellectual challenges to performers of all levels and capabilities. While familiarity with Bach's well-known themes and compositions exists in contemporary society through organ hymn tunes and compositions for instrumental ensembles as well as choirs, providing exposure to the works of Bach presents a particular challenge to the high school choral director.

In an age of global access, where social media and the immediacy of the Internet make most modern choral compositions almost instantaneously accessible, bridging the wealth of centuries of Western European musical heritage is a distinct challenge for the high school music educator. In spite of the familiarity of Bach's music within the general facets of contemporary society, in this age of instant performances and television shows that dramatically underestimate the stages of growth and preparation of vocal performers, it is often easier for high school choral conductors to turn to more familiar, recent and well-known modern compositions. However, it remains the responsibility of the music educator to provide a well-rounded, complete and diverse experience of choral music history and literature.

To date, there has been no formal investigation examining appropriate choral masterworks repertoire of Johann Sebastian Bach for the high school choir.¹ The absence of research investigating the combination of high school choral pedagogy with Bach's masterworks repertoire inspired this study. The purpose of this investigation is to provide a resource guide for high school teachers for the performance of choral masterworks of J. S. Bach at the high school level. For the purposes of narrowing this investigation, movements from the following masterworks were reviewed: *Magnificat, BWV 243*; *Mass in B Minor, BWV 232*; *Christmas Oratorio, BWV 248*; *St. John Passion, BWV 245*; and *St. Matthew Passion, BWV 244*. The sacred and secular cantatas, the motets, the Lutheran missas, as well as *Easter Oratorio, BWV 249* and *Ascension Oratorio, BWV 11* were not included in this investigation.

Within these selected masterworks, two formal compositional styles emerged as the primary structural forms accessible to high school singers, the chorus movement and the chorale. Chorus movements are a typical internal movement structure in terms of *Magnificats*, masses, passions, and oratorios. Chorus movements inform the major body of the work itself. The history of the chorale has evolved from Luther to Bach. For the purposes of this document, the chorale is defined as the congregational hymn of the German Protestant church service.² Typically, the chorale possesses certain formal and

¹ For the purpose of this document, the term "masterwork" refers to any large-scale composition of J. S. Bach that includes both choral and orchestral forces.

² Robert L. Marshall and Robin A. Leaver, "Chorale," in *Groves Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/05652> (accessed June 14, 2012).

stylistic traits appropriate to its liturgical purposes: simple language, rhymed metrical verse, a strophic musical and textual form, and an easily singable melody.

A review of literature was created with the aim of providing accessible resources for high school teachers in terms of masterwork repertoire of J. S. Bach. This review of literature examined several sources of pertinent information in regards to biographical information, performance practice, as well as score study of selected Bach masterworks. The review also included pertinent information in regards to choral music pedagogy for high school singers, including vocal range and passagios, tessitura, and flexibility demands.

Several noted reference sources clearly outline details concerning Bach's education, travels, employment, and compositions throughout his lifetime. *Johann Sebastian Bach: The Learned Musician* (2000) and *The New Grove Bach Family* (1983) detail specifics pertaining to Bach's education, travels, and compositions throughout his lifetime. *The New Bach Reader* (1998), while offering information similar to the first two texts, also provides letters from Bach, as well as pupils, employers, and other important persons who interacted with him. These resources offer an in depth view into Bach the man as well as the composer.

Erickson's *The Worlds of Johann Sebastian Bach* (2009), and Marshall's *The Music of Johann Sebastian Bach* (1989), served as general historical sources for the selected masterworks within this investigation. The essays included in Erickson's compilation give specific information that links Bach's music to the changing culture of the Germanic lands, the swiftly changing styles in religious music, as well as an historical perspective on Bach as he is viewed in the twenty-first century. Marshall's research

focused presented an overview of the larger genres of Bach's music, citing specific compositions of Bach's choral, keyboard, chamber-instrumental, and larger masterworks. These resources help to provide a historical framework for understanding Bach's Masterwork repertoire.

Green's *A Choral Conductor's Guide to the Choral-Orchestral Works of Johann Sebastian Bach* (2000) has been invaluable to this investigation in terms of compositional technique, clearly outlining the diverse compositional details of Bach's choral-orchestral compositions. Leaver's article, "The mature vocal works and their theological and liturgical context" from Butt's compilation *The Cambridge Companion to Bach* (1997), delineates the specific liturgical usage of the selected masterworks in this investigation. This article presents specific emphasis to the connection of compositional material used in the Roman Catholic Mass rite and its link to the German Lutheran service counterpart. Leaver's article is an essential resource for high school teachers in terms of understanding the historical and liturgical reference points for the masterwork movements in this study.

Research materials which comprehensively cover specific masterworks in terms of both compositional development as well as historical perspective include Ignace Bossuyt's *Johann Sebastian Bach: Christmas Oratorio BWV 248* (2004). Bossuyt presents concise information on the genesis of this masterwork, as well as particulars concerning the compositional details, historical significance, and critical analysis of the work. Butt's compilation *Bach's Dialogue with Modernity: Perspectives on the Passions* (2010), offers a modern interpretation of critical analysis and historical significance of the passions. Butt's text uniquely depicts the religious contemporary issues of the late

eighteenth century, while attempting to relate those ideals to the religious convictions of the modern world. Butt's discussions include matters of Lutheran faith, the doctrine of the Roman Catholic Church, religious rhetoric, and the performance of the Passion settings over time.

Stauffer's *Bach: The Mass in B-Minor: The Great Catholic Mass* (1997) provides a comprehensive examination of the mass, including text presentation, historical background information, formal analysis, and discussion of Catholic versus Lutheran theological beliefs, service structure, and general considerations. Stauffer's work provides researchers who are looking for scholarly texts with a literary resource that presents a wealth of musical and technical information.

In assessing the performance suitability of specified movements of the aforementioned masterworks, specific criteria were required. James Jordan's *Evoking Sound: The Choral Rehearsal Volume 1: Techniques and Procedures* (2007) provides choral educators with suggestions for methodology for rehearsal planning. Jordan's strategies for creating appropriate sound quality within the choral rehearsal are easy to employ and rapidly produce successful results. Jordan's *The Choral Warm-Up* (2006) provides in-depth focus on the issues regarding appropriate range and tessitura for high school choirs.

Emmons and Chase's text, *Prescriptions for Choral Excellence* (2006), outlines clear, concise information on a variety of issues that are included in creating healthy vocal sound. Written in a diagnostic style, this book outlines the vocal complaints, diagnoses, and remedies for many of the technical issues that may be encountered when

working with developing choral ensembles. An understanding of the developing vocal range and vocal passagios is vital when working with high school singers.

According to Emmons and Chase, passagio is a range of about “three half steps, during the singing of which the balance of head and chest contact changes to accommodate the next register.”³ Table 1.1 shows the distinctions for approximate passagios within the four voice types. Emmons and Chase surmise that the register changes most important are those in soprano, tenor, and bass that lead into head voice register, and for altos, in leading into chest register as well as head voice.⁴

<u>Voice Type</u>	<u>Passagio Range</u>
Soprano	F ⁵ -A ⁵
Alto (lower)	C-Sharp ⁴ -F ⁴
Alto (upper)	E-Flat ⁵ -G ⁵
Tenor	D ⁴ -F-Sharp ⁴
Bass	B ³ -E-Flat ⁴

Consideration of vocal tessitura is also of critical importance when working with developing voices and choirs. Emmons and Chase define tessitura as the prevailing or average position of the notes in relation to the compass of the voice, whether high, low, or medium.⁵ The tessitura lies within the range of the voice but its average position will demand from the singer the ability to shift depending on the composition in question.

³ Shirlee Emmons and Constance Chase, *Prescriptions for Choral Excellence*, Oxford University Press, 2006, 108.

⁴ Ibid.

⁵ Ibid., 313.

Table 1.2. Suggested ranges and average tessitura of all voice types

Voice Type	Prescribed Range	Suggested Tessitura
Soprano I	D ⁴ - A-Flat ⁵	A ⁴ -E ⁵
Soprano II (Mezzo)	C ⁴ -F ⁵	G ⁴ -D ⁵
Alto	G ³ -D-Flat ⁵	E-Flat ⁴ -B-Flat ⁴ (Upper) B-Flat ³ -F ⁴ (Lower)
Tenor I	D ³ -G ⁴	A ³ -E ⁴
Tenor II	C ³ -F ⁴	F ³ -C ⁴
Baritone	A ² -D ⁴	D ³ -A ³
Bass	F ² -C ⁴	B-Flat ² -F ³ (Upper) G ² -D ³ (Lower)

Several chapters from Jordan and Holt's compilation, *The School Choral Program* (2008), explore the need for repertoire that is healthy and appropriate for all age groups. James Jordan's chapter, "The Search for Healthy and Appropriate Repertoire: Three Perspectives-Perspective One: Criteria for Choosing Appropriate Repertoire," outlines several points towards this goal. According to Jordan, "A rehearsal can only be as good as the music you choose to teach... familiarity is often the criterion by which those [repertoire] choices are made. Seldom is there a stringent list of criteria that are developed to measure potential selections for teaching and performance."⁶ Table 1.3 lists the criterion that, in Jordan's view, leads to the selection of developmentally appropriate choral repertoire.

⁶ James Jordan, "The Search for Healthy and Appropriate Repertoire: Three Perspectives-Perspective One: Criteria for Choosing Appropriate Repertoire", in *The School Choral Program*, edited by James Jordan and Michelle Holt, (Chicago, GIA Publications, 2008), 112-113.

Table 1.3. Criteria for selecting appropriate repertoire⁷

-
1. Inherent Vocal Technique Requirements of the Piece
 2. Aural Difficulty of the Piece-Considering the Mode
 3. Time Needed to Learn versus Time Spent
 4. The Number of Musical Styles Presented on Any Program
 5. Connection of Text to the Lives of the Singers—Honesty of Message
 6. Staying Power
 7. Performing Acoustic
 8. Practicalities of the Rehearsal Situation
 9. Program Balance and Building a Concert Program
 10. Inherent Singability of Works Selected for Rehearsal
 11. Vocal Growth
-

The first of two chapters that are discussed in this study by Michelle Holt, “The Search for Healthy and Appropriate Repertoire: Three Perspectives-Perspective Two: The Search for High-Quality Repertoire,” offers classroom choir directors suggestions for finding repertoire that is suitable learning material. Holt suggests that reading sessions, conferences, state music repertoire lists, and concert attendance are top resources for this task.⁸ Holt states that, “Repertoire is the curriculum we use to instruct our choirs every day on topics of vocal pedagogy, musical style, phrasing, and much more.”⁹

Establishing a vision for an ensemble in preparation for programming appropriate repertoire is the focus of Paul Head’s chapter, “The Search for Healthy and Appropriate Repertoire: Three Perspectives-Perspective Three: A Song Worth Singing—Selecting

⁷ Jordan, 113-120.

⁸ Michelle Holt, “The Search for Healthy and Appropriate Repertoire: Three Perspectives-Perspective Two: The Search for High-Quality Repertoire,” in *The School Choral Program*, edited by James Jordan and Michelle Holt, (Chicago, GIA Publications, 2008), 125-130.

⁹ *Ibid.*, 123.

Choral Literature at All Levels.”¹⁰ According to Head, “...no other single part of the conductor’s job (that) has such a persuasive influence on the total development of the comprehensive choral program.”¹¹ To complete this task, Head advocates the creation of a vision statement for each ensemble, which both guides the learning of the group and ensures the selection of developmentally appropriate repertoire. Table 1.4 summarizes Head’s parameters for creating a vision statement.

Table 1.4. Parameters for creating a vision statement for choirs¹²

1. Developing a Daily Practice Routine
2. Improvement of Aural Skills
3. Facilitating Musical Literacy in Relation to Actual Repertoire in Use
4. Choosing Repertoire that Skillfully Moves Singers to Higher Levels of Intellectual and Psychological Maturity Within the Choral Ensemble
5. Selecting Compositions with Enough Complexity for Long Periods of Study

Michelle Holt’s chapter, “The Care and Feeding of the High School Choir: The Main Ingredients for an Old Recipe Called ‘Continued Success,’” found within *The School Choral Program*, offers high school music teachers a guide to effectively create their personalized choral rehearsal. Within this chapter, Holt advocates for immediate accuracy through practice of solfege singing, Robert Shaw count-singing, and proper breathing, all-important pedagogical techniques for developing high school choirs. Holt also offers teachers suggestions for success in terms of pre-rehearsal organization, rehearsal planning, and obtaining efficiency during rehearsals.

¹⁰ Paul D. Head, “The Search for Healthy and Appropriate Repertoire: Three Perspectives-Perspective Three: A Song Worth Singing—Selecting Choral Literature at All Levels,” in *The School Choral Program*, edited by James Jordan and Michelle Holt, (Chicago, GIA Publications, 2008), 134.

¹¹ Ibid., 144-145.

¹² Ibid., 135-136.

Sight-singing in the choral ensemble setting is an important component of choral pedagogy leading to advanced musicianship skills and music literacy. Regarding the practice of solfege study to aid in the sight-singing process during rehearsals, Steven M. Demorest's *Building Choral Excellence: Teaching Sight-Singing in the Choral Rehearsal* (2001) furnishes high school instructors with effective implementation strategies. In addition, Demorest provides music teachers an historical overview on the development of sight-reading in the choral setting, as well as systems to successfully teach pitch and rhythm sight-reading. Demorest also provides the music educator with resources to create accountability and assessment within the sight-singing curriculum of a choral program.

With sight-singing established as a core skill in choral instruction, high school choral directors might assume that there are few universally adopted systems or preferred methods used in the choral classroom. This idea is, unfortunately, untrue.¹³ According to McClung,¹⁴ there are no fewer than nine different pitch systems in use today: (1) interval names; (2) inflected letter-names; (3) non-inflected letter-names; (4) fixed-*do*; (5) scale-degree numbers with 1 always being tonic; (6) scale degree numbers with 1 as tonic in major, and 6 as tonic in minor; (7) moveable-*do*, with *do*-based minor; (8) moveable-*do* with *la*-based minor; and (9) neutral syllables. For the purposes of this document, solfege practice will be analyzed as in a moveable-*do* with *la*-based minor system.

¹³ Joseph Eveler, "Sight-Singing Skills and Curricular Performance Repertoire in the Beginning High School Choral Classroom: A Survey of Virginia High School Choral Teachers." (MME Research Study, The Florida State University, 2012).

¹⁴ Alan C. McClung, "Sight-Singing Scores of High School Choristers with Extensive Training in Moveable Solfege Syllables and Curwen Hand Signs," *Journal of Research in Music Education* 56, no. 3 (October 2008), <http://jrm.sagepub.com/content/63/3/255> (accessed June 14, 2012).

Through the overview of choral pedagogy resources, overarching categories were defined in order to focus the scope of this investigation. Specifically, the investigative categories were defined as (1) Context: The Masterwork and Movement; (2) Analysis: The Learner, Singer, and Musician; and (3) Performance: Rehearsal/Concert Considerations. Within these three categories specific criteria were developed and parameters were defined to aid high school teachers in the selection and preparation of suitable masterwork movements.

Table 1.5. Study categories, criterion, and parameters

Category	Criterion	Parameters
I. Context: The Masterwork and Movement	1. Historical Overview	Historical Background
	2. Text and Translation	Difficulty Level Programming Considerations Text Meaning Application to High School Students
II. Analysis: The Learner, Singer, and Musician	3. Vocal Considerations	Range
	4. Compositional Elements	Tessitura Flexibility Key Signatures Time Signatures
III. Performance: Rehearsal/Concert Considerations	5. Structural Elements	Formal Structure
	6. Performance Recommendations	Melodic Structure Rhythmic Structure Harmonic Structure Instrumentation Modern High School Performances Professional Soloists

Within the first category, “Context: The Masterwork and Movement,” investigative criteria were designated to explore the masterwork through the lens of high school singers and learners. These criteria included an historical introduction to the

selection and consideration of the text and translation.¹⁵ Parameters defining these criteria were historical background, programming considerations, general difficulty levels, and meaning and application of the text to high school singers.

The historical and programming parameters, which often include the holiday or feast day associated with the work itself, may be important to the high school teacher in regards to understanding the movement as a whole as well as calendaring and planning concert programs. The works analyzed in this document are sacred in nature and are often contextualized by historical considerations or their use within the liturgical calendar. Given that several of the works discussed within this study would have originally been presented liturgically as part of worship, information is included related to the liturgical appropriateness for each movement. This may prove helpful to the educator looking to match the liturgical calendar to their academic performance calendar. However, absolute adherence to a liturgical reference point is not required for a concertized performance.

The general difficulty level of the selected movements serves as criteria in providing students with works that are challenging, yet within their grasp for successful performance. In setting difficulty levels for this document, the Commonwealth of Virginia Standards of Learning documents were reviewed. According to these documents, at the intermediate level, “emphasis is placed on the continuing development of vocal production techniques and ensemble participation. The standards require performance, creativity, and investigation at a level of increased ability, as well as an

¹⁵ In terms of the scope of this document, all text translations have been provided from <http://www.bach-cantatas.com/Texts/index.htm>.

understanding and application of traditional music notation.”¹⁶ At the advanced level, “the student will perform vocal/choral selections and sight-reading material of increased levels of difficulty. Students will demonstrate expanded abilities in performance, creativity, and analytical investigation and will gain experiential knowledge of leadership and evaluative skills in group and individual settings.”¹⁷

The text and translation criteria of the masterwork movements selected offer high school choristers the opportunity to sing, study and perform in several languages, a necessary skill in advanced choral singing, as well as to transfer knowledge from their high school world languages program. Providing high school students with the opportunity to discover the meaning of the text in terms of historical and personal value is of utmost importance. Translations for the movements presented in this document may be found in Appendix II.

Within the second category, “Analysis: The Learner, Singer, and Musician,” vocal considerations and compositional elements were designated as category criteria. Parameters defining these criteria included the vocal range, tessitura, flexibility demands of the work in question, as well as key and time signatures. In considering vocal technique for high school singers, the issue of tessitura must be considered. Each reviewed movement presents a tessitura level appropriate and supportive of emergent vocal technique. The range and flexibility criteria focus on Bach’s usage of

¹⁶ Commonwealth of Virginia, Virginia Department of Education, Music Standards of Learning, *Vocal/Choral Music: Intermediate Level*, (Richmond, 2012).

¹⁷ Commonwealth of Virginia, Virginia Department of Education, Music Standards of Learning, *Vocal/Choral Music: Advanced Level*, (Richmond, 2012).

ornamentation through virtuosic vocal lines, being cautious of the range of the developing high school singer.

In terms of compositional elements, the solfege system employed in this document (moveable-*do* with *la*-based minor) causes key signatures to serve as criteria for solfege study. In a similar vein, meter signatures also serve as criteria to teaching developmental count-singing, which reinforces sight-reading and long term musicianship skills. Exposure to the harmonic context introduces patterns that form the basis of much traditional choral music in a sequential and systematic manner.

Within the third category, “Performance: Rehearsal/Concert Considerations,” structural elements and performance recommendations were designated as category criteria. Parameters defining these criteria included formal structure, melodic structure, rhythmic structure, harmonic structure, original instrumentation and adaptation for modern high school performances, and the inclusion of professional soloists. The parameter of structure within Bach’s compositions must be considered in terms of accessibility for high school singers. Formal structure patterns such as through-composed and bar form (AAB) provide high school choirs with an introduction to score study. The melodic and harmonic structures of the investigated movements offer opportunities for solfege study. The rhythmic structures of these works allow for students to practice counting skills with or without pitch. Each of these parameters is considered, as needed, in terms of teaching pedagogy and appropriate rehearsal strategies. Original instrumentation is considered within the scope of this document, and serves as the basis upon which alternate accompaniment recommendations are made for modern high school performances of this repertoire.

In several of the selected movements, there are opportunities for solo singing in conjunction with choral movements. Under normal circumstances, due to the complexity of the solos, these movements would not be accessible to high school choirs. These movements have been included because of their choral accessibility, which would give high school teachers the opportunity to invite a professional singer to perform with their choirs. Adding a professional singer in a high school concert setting is a wonderful pedagogical tool, as their presence will add inspiration and serve as a role model for developing singers.

Embedded throughout the discussions of these criteria are pedagogical recommendations pertaining to student acquisition and learning as well as rehearsal strategies for the suggested movements. The major pedagogical recommendations discussed within the chapters of this document include count-singing strategies and solfege study. Consideration is given to vocal development issues of high school singers and choirs, including general range and range extension, tessitura and passagio considerations, and the teaching of melismatic patterns. The introduction and teaching of elements of music theory including intervals, dissonances and passing tones, non-chord tones and chromatics as well as compositional structure and devices are also considered within each of the selected movements.

Based on these categories, criteria, and parameters, selected movements of the five masterworks suitable for high school choral performance were chosen and analyzed. In terms of the presentation of selected movements in this document, in order to aid teachers in selecting applicable material, the analyses are grouped according to source chorale melodies, rather than score order. In order to further aid teachers, a biography of

J. S. Bach suitable for high school students is included in this document. A timeline of major events in Bach's life, text translations, and a summary reference chart outlining the stated criteria are included in the appendixes.

Chapter Two

Johann Sebastian Bach: A Biography for High School Students

The biography of J. S. Bach is well known to music scholars and historians. However, a presentation of the biography to high school choir students would require a slightly different focus. Entry points that demonstrate the musical heritage of Bach's family, the challenges of his childhood, as well as his musical steps and development, are dramatic points in Bach's life story to which young people can relate.

With the death of his mother and father within one year of each other, Bach was an orphan by the age of 10. He was then sent to live with his brother Johann Christoph who later became his teacher and mentor. High school students will also relate to Bach's own restlessness, which caused him to break family tradition and travel to a choir school in Lüneberg at the young age of fifteen. These dramatic life events help create a more personal connection to this master composer.

Further events in Bach's later life that can also serve as entry points easily understood by high school singers include Bach's lifelong discontent with his employment situations, having to apply for several jobs before getting them, not being the first choice for career advancements, the massive compositional output that was required each week for four churches during his important position in Leipzig, as well as the fact that Bach's music fell into obscurity until its revival by Felix Mendelssohn-Bartholdy a century later. These musical challenges, coupled with the demands of being a father and provider to ten children, demonstrate the human side of J. S. Bach to today's students. With these departure points students can experience the life story of J. S. Bach

on a very personal level, which will hopefully result in a meaningful exploration of the masterworks.

J. S. Bach: A Biography for High School Students

The ancestry of Johann Sebastian Bach can be traced to the Thuringian region of Northern Germany. His great great-grandfather Viet Bach (d. 1577), was a baker by profession, and played cittern.¹⁸ The majority of Viet's descendants exhibited some musical aptitude, with various members performing within the local Thuringian government or for church services. Johann Sebastian Bach was born on March 21, 1685, the youngest of eight children, to Johann Ambrosius (1645-1695), and Maria, née Lämmerhirt, 1645-1694, in Eisenach.¹⁹

Ambrosius Bach's position as Director of Music in the municipality gave him the means to adequately provide for his family. Maria, the daughter of Valentin Lämmerhirt, a furrier, also supplied the family with occasional income when needed.²⁰ The connection between the Bach and Lämmerhirt families did not begin with the marriage of Ambrosius and Maria, but with the marriage of Maria's elder sister, Hedwig, and Johann Bach, Ambrosius' uncle, in 1638. The families would later see another marital connection: the union of Sebastian's elder sister, Marie and the business partner of the Lämmerhirt family, Johann Andreas Wiegand, at a date after the turn of the eighteenth century.

¹⁸ K. Marie Stolba, *The Development of Western Music*, 3rd. Ed. (Boston: The McGraw-Hill Companies, 1998), 308.

¹⁹ Christoph Wolff, *Johann Sebastian Bach: The Learned Musician*, (New York: W. W. Norton & Co., 2001), 16.

²⁰ *Ibid.*

Johann Sebastian Bach's baptism was a rather small affair. Held at the famous Castle Wartburg eight days after his birth, only Bach's immediate family was in attendance.²¹ Castle Wartburg held an historic role in the region. In 1207 it was the site of the Tourney of Song.²² The castle also served as Martin Luther's 1521 undisclosed location where he translated the Greek New Testament text into his vernacular German Language, as well as wrote his *95 Theses* during the Protestant Reformation.²³

Although Johann was the youngest child of Ambrosius and Maria, he outlived all of his siblings, becoming the longest living child by fifteen years. Five of Ambrosius' eight children survived adolescence. Two died relatively young, at ages six and ten, and one did not survive infancy, deceased at six months.²⁴

Throughout the region the Bach family name was synonymous with music making. Therefore, given their musical notoriety, it was expected from his birth that Johann would take up the family trade. In addition, in the Bach family it was natural to pass on musical learning from generation to generation within the home, especially if the child was male.²⁵ As it was tradition for the time period, J. S. Bach's early violin training came from his father.²⁶

²¹ Wolff, *Learned Musician*, 13.

²² Ibid.

²³ Ibid.

²⁴ Ibid., 19.

²⁵ Ibid., 21.

²⁶ Stolba, 308.

Scholars assume that, as a young child, Bach traveled with Ambrosius on many performance trips.²⁷ Over time Bach became more involved, starting as a quiet observer and gradually becoming an assistant, page turning or handling stage operations. The travel was not hard on the young Bach, as his entire musical world was within the diameter of an eighth of a mile.²⁸ Bach continued to travel with his father throughout his early years, until the age of five, when he began his formal academic learning at the sole Latin school in Eisenach, St. George's Latin School.

Throughout his educational career, Bach became thoroughly versed in Biblical studies as well as Lutheran theology, two aspects of his education which benefitted him his entire life. He demonstrated strong academic prowess, which was not usual for the children of the Bach family. By the age of eight, Bach demonstrated advanced reading and writing skills, and progressed more swiftly through school than his siblings.²⁹

Ambrosius was also considered the caretaker of the extended family, and when Maria died late in April 1694, the extended family stepped in to help.³⁰ That help also included the arranged courtship to Barbara Margaretha, who was already twice widowed. Barbara Margaretha's first husband had been, in fact, also a Bach; Johann Günther; first

²⁷ Stolba, 308.

²⁸ Ibid.

²⁹ Wolff, *Learned Musician*, 26.

³⁰ Ibid., 33.

cousin to Ambrosius. Her second husband, Jacobus Bartholomaei, had been a deacon in Arnstadt. Both marriages had produced a daughter.³¹

With the wedding of Ambrosius and Barbara that winter, the family was again content for a short period. Sadly, on February 20, 1695, a short twelve weeks after his marriage to Barbara, and one month before Sebastian's tenth birthday, Johann Ambrosius Bach died.³² As a result of his father's death, the young Sebastian was sent to live in Ohrdurf where his elder brother, organist and harpsichordist Johann Christoph, was raising his own family.

Johann Christoph Bach was an accomplished keyboardist.³³ Previous to his 1690 appointment at St. Michael's Church in Ohrdurf; he studied from 1686-1689 in the municipality of Erfurt with Johann Pachelbel at the *Thomaskirche*. It was under Johann Christoph's tutelage that the young Sebastian received his earliest studies at the keyboard.³⁴ It was also during this time that Sebastian became interested in organ building and organ technology, as the instrument in St. Michael's needed constant repair and upkeep.³⁵

³¹ Wolff, *Learned Musician*, 34.

³² Ibid.

³³ Ibid., 35.

³⁴ Stolba, 308.

³⁵ Wolff, *Learned Musician*, 37.

In addition to all the rich musical training received from his brother, Bach continued his formal education at the Ohlfurd Lyceum.³⁶ In mid-1699, four years earlier than any other student in the lyceum's history and the first in his family, Bach was promoted to *Prima*,³⁷ a status which garnered him the admiration of his teachers.³⁸ Six months later, just shy of his fifteenth birthday, he would also become the first member of the Bach family to travel outside the family's state of Thuringia, moving to Lüneburg, in Northern Germany.

The move proved controversial, as it had been assumed by Johann Christoph that Sebastian would remain with the family and continue the family tradition of beginning a musical apprenticeship. It is also believed that Christoph may have suggested to Sebastian that he study organ with his former teacher Pachelbel, who at this time was stationed at St. Sebaldus Church in the imperial city of Nürnberg.³⁹ However, scholars believe Bach's impulse to move to northern Germany had many motivations: he deeply wanted to finish his education at St. Michael's School, where he would be a patroned choral scholar; and further, his growing interest in the sonority of the organ tradition of northern Germany, no doubt influenced by *Kantor* Elias Herda at the Ohlfurd Lyceum,⁴⁰

³⁶ Wolff, *Learned Musician*, 40.

³⁷ *Prima*, a status that indicated the highest level of education a student could receive in a Latin school at the time, is similar to Advanced Placement level courses in a modern high school setting.

³⁸ Wolff, *Learned Musician*, 39.

³⁹ *Ibid.*, 41.

⁴⁰ *Ibid.*, 40.

also drew him to Lüneburg and Lower Saxony.⁴¹ Further, now a restless adolescent, Bach sought emancipation from his family.

Despite his musical education in Northern Germany, Sebastian always credited his brother and protector Johann Christoph as his major teacher. Bach's son, Carl Philipp Emanuel, writing in his father's 1750 obituary recounted, "...under his brother's guidance he laid the foundations for his playing of the clavier."⁴² Due to his keyboard training with Christoph and his violin training with Ambrosius, the transition to musical life in Lüneburg, while without his older brother or father, went as smoothly as possible.

After spending two years at St. Michael's School, Bach moved out on his own, accepting freelance jobs as an organist and violinist, as well as testing out organs throughout Lower Saxony. Bach accepted the position of organist at New Church, in Arnstadt in 1702, where he was known not only through his own reputation but also that of his family. A new professional beginning, Arnstadt offered a fresh opportunity for Bach to display his own talent.⁴³

In this position, Bach played and taught organ, the instrument that was becoming the focus of his compositions. During the winter of 1705, he made the journey (supposedly on foot), to Lübeck to listen to Dietrich Buxtehude.⁴⁴ He remained in Lübeck

⁴¹ Wolff, *Learned Musician*, 41.

⁴² Hans T. David and Arthur Mendel, eds., *The New Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents*, rev. Christoph Wolff (New York: W. W. Norton & Co., 1998), 299.

⁴³ Wolff, *Learned Musician*, 35.

⁴⁴ *Ibid.*

for almost four months studying with Buxtehude. Upon his return, and more than likely due to his departure for such an extended amount of time, Bach's relationship with the church council in Arnstadt became strained, forcing him to search for a new job.

It was not until the summer of 1707 that Bach successfully auditioned for a new position, as organist at St. Blasius church in Mühlhausen.⁴⁵ It is believed that portions of *Christ lag in todes banden*, BWV 4 were used as audition material.⁴⁶ The move to Mühlhausen gave Bach the financial security he needed to marry Maria Barbara Bach, a distant cousin, in October of 1707. Again, similar to his position at Arnstadt, his relationship with the church council became strained, forcing Bach to leave St. Blasius just a year after beginning his duties in Mühlhausen.

Duke Wilhelm Ernst employed Bach for his court in Weimar in fall 1707. His original position was as organist, and he received a promotion to *Konzertmeister* in 1714. His duties included composing and directing music for the court chapel. During his ten-year tenure in Weimar, Bach wrote his earliest instrumental compositions and cantatas, as well as a major portion of his organ compositions. In 1716, Bach traveled to Erfurt on his first visit to test a newly built organ. This trip was the first of many during Bach's lifetime in terms of testing organs for different churches and organizations.

Bach's brother, Christoph, had built a working relationship with the organ builder Gerog Christoph Sterzing. In 1697, Christoph and Sterzing established an organ-building contract for St. Michael's Church in Ohrdurf, for an instrument that became known as the largest organ in the city. Bach was present for the construction and the first hearing of the

⁴⁵ Wendy Thompson, *Great Composers* (London: Anness Publishing, Ltd.), 57.

⁴⁶ Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press), 293.

new instrument, and as a result, garnered Sterzing as a contact who remained a mentor to him. Through the knowledge he gained in Lüneburg, and in conjunction with Christoph and Sterzing, Sebastian became regarded as an organ expert.⁴⁷

As time passed after his promotion in Weimar, Bach once again became restless with his position and the conditions under which he was working. Bach procured a new position in Köthen. This decision upset Duke Wilhelm, who had Bach placed under house arrest for a month before agreeing to release him from their work agreement in December of 1717.⁴⁸

Bach's new patron and employer, Prince Leopold of Anhalt-Köthen, was a Calvinist; and as such, did not require nearly as much sacred music as Bach composed during his time at any of his previous positions. As a result, much of Bach's secular compositions and instrumental works stem from this time period. Bach mastered the Italian style of composition championed by Corelli and Vivaldi. He also found this appointment to be his most lucrative position and was able to provide well for his growing family.

In 1720, Bach's first wife Maria Barbara died while he was away with the Prince on a journey to the spa in Carlsbad.⁴⁹ By 1721, Bach had met Anna Magdalena Wilcke (1702-1760), a twenty-one year old singer, harpsichordist, and music copyist. He courted her and they were married on the third of December 1721. Throughout Bach's life, he

⁴⁷ Wolff, *Learned Musician*, 31.

⁴⁸ Thompson, 58.

⁴⁹ Stolba, 309.

and his wives bore twenty children (seven with Maria, of whom four survived infancy, and thirteen with Anna, of whom six survived infancy). Also sharing the joy of marriage, patron Prince Leopold married as well. Unfortunately for Bach, the Prince's wife did not appreciate music, and Bach took this as his signal to find a new job.

It was in 1722 that composer Johann Kuhnau, the *Kantor* or music director, of the *Thomaskirche* in Leipzig died, leaving the most prestigious position in northern Germany open. Bach was one of six applicants for the position, and was appointed to the post only after several declined it, including Georg Philipp Telemann, and Christoph Graupner.⁵⁰ The post also included becoming the *Kantor* of the town of Leipzig, and Bach's new responsibilities encompassed composing music for the four major Lutheran churches in Leipzig: *Thomaskirche*, *Nikolauskirche*, *Petruskirche*, and *Neuekirche*. The appointment also required training choirs at *Thomaskirche* and *Nikolauskirche*, as well as providing music for major cultural functions of Leipzig, including weddings and funerals. In order to make the job more manageable, Bach personally directed music at *Thomaskirche* and *Nicholaskirche*, while being furnished with assistants to direct music at the remaining two churches.

Although the *Kantor* position was considered prestigious, and one that garnered Bach a salary large enough to be able to take care of his family, Bach personally considered the position a step down from his previous post in Köthen. As he had with all of his previous posts, Bach once again found himself at a point of disagreement with the town council concerning the salary and parameters of his position. As a result, in 1740,

⁵⁰ Shrock, 293.

Bach applied, unsuccessfully, for a new position in Dresden. Ultimately, regardless of his intense relationship with the Leipzig Town Council, Bach held the post of *Kantor* in Leipzig for twenty-seven years, until his death in 1750.

It was at Leipzig that Bach composed his major choral orchestral compositions, including *Mass in B Minor, BWV 232; Magnificat in E-Flat, BWV 243a; Magnificat in D, BWV 243; Christmas Oratorio, BWV 248; Easter Oratorio, BWV 249*; as well as his two extant passions. In terms of his instrumental compositions, the *Goldberg Variations, BWV 988* and *Art of Fugue, BWV 1080* were also composed during this time. Most significantly, he composed five cycles of cantatas, (over two hundred), for sacred use. While Bach composed the majority of the music for use in Leipzig, he also programmed motets and works composed by Telemann, Handel, and Graun as well as the compositions of his four sons who followed him into composition: Carl Philip Emmanuel, Johann Christian, Johann Christoph Friedrich, and Wilhelm Friedmann.⁵¹

Throughout the final stage of his life, while major compositional trends of Baroque music were transitioning to the newer ideas of the Classical music period, Bach composed consistently in his preferred style. It is important to note that even though Bach composed over a thousand compositions throughout his life; he did not consider himself a composer, but rather a musician. Throughout the late 1740's, Bach suffered from several different ailments. It is believed that he suffered from diabetes.⁵² He also developed cataracts, and was operated upon by the same doctor who had previously operated on

⁵¹ Shrock, 293.

⁵² J. Peter Burkholder, Donald J. Grout, and Claude V. Palisca, *A History of Western Music*, 7th Ed. (New York: W. W. Norton & Company, 2006), 442.

Handel. Two unsuccessful operations at the hands of Handel's surgeon resulted in near blindness. In 1750, at the age of sixty-five, Bach died after suffering a stroke. His music rapidly fell into obscurity until 1829, when Felix Mendelssohn championed its revival, with a performance of *St. Matthew Passion*.

Chapter Three

Magnificat, *BWV 243*

In early eighteenth century Lutheran liturgy, the use of the *Magnificat* text, also known as the *Song of Mary* (Luke 1: 46b-55), was quite restricted compared to Catholic use. While early research indicates the predominant usage of the text during the feast days of Christmas, Easter, and Pentecost, the actual usage was up to sixteen times per liturgical year, including the office of Vespers, and special feast days when the Virgin Mary was the focus of scripture.⁵³ It was also traditional during service on Sunday mornings that the *Magnificat* text be presented in the vernacular language, (German for Bach), and presented in a simple musical form, either as an *a cappella* motet for choir or a minimally accompanied congregational hymn. During high feast days the presentation of the Latin *Magnificat* text occurred during the Vespers service, where a concertized version, including grand accompaniment, was permitted if desired.⁵⁴

Considering this practice, and the fact that Bach would have had to conduct or produce several settings of the *Magnificat* text, it is probable that Bach had access to several different settings of the text by other composers.⁵⁵ Leaver suggests that Bach's

⁵³ Robin Leaver, "The Mature Vocal Works and Their Theological and Liturgical Context" in *The Cambridge Companion to Bach*, ed. John Butt (New York: Cambridge University Press, 1997), 109.

⁵⁴ Robert L. Marshall, *The Music of Johann Sebastian Bach: The Sources, The Style, The Significance* (New York: Schirmer Books, 1989), 165-166.

⁵⁵ Leaver, 109.

setting of the text come from his knowledge of the setting composed by Johann Philipp Krieger (completed from approximately late 1684 to early 1685).⁵⁶

Bach's *Magnificat*, *BWV 243* was a major showpiece for his new position in Leipzig. The *Magnificat* was the first large-scale composition for the four major Lutheran churches.⁵⁷ Leaver suggests that this setting was the most significant of the forty that he wrote while in Leipzig.⁵⁸ While the *Magnificat*, *BWV 243* is regarded as Bach's most ambitious choral composition, it is also his shortest large-scale composition, with a duration of approximately thirty minutes.⁵⁹ This shortened duration was a result of the length of the Christmas Vespers service for which it was initially composed. During that service, Bach also programmed *Christen, ätzet diesen Tag*, *BWV 63*, which is approximately thirty minutes in length. None of the twelve movements of the *Magnificat* range over a hundred measures, and the entire work was composed in fewer than 600 measures.⁶⁰

In terms of Bach's compositional time frame, on average, from musical conception to final product, Bach had from three to six days in which to compose music for usage in a Sunday service. However, time frame was not the case for *Magnificat*.

⁵⁶ Leaver, 109.

⁵⁷ Wolff, *Learned Musician*, 288.

⁵⁸ Leaver, 109.

⁵⁹ Marshall, 164.

⁶⁰ *Ibid.*, 167.

Bach, for an unknown reason, was not required to compose new cantatas⁶¹ for the weeks of Advent, leading up to the feast of Christmas, and thus had forty-two days (November 15-December 24), to compose what would be his first draft of the *Magnificat* canticle.⁶²

Bach's *Magnificat* can be found in two completed editions in the *Bach Werke Verzeichnis*: *BWV 243* and *BWV 243a*. The first edition, *BWV 243a*, was presented in *Thomaskirche* during the Christmas Day Vespers Service in 1723. The work was written in E-Flat Major for five-part chorus, four soloists, and orchestra including two transverse flutes, two oboes, three trumpets, timpani, two violins, viola, and a continuo group including bassoons, cello, *violone* (a precursor to the double bass), and keyboard. Bach presented the text in Latin, with four German *Laudes* of varied forces, inserted between the movements of the work.⁶³

The better-known edition, labeled *BWV 243*, is a revision of the 1723 manuscript reported to have been completed between 1732-1735, although scholars believe the major portions of the rewrite were completed by June of 1733.⁶⁴ The date of June 1733 is given because the revised edition was slated for use on July 2, 1733 for the feast of the Visitation of Mary. This feast day was also an important moment in the history of the

⁶¹ For the purposes of this document, the term *cantata* is a work for one or more voices with instrumental accompaniment.

⁶² Marshall, 163.

⁶³ Leaver, 109.

⁶⁴ *Ibid.*, 110.

Saxony state, as it ended a five month mandatory period of mourning commemorating the recently deceased Friedrich August I, Elector of Saxony.⁶⁵

Bach's revisions included lowering all twelve movements of the *Magnificat* by a semitone, resulting in the piece tonicizing in D Major, a more accessible key for the wind and brass instruments of the day. Bach also made small changes to the tessitura of the choir, and relocated the German *Laudes* to an appendix, allowing for the composition to be performed at times other than the specified Marian services. Both versions followed contemporary models of creating multi-movement compositions. The work included movements for the full ensemble, as well as movements for smaller forces to accompany solos, duets, and chamber-sized vocal forces.

Table 3.1. Division of the movements in *Magnificat, BWV 243*

Vocal Forces Used	Movements
Full Chorus	1, 4, 7, 11, 12
Solo Vocalists	2, 3, 5, 8, 9
Duet or Chamber Group	6, 10 ^a

^a Movement ten, *Suscepit Israel*, is written for three treble voices, and may be performed as a trio, a small chamber ensemble, or a full choral movement.

From an overview of the autograph scores, it appears that Bach mentally prepared the original *Magnificat* score before committing it to paper.⁶⁶ The opening and closing movements encase the entire work with similar musical material that employs all forces. The inner choral movements highlight texts that are universal in nature to the congregation, while also helping to highlight the text of the chamber movements. For example, the fourth movement of the work, set only to the words, “*omnes generations*”

⁶⁵ Marshall, 164.

⁶⁶ Ibid., 165.

or all generations, is a fugue in which the subject is presented forty-one times. This fugal subject presentation is indicative of the forty-one generations between the creation of Abraham as the father of the children of Israel and the birth of Jesus.⁶⁷

While the technical complexity of the majority of the choral movements in *Magnificat* require experienced choristers, two movements fall within the technical abilities of an advanced high school chorus. Both “*Suscepit Israel*” and “*Sicut locutus est*” offer opportunities for high school choristers to experience range extension in the upper and lower tessituras of the voice. The shorter melismatic patterns found in these two movements also offer the singers opportunities to develop technical flexibility within a choral setting.

Magnificat Movement 10, Suscepit Israel

“*Suscepit Israel*,” the shortest movement of *Magnificat*, is thirty-seven measures in length. This movement is a highly accessible composition for treble choirs beginning a study of Bach masterwork repertoire. Meeting many of the performance criteria and parameters of this study, “*Suscepit Israel*” is a three-part (SSA) treble work that translates well to high school women’s choruses.

In terms of programming “*Suscepit Israel*,” the theme of the text translation and its presentation for high school concert programming has many possible applications. Given the general difficulty level of this movement, well within the accessible range of intermediate to advanced high school choirs, “*Suscepit Israel*” may be used for sight-reading within the class period, as well as concert repertoire. This movement contains

⁶⁷ Matrix141414, “Bach-Magnificat-Number Symbolism,” YouTube video file, 3:03, <http://www.youtube.com/watch?v=pGh4qprQmX8> (accessed July, 25, 2011).

syllabic setting of the Latin text, which is easily understood by high school singers.

Originally set for a Christmas vespers service, this text may be programmed at any time of the year.

Table 3.2. Text translation *Suscepit Israel*

Latin Text	English Translation
<i>Suscepit Israel</i>	Israel His child
<i>puerum suum recordatus</i>	He has taken under His protection
<i>misericordiae suae.</i>	and remembered His mercy.

Bach underscores the interpretation of the text through rhythmic word stress, employing notes of longer duration to carry the weight of the strong syllables of the text and the shorter value notes carrying the less important syllables.

Figure 3.1. *Suscepit Israel*, text stress, soprano line, measures 1-2



Considering “*Suscepit Israel*” for performance by high school singers also includes challenges in terms of specific tessituras and overall range. The tessitura of the alto voice, and its low nature will require the high school teacher to coach students to sing in the lower register without strain. The tessitura for the first sopranos will require that the students be coached appropriately to sing the upper register notes within the composition.

Table 3.3. Vocal ranges for *Suscepit Israel*

Voice Part	Range
Soprano 1	E ⁴ -G ⁵
Soprano 2	D ⁴ -E ⁵
Alto	G ³ -B ⁴

Figure 3.2. *Suscepit Israel*, tessitura extensions, outer voices, measures 13-18

13

A

rit. - p a tempo

pu - e - rum su - um, su - sce - pit, su - sce - pit I - sra - el pu - e - rum su - um,

I - sra - el, su - sce - pit I - sra - el pu - e - rum su - um,

mf tranqu.

- sra - el, su - sce - pit I - sra - el pu - e - rum su - um, re - cor -

The choral parts for “*Suscepit Israel*” are constructed from two themes, both of which are independent of the accompaniment structure.

Figure 3.3. *Suscepit Israel*, theme 1, soprano voice, measures 1-2

mp

Su - sce - pit I - sra - el

Figure 3.4. *Suscepit Israel*, theme 2, soprano voice, measures 19-20

mf tranqu.

re - cor - da - tus

These thematic constructs and their variations form an ideal bridge for teaching the structural organization of this movement.

Structural Elements	Measures
Theme 1	1-12
Transition	13-17
Theme 2	18-29
Coda	30-37

The thematic organization of this movement results in an accessible form of counterpoint. The structure of theme one, in conjunction with the bass line of the continuo, initiates species one counterpoint rhythm (two-to-one). With its similar rhythmic construction, theme two continues the same compositional technique. The transitional material, measures thirteen through seventeen, consisting of melismatic diatonic duets juxtaposed with the longer note values in the soprano two line, also creates two-to-one vocal counterpoint.

Figure 3.5. *Suscepit Israel*, transition measures with vocal counterpoint, measures 13-18

The musical score for Figure 3.5 shows measures 13-18 of "Suscepit Israel". It is written in B minor (one sharp) and 3/4 time. The score consists of three vocal staves and a piano accompaniment. The lyrics are: "pu - e - rum su - um, su - sce - pit, su - sce - pit I - sra - el pu - e - rum su - um, I - sra - el, su - sce - pit I - sra - el pu - e - rum su - um, - sra - el, su - sce - pit I - sra - el pu - e - rum su - um, re - cor -". The score includes dynamic markings such as *p*, *f*, *cresc.*, *rit.*, and *a tempo*, and performance instructions like *mf tranqu.* and *A*. The piano accompaniment features a bass line with a two-to-one counterpoint rhythm.

The melodic construction of this piece, set in the key of B Minor is well suited for solfege study. The rhythmic configuration of this composition lends itself easily to sight-reading. The rhythmic motives in “*Suscepit Israel*” reinforce sub-division of the quarter-note, and three-four time signatures, an essential component in the count-singing rehearsal technique. The several variations of the theme serve to further reinforce count-singing patterns in three-four time signatures.

Figure 3.6. *Suscepit Israel*, opening motive, three-four count-singing pattern, measures 1-6

The image shows a musical score for the opening of 'Suscepit Israel'. It features four staves: Soprano I, Soprano II, Alto, and Piano/Orchestra. The Soprano I part begins with a 'Solo' marking and a *mp* dynamic, followed by a melodic line with lyrics 'Su-sce-pit I - sra-el pu - e - rum su - um, su-sce - pit I - sra-el,'. The Soprano II part enters in measure 3 with a *mp* dynamic and lyrics 'Su-sce - pit I - sra-el pu - e - rum su - um, su-sce - pit I - sra-el,'. The Alto part enters in measure 3 with a *mf* dynamic and lyrics 'Su-sce - pit I - sra-el pu - e - rum su - um, su-sce - pit'. The Piano part includes a Jembalo and Violoncelli, with a *p arpeggiando* marking in the first measure and a *un poco marc.* marking in the fifth measure. The score is in 3/4 time and B minor.

Suscepit Israel features consonant harmonic shifts, as well as dissonances in the form of melodic passing tones, and harmonic non-chord tones. The harmonic progression moves seamlessly through the tonal centers of B Minor, D Major, A Minor, and E Minor, using a half-cadence tonicizing B Major, the parallel major of the initial B Minor, to close the movement. By employing D as *do* throughout the movement, high school choirs will be able to sing the harmonic structure with solfege syllables, aiding in melodic accuracy and ensemble tuning. The use of the following altered solfege syllables will be required in teaching this movement (see table 3.5).

Table 3.5. Altered solfege syllables (*la*-based minor) used in *Suscepit Israel*

Note	Syllable	Measure (first appearance)
A-Sharp	<i>si</i>	1 (soprano 1)
G-Sharp	<i>fi</i>	3 (soprano 1)
D-Sharp	<i>di</i>	8 (alto)
C-Natural	<i>te</i>	8 (soprano 2)
E-Sharp	<i>ri</i>	28 (alto)

The original instrumentation of this movement requires two oboes and continuo, which may or may not be easily accessible to the high school teacher. The

accompaniment of “*Suscepit Israel*” may be successfully performed with piano or organ, with or without an additional continuo instrument.

Magnificat Movement 11, Sicut locutus est

“*Sicut locutus est*” is a movement that lies well within the range of accessibility for advanced high school students. Currently, there are three arrangements of this movement for both four-part and five-part choruses.⁶⁸ Although the *Magnificat* itself is an Advent or Christmas text, given the robust and rhythmic nature of “*Sicut locutus est*,” this movement may be programmed at any time of the year. The text and translation of “*Sicut locutus est*” is the Virgin Mary’s reminder to humanity of its covenant with God. Bach accentuates the use of the word “*locutus*” (spoken) with a melismatic pattern to provide text painting and further definition of the text.

Table 3.6. Text translation *Sicut locutus est*

Latin Text	English Translation
<i>Sicut locutus est</i>	As it was spoken
<i>ad patres nostros,</i>	to our fathers,
<i>Abraham et semini ejus</i>	To Abraham and his seed
<i>in saecula.</i>	forever.

The ranges of all voice parts span more than an octave, which presents high school teachers opportunities to create range extension exercises for their students in order to prepare this material. Throughout the entire movement, Bach is able to keep all

⁶⁸ Information obtained from <http://www.jwpepper.com>. The three arrangements of *Sicut locutus est* are arranged by: Gerald R. Mack and Martha Banzhaf, (SSATB), published by Carl Fischer, LLC.; John Leavitt, (SATB), published by Hal Leonard; and Patrick M. Liebergen, (SATB), published by Alfred Publishing.

voices within the extremes of their vocal ranges, creating a tessitura that is not challenging for high school singers.

Table 3.7. Vocal ranges for *Sicut locutus est*

Voice Part	Range
Soprano 1	D ⁴ -G ⁵
Soprano 2	D ⁴ -F-Sharp ⁵
Alto	G ³ -B ⁴
Tenor	D ³ -F-Sharp ⁴
Bass	G ² -D ⁴

The tonal sonority of D Major puts this movement easily within the grasp of high school singers, employing few chromatic alterations other than an occasional raised fourth scale tone (*fa-fi*), or lowering of the leading tone (*ti-te*). The addition of these simple altered syllables is a wonderful opportunity for the introduction of chromatic solfege within a high school sight-reading program.

Figure 3.7. *Sicut locutus est*, chromatic alteration (G to G-Sharp)



Figure 3.8. *Sicut locutus est*, chromatic alteration (C-Sharp to C)



Fugal structures are clearly presented in "*Sicut locutus est*," where the subject and counter-subject are both elaborate and yet remain accessible for today's younger

singers. The fugue subject, first appearing in the bass voice, is presented as an ascending phrase, from the tonic to the dominant.

Figure 3.9. *Sicut locutus est*, fugue subject

The first countersubject also appears in the bass voice at measure five, starting on the mediant tone, which helps to ground the tonal answer back to D in measure nine.

The exposition of the fugue is completed in twenty-five measures, and throughout these measures, Bach also introduces two other secondary motives. Secondary motive one (measure nine, bass voice) is an extension of the countersubject, which may be mistaken for being countersubject material, but presents itself separately several times later (e.g. measure 13, measure 17, and measure 29). This motive, which is introduced at the end of the bass countersubject entry at measure nine, leaps away from the starting pitch by a fifth and then returns by step.

Figure 3.10. *Sicut locutus est*, secondary motive 1, bass voice, measures 9-10

Secondary motive two is also introduced by the bass voices in measure eleven, exclusively in half-notes. The melodic contour rises by step, and the last note descends a perfect fifth. There are no opportunities for free counterpoint, as Bach handles the fugal development strictly until the final entry of the subject and countersubject by the bass and

tenor voices respectively, abruptly interrupted by the homophonic choir entrance at measure thirty-seven.

Figure 3.11. *Sicut locutus est*, secondary motive 2, bass voice, measures 11-13



The remaining sixteen measures of this movement (measures thirty-seven to fifty-three) are written in a homophonic style, with sparse moments of polyphonic activity, which allow the counterpoint to remain as percussive as possible. Harmonic interest and precision becomes easy to develop through the linear intervallic patterns in the soprano and bass voices in measures forty-one through forty-six. The two remaining inner voices present free counterpoint, ultimately leading to the alto voice's final countersubject entry at measure forty-five. The final homophonic entrance of the choir, at the end of measure forty-nine propels the composition to its ending at measure fifty-three, with a perfect authentic cadence in D Major.

The original instrumentation of "*Sicut locutus est*" calls for two oboes, harpsichord or organ continuo accompaniment and *violone*. In a high school setting, choirs may perform the work successfully with piano accompaniment. Depending on the student musicians available to the ensemble director, the simple yet highly effective oboe or cello continuo part may be added if desired.

Chapter Four

Mass in B-Minor, *BWV 232*

Although Lutheran, Bach wrote a work in the style of the Catholic Mass, as did many composers of his day. A deeply moving and complex work, the *Mass in B Minor*, *BWV 232* is Bach's contribution to the substantial number of Catholic Masses written throughout the Baroque era. Background surrounding this composition includes Bach's arrival in Leipzig in 1723, as well as the development of his compositions from 1723 through the composition of the Lutheran *Missa* of 1733.

In the eighteenth century, only a superior musician could hold the prestigious position of Kantor at *Thomaskirche*, as the job entailed composition, training of musicians for the church itself as well as three neighboring parishes, and providing music for the town council. Although Bach was one of six applicants, in 1722, both Telemann and Graupner were considered more impressive composers than Bach, especially in the area of church cantatas, which were of importance to the *Thomaskirche*. Bach's twenty-four composed cantatas were no match to Telemann's output of over four hundred, or Graupner's output of six hundred.⁶⁹ Although first to receive a job offer from the Leipzig Town Council, Telemann's decision to decline was simple. At the time, he was serving as *Kantor* for the five major churches in Hamburg, a coveted position he began in 1721.⁷⁰

⁶⁹ George B. Stauffer, *Bach: The Mass in B-Minor: The Great Catholic Mass*, (New York: Schirmer Books, 1997), 25-26.

⁷⁰ Steven Zorn, "Telemann, Georg Philipp" in Grove Music Online, Oxford Music Online, August 4, 2011, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27635pg4>, (accessed August 4, 2011).

Graupner, who initially wanted to accept the offer, declined after receiving a lucrative salary adjustment and entitlements from his employer, Landgrave Ernst Ludwig of the Darmstadt *Kapelle* in Hesse-Darmstadt, where he held the position of Kapellmeister.⁷¹ The third choice of the town council after Telemann and Graupner, Bach was notified of his appointment to the position on May 4, 1723.⁷²

The position of *Kantor* at the *Thomaskirche* in Leipzig was considered the oldest and most prestigious position for a German musician.⁷³ Under the pressure and performance schedule in this demanding job, Bach composed prolifically during his initial years at Leipzig. Between the years 1723-1729 he completed over two hundred sacred cantatas.⁷⁴ Although Bach remained focused on the strict compositional parameters of the Lutheran service, his compositional output slowed dramatically in 1728, a year noted by Robert L. Marshall as “the least productive of Bach’s maturity.”⁷⁵ In 1729, due to disagreements between Bach and the Leipzig town council over contractual duties at the *Thomaskirche*, Bach came to an “abrupt halt... never to resume again” composing church cantatas.⁷⁶

⁷¹ John McCarty, “A Conductor’s Analysis: The Birthday Cantatas of Christoph Graupner (1683-1760),” (DMA diss., James Madison University, 2012).

⁷² Stauffer, 25-26.

⁷³ Ibid., 24.

⁷⁴ Ibid., 27.

⁷⁵ Marshall, 23.

⁷⁶ Stauffer, 25.

With this change in compositional focus, Bach had the opportunity to study and integrate compositional techniques of the high Renaissance into his works. It was the addition of these techniques that would later deeply impact the *Mass in B-Minor*, as well as his later vocal-orchestral compositions after 1733.⁷⁷ Chief among these techniques were parody and madrigal poetry, both of which were inspired by Bach's strong captivation with Latin sacred music.

Given that Bach received his formal education at Latin schools throughout his childhood, it is not surprising that he would study the Latin sacred compositions of the Renaissance. Further, due to his own copying efforts Bach had access to copies of music by Palestrina.⁷⁸ Bach's fascination with Latin sacred music began near the end of 1729 with performance of several Latin Renaissance motets at the *Thomaskirche*.

Musical parody, the idea of changing or recycling existing music and reusing it with few modifications in newer works, was an increasingly popular compositional technique of the day.⁷⁹ Bach's usage of this technique, unlike other composers of this time, was, for the most part, limited to borrowing from his own compositions. There are a few circumstances where it can be seen that Bach did indeed borrow material from other composers of the period. A notable example of this is Bach's *Tilge, Höchster, meine Sünden, BWV 1083*, which is an exact parody of the first movement of Giovanni Battista Pergolesi's *Stabat Mater*, for two soloists, string quartet, and keyboard.

⁷⁷ Stauffer, 25.

⁷⁸ Ibid., 30-31.

⁷⁹ Ibid., 27.

Madrigal poetry, the use of specialized written verse in concerted vocal works, allowed composers to interchange lyrics, providing the poetic meter fit the existing composition; for example, the interpolation of the *Crucifixus* text onto the music of the second movement of *Weinen, Klagen, Sorgen, Zagen, BWV 12* is almost identical to the idea of creating a medieval trope line within plainchant.⁸⁰

Bach's decision to incorporate Latin sacred Renaissance motets and the integration of the techniques of music parody and madrigal poetry, influenced the musical experience of the *Thomaskirche* parishioners. These experiences intensified with the programming of concertized settings of Latin texts, including *Magnificat, BWV 243a*, the *Lutheran Missas BWV 233, 233a, 235*, the composed *Sanctus* settings *BWV 237-241*, and his *Christe Eleison, BWV 242*.⁸¹ Throughout the 1730's, Bach continued to compose his own concerted compositions, study and regularly perform works of the high Renaissance,⁸² as well as develop a collection of mass settings, most notably by Wilderer (who was the current *Kapellmeister* in Manheim), Durante, Lotti, and Bassani.⁸³

A further explanation for Bach's increased interest in Renaissance compositional techniques during the 1730's could be that Bach was once again interested in pursuing other job opportunities. George B. Stauffer documents Bach's good working relationships

⁸⁰ Stauffer, 27.

⁸¹ Jonathan D. Green, *A Choral Conductor's Guide to the Choral-Orchestral Works of J. S. Bach*, (Lanham, Maryland: The Scarecrow Press, Inc., 2000,) 482-501.

⁸² Stauffer, 31.

⁸³ *Ibid.*, 30.

with musicians and patrons in Dresden, which during the 1730's had one of the only Catholic parishes in Germany.⁸⁴ In 1733, Bach used these Dresden connections to gain access to the court of Elector Friedrich August I. In application for the position of court composer, Bach submitted a five-voice Lutheran *Missa* and a revised version of his *Magnificat in E-Flat Major* transposed to D Major (*BWV 243a* and *243*, respectively). Bach was offered the position in 1736, which he accepted allowing him to compose for the Catholic chapel at the court and the court orchestra.⁸⁵ When a further prestigious position as *Kapellmeister* in the Dresden court of Elector August III opened in 1740, Bach applied for the position, but was later denied, causing him to focus his career activities and compositional duties between his church responsibilities at the *Thomaskirche* and the Court in Dresden.

The addition of the Dresden Court position to Bach's church duties at Leipzig required immersion into the Latin Catholic liturgy. From 1730 to 1750, the final twenty years of his life, Bach focused on the Renaissance compositional devices of parody and madrigal poetry, bringing together the compositional fabrics of music from the Renaissance, the Baroque and Pre-Classical periods. It is this culmination of compositional techniques that we find fully expressed in the *Mass in B-Minor*.

Although completed in his lifetime, the *Mass in B-Minor, BWV 232*; Bach's only *missa tota*, was never publically performed in its entirety while Bach was alive.⁸⁶ *The*

⁸⁴ Stauffer, 18-19.

⁸⁵ *Ibid.*, 30.

⁸⁶ Uwe Wolf, forward to *Mass in B-Minor, BWV 232* by Johann Sebastian Bach (Kassel, Germany: Bärenreiter-Verlag, 2010), xiv.

Mass in B-Minor is a compilation of two pre-existing compositions, the Lutheran *Missä* of 1733, *BWV 232 (I)* and the *Sanctus* of 1724, *BWV 232(III)*. *BWV 232(II)* contains the *Symbolum Nicenum*, commonly referred to as the *Credo*. Bach never performed this section with instrumentalists in public; however his son, C.P.E. Bach did perform *Symbolum Nicenum* on April 1, 1786. *BWV 232(IV)* contains the *Osanna*, *Benedictus*, *Agnus Dei*, and *Dona nobis pacem*, movements also never performed by Bach in public. Both of these sections, completed during Bach's last year of life, are mixtures of both parody settings of several movements of his sacred cantata movements as well as newly composed music.

The *Mass in B Minor* consists of twenty-seven movements and takes approximately two hours and fifteen minutes to perform. While many ensembles perform the entire composition, the length of this mass prohibits its use in traditional Roman Catholic liturgy. Of the twenty-seven movements, eighteen are choral movements, either four-part chorus or SATB quartet movements.

The choral vocal movements alternate between four-part mixed choruses, five-part SSATB mixed choruses, and a six-part SSAATB mixed chorus. Bach composed duets for two sopranos, soprano and tenor as well as soprano and alto. Finally, the work includes solo movements for soprano, alto, tenor and bass. The orchestral forces for the *Mass in B-Minor* are comparatively large, calling for two flutes, three oboes, two oboe d'amore, two bassoons, one horn, three trumpets, timpani, divisi violins, viola, cello, bass, and continuo organ.

The amount of accessible material for intermediate and advanced level high school choirs within this particular work is substantial. The dissonant and chromatic

tones, and their related altered solfege syllables employed throughout this work offer opportunities for increased solfege acquisition. Advanced solfege can be employed in the learning of individual voice parts, as well as for harmonic tuning and balancing of harmonic linear sequences. Bach's varied use of simple and compound meters offers advantages towards developing advanced counting skills. In terms of general programming considerations, the nature of the mass text allows for high school choir directors to program this material in any setting where sacred music would be appropriate.

Several movements of the *Mass in B-Minor, BWV 232* are accessible to high school choral study and eventual performance. The (I-3) "*Kyrie eleison*," the (I-7) "*Gratias agimus tibi*," and the (IV-5) "*Dona nobis pacem*" fugues are the only movements in the entire mass to have the instruments double the voice. This doubling technique is a benefit to the developing choir, in that it lends itself to an accompaniment version that fully supports the high school singers.

Mass in B Minor Movement I-3, Kyrie eleison

The third movement "*Kyrie eleison*" fugue is an example of accessible repertoire for high school choirs from the *Mass in B Minor*. This movement offers high school choir directors an opportunity to present challenging examples of Bach's fugal composition style to their students. Historically, as this movement is found in Bach's only full mass setting, it is important that public school teachers discuss the historical function of using sacred music within a public school setting, keeping in mind the relationship between the movement and the diverse culture represented in the classroom. In terms of the text

translation of this movement, “*Kyrie eleison*” is a familiar prayer in Catholic and Lutheran traditions and is highly accessible for high school singers.

Table 4.1. Text translation *Kyrie eleison*

Latin Text	English Translation
<i>Kyrie eleison.</i>	<i>Lord have mercy.</i>

The voice writing is in the upper tessitura for all voice parts, and will require the choristers to use a well-supported head voice technique to avoid undue strain.

Table 4.2. Vocal ranges for *Kyrie eleison*

Voice Part	Range
Soprano	E-Sharp ⁴ -A-Sharp ⁵
Alto	B-Sharp ³ -D-Sharp ⁴
Tenor	D-Sharp ³ -A ⁴
Bass	F-Sharp ² -D ⁴

A few of the melodic intervals, while seeming unfamiliar on paper, will become simple to work with as students use solfège syllables to learn the voice parts.

Figure 4.1. *Kyrie eleison*, fugue subject



Given that the tonal answer and the remainder of the corresponding entrances are all similar to the subject, high school teachers will be able to teach and transfer information concerning the raised leading tone in the key of F-Sharp Minor. “*Kyrie eleison*” presents high school teachers the opportunity to teach minor solfège, as well as provides students the opportunity to work with altered syllables within the minor tonality.

Table 4.3. Altered solfege syllables (*la*-based minor) used in *Kyrie eleison*

Note	Syllable	Measure (first appearance)
G-Natural	<i>te</i>	1 (bass)
E-Sharp	<i>si</i>	1 (bass)
B-Sharp	<i>ri</i>	4 (tenor)
D-Sharp	<i>fi</i>	4 (tenor)
A-Sharp	<i>di</i>	6 (bass)
F-Double Sharp	<i>li</i>	51 (soprano)

The use of count-singing in the four-two meter signature may be a challenge for the developing high school chorister who has not had much exposure to using half-notes as a primary unit of beat within a meter signature.

“*Kyrie eleison*” provides a wonderful opportunity to introduce contrapuntal writing. The four-part fugue is built upon a subject and exact answer that create an intricate form of counterpoint. The addition of the alto and soprano entries complete the exposition of the fugue in fourteen measures.

Table 4.4. Structural organization of *Kyrie eleison*

Structural Element	Measures
Subject (Bass)	1-3
Answer (Tenor)	3-6
Subject (Alto)	9-11
Answer (Soprano)	11-14
Episode 1 (Alto)	18-21
Episode 2 (Bass)	25-27
Episode 3 (Tenor)	29-31
Stretto 1	31-34
Episode 4 (Alto)	35-37
Episode 5 (Tenor)	36-38
Episode 6 (Soprano)	40-42
Episode 7 (Bass)	41-43
Stretto 2	43-45
Free Composition	46-50
Stretto 3	51-53
Episode 8 (Bass)	54-56
Episode 9 (Soprano)	55-57
Coda	57-59

Rhythmically, the composition features many instances where strettos blossom from the structure of the composition, calling attention to each voice line as it enters.⁸⁷

Figure 4.2. *Kyrie eleison*, stretto example, measures 51-52.

The image shows a musical score for four voices (Soprano, Alto, Tenor, Bass) in a stretto setting of 'Kyrie eleison'. The lyrics are: 'Ky - ri - e e - - le - i - - son, Ky - - ri - e e - - le - i - - son, Ky - - ri - e e - - i - - son, Ky - ri -'. The score features complex rhythmic patterns with many beamed notes and rests, characteristic of a stretto. The lyrics are written below the notes, with hyphens indicating syllables that span multiple notes.

Harmonically, Bach provides not only the leading tone in the minor key, but also several different variations of the tritone interval (outlining ascending and descending scale motives as well as direct melodic interval pattern). These intervals provide tension and release within the harmonic contour of the composition. Introducing altered solfege syllables for tritone presentations will secure both pitches and intonation.

⁸⁷ Counterpoint may be successfully introduced through kinesthetic movement activities. Having students stand up on each fugal entrance and lean into stretto sections are pedagogically sound techniques that physically and visually represent the fugal structure.

Table 4.5. Tritone occurrences and corresponding altered solfege syllables in *Kyrie eleison*

Measure	Notes	Altered Syllables
4	F-Sharp-B-Sharp	<i>la-ri</i>
6-7	E-A-Sharp	<i>so-di</i>
9-10	B-E-Sharp	<i>re-si</i>
11-12	F-Sharp-B-Sharp	<i>la-ri</i>
16	F-Sharp-B-Sharp	<i>la-ri</i>
17	E-A-Sharp	<i>so-di</i>
20-21	A-D-Sharp	<i>do-fi</i>
22	B-E-Sharp	<i>re-si</i>
27-29	A-D-Sharp	<i>do-fi</i>
30-31	B-E-Sharp	<i>re-si</i>
36-37	E-Sharp-B	<i>si-re</i>
36-37	D-Sharp-A	<i>fi-do</i>
41-42	E-Sharp-B	<i>si-re</i>
48-49	E-A-Sharp	<i>so-di</i>
55-56	B-Sharp-F-Sharp	<i>ri-la</i>
56-57	E-A-Sharp	<i>so-di</i>
58	B-E-Sharp	<i>re-si</i>

Figure 4.3. *Kyrie eleison*, tritone interval example, tenor voice, measures 17-20



In Bach’s original orchestration of the *B Minor Mass*, the sopranos of the four-voice SATB “*Kyrie eleison*” fugue are joined by unison flutes, first oboe, and first violins. The second oboe and second violins perform with the alto voice; violas play with the tenor voice, and unison bassoons perform with the bass voice. The entire movement is accompanied by organ and cello continuo. For the purposes of the high school choirs performing the movement outside of the entire mass, the accompaniment of “*Kyrie eleison*” may be successfully performed with piano or organ, with or without an additional continuo instrument.

Mass in B Minor Movement I-7, Gratias agimus tibi

Bach set the texts “*Gratias agimus tibi*” and “*Dona nobis pacem*” to the same melodic and harmonic material, creating a musical parody within the compositional structure of the *Mass in B Minor*. This fugue offers different challenges to the high school singer than “*Kyrie eleison*,” and may be approached in a different manner. When looking at the translation of “*Gratias agimus tibi*,” the longer value notes portray the idea of universal thanks, with the Palestrina arch of the melody line also exemplifying this expressive feature. The second line of text, “*propter magnam gloriam tuam*,” is beautifully set with melismas, blending the textual expression of thanks with gratitude for the glory of God.

Table 4.6. Text translation *Gratias agimus tibi*

Latin Text	English Translation
<i>Gratias agimus tibi</i>	We give thanks
<i>Propter magnam</i>	for Thy great
<i>Gloriam tuam.</i>	Glory.

The range of the composition for all voice parts creates the opportunity for practice in extension in both lower and upper registers of the voice.

Table 4.7. Vocal ranges for *Gratias agimus tibi/Dona nobis pacem*

Voice Part	Range
Soprano	D ⁴ -G ⁵
Alto	B ³ -D ⁵
Tenor	D ³ -A ⁴
Bass	F-Sharp ² -D ⁴

The large interval negotiations built into the vocal lines may prove to be problematic for younger or less experienced high school tenors, who at the height of their phrase (measure eleven) must negotiate an A-Natural above the staff.

Figure 4.4. *Gratias agimus tibi*, measures 8-11

The D Major key signature will not present a problem for the high school choir, although Bach does write in chromatic notes which will result in the need for altered solfège syllables.

Table 4.8. Altered solfège syllables used in *Gratias agimus tibi/Dona nobis pacem*

Note	Syllable	Measure (First Appearance)
G-Sharp	<i>fī</i>	5 (bass)
C-Natural	<i>te</i>	8 (soprano)
A-Sharp	<i>sī</i>	13 (bass)
D-Sharp	<i>dī</i>	19 (tenor)
E-Sharp	<i>rī</i>	24 (soprano)

Similarly to “*Kyrie eleison*,” the use of count-singing in the four-two meter signature might be a challenge for the developing high school chorister who has not had much experience reading half-notes as a primary unit of beat within a meter signature.

In terms of formal structure, the fugue subject, constructed of half-notes and quarter-notes, remains in the middle range for all voices. The countersubject is a melismatic melodic pattern that does not require large amounts of rehearsal time to learn. It is the modified subject entrance starting at measure eight in the bass voices which requires the choir to be able to negotiate an octave leap from middle register to upper

register, and then the interval of a perfect fourth to the height of the phrase, followed by a descending perfect fifth leap at the end of the phrase.

Figure 4.5. *Gratias agimus tibi*, modified subject entrance



The structural repetitions of this movement present a wonderful opportunity for teaching students to perform varied dynamic levels found in repeated musical sections.

Table 4.9. Structural organization of *Gratias agimus tibi/Dona nobis pacem*

Structural Element	Measures
Subject (Bass)	1-4
Answer (Tenor)	1-4
Subject (Alto)	2-5
Answer (Soprano)	3-6
Countersubject (Bass)	5-7
Countersubject (Tenor)	5-8
Countersubject (Alto)	6-9
Countersubject (Soprano)	7-9
Episode 1 (Bass)	8-11
Episode 2 (Tenor)	9-12
Episode 3 (Alto)	10-13
Episode 4 (Soprano)	10-14
Episode 5 (Tenor)	13-16
Countersubject (Bass)	13-18
Countersubject (Alto)	14-17
Countersubject (Soprano)	15-18
Episode 6 (Tenor)	16-19
Episode 7 (Alto)	17-20
Countersubject (Soprano)	19-22
Countersubject (Alto)	20-23
Countersubject (Tenor)	21-24
Countersubject (Bass)	22-25
Countersubject (Soprano)	23-26
Episode 8 (Alto)	25-28
Episode 9 (Tenor)	25-28
Episode 10 (Soprano)	26-29
Episode 11 (Bass)	28-31
Episode 12 (Tenor)	29-34
Episode 13 (Alto)	30-33
Episode 14 (Soprano)	30-33
Episode 16 (Tenor)	34-36
Episode 17 (Soprano)	35-38
Episode 18 (Bass)	35-38
Free Counterpoint	39-41
Episode 19 (Alto)	41-44
Episode 20 (Tenor)	42-44
Coda	44-46

The rhythmic and harmonic components of “*Gratias agimus tibi*” are well within the capacity of intermediate to advanced high school choirs. The rhythms are easily countable and readable at sight. Harmonically, securing starting pitches and creating

Table 4.10. Text translation *Dona nobis pacem*

Latin Text	English Translation
<i>Dona nobis pacem.</i>	Grant us peace.

Mass in B Minor Movement I-9, Qui tollis

An example of a non-fugue movement from Bach's *Mass in B Minor* that is accessible for high school singers is "Qui tollis" (I-9). The challenge for any choir singing this movement is consistently changing registers within the implied *piano* to *mezzo-piano* dynamic. The composition's slow, lyrical style aligns directly with the intent of the text, which calls to mind the prayers of the faithful asking for forgiveness.

Table 4.11. Text translation *Qui tollis*

Latin Text	English Translation
<i>Qui tollis peccata mundi, miserere nobis.</i>	Thou that takest away the sins of the world, Have mercy upon us.
<i>Qui tollis peccata mundi, suscepe deprecationem nostrum.</i>	Thou that takest away the sins of the world, Receive our prayer.

The ranges for all voice parts are expansive, encompassing a total of an octave and a half. It will become paramount that the high school choir directors adeptly guide their students through *passagio* changes in softer dynamics.

Table 4.12. Vocal ranges for *Qui Tollis*

Voice Part	Range
Soprano	D ⁴ -G ⁵
Alto	B ³ -D ⁵
Tenor	D ³ -A ⁴
Bass	F-Sharp ² -D ⁴

The key signature of B Minor will not present an inordinate challenge to the high school choir, and its accompanying solfege will make this movement easily accessible. In terms of the meter signature, the simple three-four meter does contain a hemiola pattern that

high school teachers may present to students through several different teaching strategies. One example of teaching hemiolas might include teaching students to count-sing the pattern as if singing three measures of a simple two-meter.

The formal structure of this movement is through-composed, and many of the opening motives are easily accessible by the high school singer. As the movement reaches its conclusion, the singers will discover rhythmic and count-singing challenges in regards to dotted-note values throughout the final measures of the movement (measures thirty-nine through fifty).

Figure 4.7. *Qui Tollis*, dotted rhythm example, measures 39-41

56 [39]

no - - - stram, de - - - pre - ca - ti - o - - nem no - - -
o - - - - nem, de - - - pre - ca - ti - o - - nem no - - -
o - - - - nem, de - - - pre - ca - - - ti - o - - nem
de - - - pre - ca - - - ti - o - - - - nem

Due to the alto anacrusis at measure one (see fig. 4.8) it might be prudent for the conductor to provide an introduction using material from the *Domine Deus* that precedes this movement. Borrowing the final three measures of the accompaniment (see fig. 4.9) from the previous movement as an introduction to *Qui tollis* will allow the altos time to become comfortable with the key in which the composition is written, audiate their starting pitch, and provide a stronger sense of opening for the audience.

Figure 4.8. *Qui Tollis*, opening measures

The image shows the opening measures of the 'Qui Tollis' section. It features four vocal parts: Soprano II (Sopr. II.), Alto (Alt.), Tenor (Ten.), and Bass (Bass.), along with a piano accompaniment. The tempo is marked 'Lento.' and the time signature is 3/4. The key signature has two sharps (F# and C#). The lyrics for the vocal parts are 'Qui tol-lis pec - ca - - - ta' and 'Qui tol-lis pec - ca - -'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Figure 4.9. *Qui Tollis*, suggested introduction extracted from *Domine Deus*

The image shows a suggested introduction for the 'Qui Tollis' section, extracted from 'Domine Deus'. It features three vocal parts: Soprano (Sopr.), Alto (Alt.), and Tenor (Ten.), along with a piano accompaniment. The tempo is marked 'Lento.' and the time signature is 3/4. The key signature has two sharps (F# and C#). The lyrics for the vocal parts are 'De-i, agnus De-i, Domi-ne Deus, a - gnus De - - i, Fi - li-us Pa - - tris! (92)' and 'De-i, agnus De-i, Domi-ne Deus, a - gnus De-i, Fi - li-us Pa - - - tris! (150)'. The piano accompaniment is marked 'senza Str.' and consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Melodically, Bach's voice lines rise and fall in a predictable fashion, typically outlining the triad represented in the accompaniment. There are several instances of diatonic and chromatic passing tones within the specific key areas of the piece, which furnishes the conductor with the opportunity to introduce these concepts to their ensemble.

Similar to the stark nature of the “*Suscepit Israel*” from the *Magnificat in D Major, BWV 243*, Bach employs two flutes for obbligato decoration as both violin parts outline the prominent melodic motives sung by the choir. The violas provide motor rhythm function within the texture of the instrumental ensemble, playing slurred eighth-notes for the majority of the work. The continuo clearly establishes the major pulse of the work, while the keyboard accents the major beat of each measure. For the purposes of the high school choir performing the movement outside of the entire mass, the accompaniment of “*Qui tollis*” may be successfully performed with piano or organ, with or without an additional continuo instrument.

Mass in B Minor Movement II-5, Crucifixus

“*Crucifixus*” (II-5), is the central movement of *Mass in B Minor*. The text, which comes from the *Credo* of the mass, deals with one of the central points of the Christian faith: the crucifixion of Jesus Christ. Although this movement addresses a specific liturgical moment of Holy Week, high school choir directors may program this movement outside of the larger composition at any point in the school year.

Table 4.13. Text translation *Crucifixus*

Latin Text	English Translation
<i>Crucifixus etiam pro nobis</i>	Crucified also for us
<i>Sub Pontio Pilato:</i>	Under Pontius Pilate,
<i>Passus, et sepultus est.</i>	And was buried.

While Bach’s usage of range in this movement may offer challenges to the high school singers in regards to lower range extension, the stepwise motion of the choral writing allows the singers to perform their parts with ease.

Table 4.14. Vocal ranges for *Crucifixus*

Voice Part	Range
Soprano	B ³ -E ⁵
Alto	F-Sharp ³ -C ⁵
Tenor	D-Sharp ³ -E ⁴
Bass	E ² -B ⁴

The combination of the E Minor key signature with the altered solfege syllables will give the high school choral director opportunities to introduce harmonic and melodic minor scale degrees within the texture of the work. Every motivic phrase employs chromatic alteration and students will need to use altered syllables throughout the movement in order to sing their parts well.

Table 4.15. Altered solfege syllables (*la*-based minor) used in *Crucifixus*

Note	Syllable	Measure (first appearance)
F-Natural	<i>te</i>	6 (alto)
D-Sharp	<i>si</i>	8 (tenor)
A-Sharp	<i>ri</i>	13 (soprano)
G-Sharp	<i>di</i>	14 (alto)

Similar to “*Qui tollis*,” the simple three-two meter in “*Crucifixus*” does not create a significant count-singing challenge to intermediate or advanced high school choirs.

Bach’s use of ternary form for this movement is largely based on three separate, yet interdependent themes: the descending continuo line, the harmonic relationship established with the flute and string parts and the chorus parts that connect the continuo line to the flute and string lines. The continuo line is a four-measure ostinato motive, which is repeated throughout the majority of the composition. This well-known ostinato pattern is often referred to as the trudging steps of Christ carrying the cross on the road to Calvary. The opening drama of the movement is accentuated by the almost immediate

octave displacement of the continuo line ascending from E^2 to E^3 . The descending progression of the ostinato by half-step movement further emphasizes Christ's last steps leading to his crucifixion at Golgotha.

Figure 4.10. *Crucifixus*, continuo line, measures 1-5



highest and lowest note on one axis is connected, and the inner notes on the second axis are also connected, the axis's themselves intersect, forming an actual cross.

Figure 4.11. *Crucifixus*, chiastic figure, measures 36-41

Figure 4.12. *Crucifixus*, chiastic figure with chiastic symbol, soprano voice, measures 37-39

These theoretical analysis points will help high school students deliver this movement with a deeper level of meaning and connection to the musical structures themselves.

The original instrumentation of "*Crucifixus*" included two flutes, oboe, and the full string section of the orchestra. Bach chose the *violone* and organ to play the continuo material for this movement. For the purposes of the high school choir performing the movement outside of the entire mass, the accompaniment of "*Crucifixus*" may be successfully performed with piano or organ, with or without an additional continuo instrument.

The movements of Bach's *Mass in B Minor* reviewed in this chapter, "*Kyrie eleison*," "*Gratias agimus tibi*," "*Dona nobis pacem*," "*Qui tollis*," and "*Crucifixus*" provide multiple entry points for high school singers. In addition to their meaningful texts and translations, these movements provide new opportunities for advanced solfege study and the development of count-singing skills. Vocal development, range extension, as well as investigation of fugal structures and counterpoint theoretical concepts are easily accessible through these baroque movements. Finally, these movements may also serve as foundational material for the study of more advanced Baroque repertoire.

Chapter Five

Christmas Oratorio, *BWV 248*

Johann Sebastian Bach's *Christmas Oratorio, BWV 248* does much to amplify the original definition of this musical form. The oratorio is defined as, "...an extended musical setting of a text based on religious or ethical subject matter, consisting of narrative, dramatic, and contemplative elements."⁸⁹ *Oratorio* is of Italian origin, and originally meant "prayer hall", a building adjacent to a church or cathedral specifically designed for religious experiences that were separate from the traditional liturgy of the mass or offices of the day.⁹⁰ *Oratorio*, as a musical genre, was born from sixteenth century madrigals, which contained elements of dramatic narration and in some cases, spoken dialogue. Similar to the advent of opera in the early part of the sixteenth century, composers attempted to bring these same elements to sacred musical compositions.

Emelio de'Cavalieri's *Rappresentazione di Amina, et di Corpo*, which was presented in Rome in 1600, is one such example of a work that attempted to meld elements of both opera and religious music.⁹¹ Cavalieri's attempt ultimately failed due to its inability to meet the needs and expectations of the public. It can only be inferred that this inability is due to the several musical genres used to create the work, including

⁸⁹ *The Harvard Dictionary of Music*, 4th Ed., s.v. "oratorio."

⁹⁰ Ibid.

⁹¹ Ibid.

unabridged madrigals and songs in strophic and dance-like meters, which were not viewed as acceptable forms of sacred music during the early Baroque period.⁹²

In 1619 Giovanni Francesco Anerio's *Teatro armonico spiritual di madrigal* appeared in Rome as a composition that would help define oratorio to the composers who would follow.⁹³ Anerio's composition did not include costumes and sets that were a requirement of opera production. It was also composed for five to eight voices. This overall reduction of resources made the composition easier to produce. The text of the composition, which employed biblical passages recounting the lives of the saints, served to meld the religious elements to a leaner, but still dramatically focused style of presentation.

During the latter half of the seventeenth century, the oratorio form became widely used throughout the major cities of Italy, and started to reach Germany.⁹⁴ A major influence in the popularization of the genre was Emperor Leopold I of Austria, who not only composed his own works, but also commissioned works from Antonio Bertali, Giovanni Bononcini, Johann Kaspar Kerll, Ferdinand Tobias Richter, Alessandro Poglietti, and Johann Fux.⁹⁵ By the time German composers started to write oratorios in

⁹² Claude V. Palisca, "Cavalieri, Emelio de" in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/05202> (accessed January 4, 2012).

⁹³ Ibid.

⁹⁴ Ibid.

⁹⁵ Rudolf Schnitzler and Herbert Seifert, "Leopold I, Holy Roman Emperor," in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/16444> (accessed January 4, 2012).

earnest, the structure of this form developed into multi-sectioned movements, accompanied by orchestras ranging from six to as many as twenty-four musicians. Biblical text was set in *secco* and *accompaniato* recitative movements while the poetic interpolations were set in arias, choruses, and chorales.⁹⁶

The oratorio found a special home in the coastal city of Hamburg, which became known for its established tradition of biblical oratorio performances. In 1704 Reinhardt Keiser, known as one of the greatest German opera composers of the day, premiered “*Der blutige und sterbende Jesu.*” The libretto, written by Christian Friedrich Hunold, depicted the story of the Passion of Jesus Christ and was written in a highly emotional style, “in order to move the hearts of the faithful.”⁹⁷

The oratorios composed during the time of Bach were classified into specific types, based on their biblical reference. Most popular among the German Lutheran composers was the ‘oratorio Passion,’ in which the text alternates between biblical prose and poetic interpolations added by the librettist.⁹⁸ Prime examples of the ‘oratorio Passion’ are the *St. John Passion* and *St. Matthew Passion* of J. S. Bach. Oratorios, while not specifically composed for religious holidays, could be used for specific liturgical services, whether Christmas, Easter, or Ascension Day.⁹⁹ These compositions include the use of original Lutheran biblical texts, supported by chorales and reflective poetry, either in full choral form, or in solo or duet aria form.

⁹⁶ Bossuyt, 22.

⁹⁷ Ibid.

⁹⁸ Ibid., 23.

⁹⁹ Ibid., 26.

Composers prior to Bach had explored the subject of the birth of Christ as an oratorio theme, and there is evidence that Bach was aware of these compositions. There is evidence found within *Thomaskirche* that in 1683, Johann Schelle, the predecessor of Johann Kuhnau, wrote *Actus Musicus auf Weih-Nachten*, an oratorio for Christmas.¹⁰⁰ It is believed that Bach knew of Schelle's work, which perhaps explains two major similarities between them, including the specific use of Luke 2: 1-20, as well as the interpolation of the Christmas hymn, "*Von Himmel hoch da komm ich her.*"

An initial investigation of J. S. Bach's *Christmas Oratorio, BWV 248*, reveals the magnitude of the work, which covers the detailed exploration of the Christmas story through chapter-like settings of six major cantatas. A cantata is a work for one or more voices with instrumental accompaniment.¹⁰¹ Cantatas are known for their multi-movement layout, which typically started with recitative, followed by an aria and chorus. The cantata traditionally had an opening chorus and a closing chorale.

Bach's concept of the work as an overarching oratorio framework may be understood through an investigation of his original titling of the work for its first performance in 1734-1735. While commonly referred to as *Christmas Oratorio* or *Weinachts-Oratorium*, when the work was printed in October of 1734 it bore the Latin title, "*Oratorium tempore nativitatis Christi*," "Oratorio for the Time of Christmas."¹⁰² By the time the text was printed for the bulletins of the season, the title was changed from

¹⁰⁰ Bossuyt, 24.

¹⁰¹ Colin Timms, et al, "Cantata," in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/04748> (accessed June 14, 2012).

¹⁰² Bossuyt, 22.

the Latin to German, still keeping Oratorio within its title, “*Oratorium, welches Die heilige Weyhnacht über in beyden Haupt Kirchen zu Leipzig musiciret wurde,*” or “Oratorio, which during the Holy Christmastime was performed in both main churches in Leipzig.”¹⁰³ These early documents indicate that Bach considered the work, whether broken into six cantatas, or performed as one whole work, to be an oratorio, regardless of the fact that it did not fit into the genre.

The *Christmas Oratorio*, Bach’s longest composition at approximately two hours and forty-five minutes, contains text from Martin Luther’s translation of the Bible. It also includes interpolations completed by several poets of the day, including Johann von Rust and Paul Gerhardt.¹⁰⁴ However, sources indicate that Picander and Bach may have added interpolations.¹⁰⁵

While *Christmas Oratorio* is liturgical, the storyline is strictly biblical and as such, is not linked to the prescribed scriptural readings of the specific day of the liturgical calendar.¹⁰⁶ When performed within the Divine Service of the Lutheran faith, the specific *Christmas Oratorio* cantata would be performed before the homily, or in two parts, depending on the length of the composition in question. The work was performed during the Christmas season of 1734-1735, with one cantata being performed at least once on the prescribed day, as the tradition dictated that a cantata of considerable weight and magnitude be performed and repeated at *Thomaskirche* and *Nikolaskirche* at either the

¹⁰³ Bossuyt, 22.

¹⁰⁴ Green, 520-521.

¹⁰⁵ Bossuyt, 22.

¹⁰⁶ *Ibid.*, 29.

morning or evening service. Each of the six parts represents the earliest days of the life of Jesus. Cantata I recounts the birth of Christ, while Cantata II depicts the annunciation of the birth to the shepherds. Cantata III retells the story of the shepherds' visit to the manger, and Cantata IV portrays of the naming of Jesus. Cantata V depicts the Wise Men's journey to Bethlehem and their visit with Herod, and Cantata VI details the visit of the Wise Men to the manger.¹⁰⁷

Bach's first performances of the oratorio over the Christmas holiday began with Cantatas I, II, and III performed in consecutive order, from December twenty-fifth through December twenty-seventh of 1734. Cantata IV was performed on New Year's Day 1735, on the feast of the Circumcision of Jesus. Cantata V was performed on the following day, January 2, 1735. The final cantata was performed on Epiphany Sunday, January 6, 1735.¹⁰⁸

The construction of *Christmas Oratorio, BWV 248* is very specific due to Bach's desire to create a cyclical composition.¹⁰⁹ The first three cantatas are linked together by text, tonal centers, and the story of Christ's birth. For these reasons, the first three cantatas were performed during the first three days of the season. The final three cantatas portray the remainder of the story, through the remaining liturgical season and were presented between Christmas, New Years, and Epiphany Sunday. Cantata IV tells of the naming of Jesus (New Year's Day), and Cantata V depicts the Wise Men's journey to

¹⁰⁷ Bossuyt, 28.

¹⁰⁸ Green, 522.

¹⁰⁹ Bossuyt, 32-34.

Bethlehem and their visit to Herod (Sunday after New Year's Day). Finally, Cantata VI tells of the Adoration of the Wise Men (Epiphany Sunday).

In terms of the tonal relationship of the first three cantatas, the first and third cantatas both employ D Major as a tonal center. The second cantata is also related by the tonal relationship of G Major, the subdominant of D Major. Each of the concluding movements of the first three cantatas relate to the opening of their respective movements, either by motive, or by harmonic structure. Finally, the shared tonal center of the first and third cantatas (D Major) help to keep the nativity story completely linked throughout its performance.

In order to maintain the cyclical composition style in the first three cantatas, Bach employs the first cantata's tonal center, D Major, as the tonal center for the Cantata VI. The use of F Major, a distantly related key from the previous tonal centers of G Major and D Major, creates harmonic interest serving as the tonal center of Cantata VI. As an additional structural connection, Cantata I shares a chorale melody with Cantata VI movement five, "*Wie soll ich dich empfangen*" and movement sixty-four, "*Nun seid ihr wohl gerochen.*"

The instrumentation of *Christmas Oratorio* is complex, as Bach employs a specific core of instruments throughout the entire work, including a full complement of strings, organ and harpsichord, and optional bassoon. Woodwinds are employed throughout all six cantatas; however, transverse flutes are used only in Cantatas I through III. The oboe (whether d'amore or da caccia), is used in all six cantatas. Brass instruments appear in four of the six cantatas: three trumpets are employed in Cantatas I, III, and VI, while two corno da caccia appear in Cantata IV. As added dramatic color, the

timpani appears only when the trumpets are also used, in Cantatas I, III, and VI. Bach composed for four-part choral forces as well as recitatives and arias for soprano, tenor and bass in all six cantatas. Recitatives and arias are written for an alto soloist in all cantatas except Cantata V.¹¹⁰

While never composing his own original chorale melodies, Bach set chorale melodies from other known composers of the sixteenth and seventeenth centuries, often employing melodies from Protestant composers such as Luther, Gerhardt, and Hassler.¹¹¹ Bach preferred the sixteenth century compositional practice of *cantionalstil*, a polyphonic compositional technique for chorale writing, which places the melody in the soprano voice, and harmonic support in the alto, tenor, and bass voices.¹¹² This writing style is also evident in the passions as well as the cantatas of Bach, but is not followed with strict adherence within the structure of *Christmas Oratorio*, where the chorale tunes are treated with a variety of harmonic and accompaniment styles.

Throughout the chorales of the *Christmas Oratorio*, Bach preferred a richer, more expressive harmonic language, while also varying the style of accompaniment for each chorale tune.¹¹³ It had been common practice, even for Bach up to this point, to have all instruments play “*colla voce*” (with the voice), but in several chorale movements (9, 23, 38, 40, 42, and 64), Bach composed full accompaniments for the instrumental

¹¹⁰ Bossuyt, 32.

¹¹¹ *Ibid.*, 32.

¹¹² *Ibid.*, 32.

¹¹³ *Ibid.*

ensemble.¹¹⁴ Further deviation from standard baroque chorale settings practice can be found in Bach's usage of chorale melodies from several different sources, in opposition to following his previous manner of setting strictly Protestant melodies from composers such as Martin Luther, Johann G. Ebling, and Seth Calvisus.¹¹⁵

The chorales of *Christmas Oratorio* are the most accessible portions of the composition for conductors of high school choirs. Chorale arrangements account for fourteen of the total twenty-two choral movements, the majority of singing for the choir. Threading through the entirety of the work, Bach's usage of chorales and their traditional texts that comment on the action of the Christmas story are of upmost importance for this composition.¹¹⁶

Christmas Oratorio Movement 5, Wie soll ich dich empfangen

The text of "*Wie soll ich dich empfangen*" is found in Cantata One of *Christmas Oratorio*, exuberantly detailing the anticipation of Jesus' birth.

Table 5.1. Text translation *Wie soll ich dich empfangen*

German Text	English Translation
<i>Wie soll ich dich empfangen</i>	How should I receive you
<i>Und wie begegn' ich dir?</i>	and how should I meet you?
<i>O aller Welt Verlangen,</i>	O longing of the whole world
<i>O meiner Seelen Zier!</i>	O adornment of my soul!
<i>O Jesu, Jesu, setze</i>	O Jesus, Jesus, place
<i>Mir selbst die Fackel bei,</i>	yourself your lamp by me
<i>Damit, was dich ergötze,</i>	so that what gives you delight
<i>Mir kund und wissend sei!</i>	I may know and understand!

¹¹⁴ Bossuyt, 43.

¹¹⁵ Green, 522.

¹¹⁶ Bossuyt, 42.

Bach set the text of “*Wie soll ich dich empfangen,*” to Hans Leo Hassler’s 1613 chorale melody “*Herzlich thut mich verlangen,*” known by the choral tune name “Passion.”¹¹⁷ As with many of the chorales from *Christmas Oratorio*, this chorale, while set within an oratorio for Christmas, is sufficiently non-specific as to be performed at any time of the year. In terms of meaning and application for the high school singer, the fervent nature of this prayerful text lends to transfers to both individual religious practice and performance intensity.

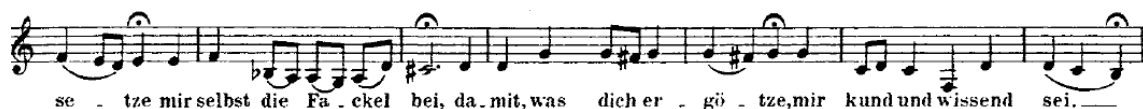
In terms of vocal considerations, the tessitura of this movement presents challenges specifically to the altos.

Table 5.2. Vocal ranges for *Wie soll ich dich empfangen*

Voice Part	Range
Soprano	D ⁴ -D ⁵
Alto	G ³ -A ⁴
Tenor	F ³ -F ⁴
Bass	G-Sharp ² -C ⁴

The G-Natural in measure seven and the F-Natural in measure eleven are challenging for the developing alto voice in terms of range (see fig. 5.1).

Figure 5.1. *Wie soll ich dich empfangen*, alto voice, measures 6-12



The remaining voice parts will find the range and tessituras within their normal developmental ranges. In terms of rhythmic accuracy, the common-time meter signature does not present significant challenges for any high school choral singer previously introduced to count-singing techniques.

¹¹⁷ Green, 522.

The formal structure of “*Wie soll ich dich empfangen*” is a typical ternary form (ABA). The chorale melody is set in the *cantionalstil* fashion, with contrapuntal writing, rather than the traditional homophonic scoring, a compositional trend Bach would continue to use throughout the rest of *Christmas Oratorio*. With the exception of the repeated first phrase, the movement is through-composed. This chorale’s A Minor harmonic structure is ornamented with chromatic alterations.

Figure 5.2. *Wie soll ich dich empfangen*, harmonic structure example

The image shows a musical score for the chorale "Wie soll ich dich empfangen". It includes four vocal parts: Soprano (Sopr.), Alto (Alt), Tenor (Ten.), and Bass (Bass), along with a piano accompaniment (Orch.). The lyrics are: "Wie soll ich dich empfangen, und wie begegn ich dir? O aller Welt Verlangen, o meiner Seele Zier!". The score is written in G minor and 3/4 time.

The more distant chromatic alterations might present a challenge to the high school singer. Using solfège to teach the vocal lines will require the use of several altered syllables (see table 5.3).

Table 5.3. Altered solfège syllables (*la*-based minor) used in *Wie soll ich dich empfangen*

Note	Syllable	Measure (first appearance)
G-Sharp	<i>li</i>	0 (tenor)
B-Flat	<i>te</i>	7 (alto)
C-Sharp	<i>di</i>	7 (bass)
F-Sharp	<i>fi</i>	8 (bass)

Bach originally set “*Wie soll ich dich empfangen*” with the full instrumental ensemble *colla parte* with the choral parts. In terms of high school performance, piano accompaniment may be used successfully or this chorale may be sung *a cappella*.

Christmas Oratorio Movement 64, Nun seid ihr wohl gerochen

Movement sixty-four, “*Nun seid ihr wohl gerochen*,” is the final movement of *Christmas Oratorio*. Bach set Hassler’s “*Herzlich thut mich ferlangen*,” in a fully orchestrated chorale. Similarly to “*Wie soll ich dich empfangen*,” the text of this movement speaks universally to the listener, and is suitable for programming at any point during the year.

Table 5.4. Text translation *Nun seid ihr wohl gerochen*

German Text	English Translation
<i>Nun seid ihr wohl gerochen</i>	Now you are well avenged
<i>An eurer Feinde Schar,</i>	On the host of your enemies;
<i>Denn Christus hat zerbrochen,</i>	Christ has broken in pieces
<i>Was euch zuwider war.</i>	What was against you.
<i>Tod, Teufel, Sünd und Hölle</i>	Death, Devil, Sin and Hell
<i>Sind ganz und gar geschwächt;</i>	are weakened once and for all;
<i>Bei Gott hat seine Stelle</i>	With God is the place
<i>Das menschliche Geschlecht.</i>	For the human race.

Due to Bach’s close four-part choral writing, the range of this movement is more accessible for the high school singer than its movement five counterpart.

Table 5.5. Vocal ranges for *Nun seid ihr wohl gerochen*

Voice Part	Range
Soprano	E ⁴ -E ⁵
Alto	B ³ -B ⁴
Tenor	E ³ -G ⁴
Bass	A ² -B ³

This chorale is set in the key of D Major. The common-time meter signature provides secure comprehension of the rhythmic motives of the movement. The simple nature of these compositional elements will allow high school students practice with solfege and count-singing.

The formal structure of movement sixty-four is through-composed. The melodic, rhythmic, and harmonic structures of this chorale are at a reading level that will allow all voice parts will be able to easily acquisition the entire score.¹¹⁸ As such, this movement provides a wonderful opportunity to have all voice parts learn every other voice part. High school students will gain a stronger comprehension of the entire chorale, as well as many facets of choral music pedagogy, in this manner.

Figure 5.3. *Nun seid ihr wohl gerochen*, opening phrase

The image shows a musical score for the opening phrase of the chorale "Nun seid ihr wohl gerochen". The score is written in D Major and common time. It features four vocal parts: Soprano (Sopr.), Alto (Alt), Tenor (Ten.), and Bass (Baß). The lyrics are: "Nun seid ihr wohl ge - ro - - chen / denn Chri - stus hat zer - bro - - chen". Below the vocal parts is the instrumental accompaniment, which includes a Tromba (trumpet) part and a Str. da corde (string ensemble) part. The string part consists of a rhythmic pattern of eighth notes and sixteenth notes, while the trumpet part has a more melodic line with some grace notes.

¹¹⁸ Asking all singers to sing the soprano line, followed by all singers singing the alto line, then the tenor and bass lines, strengthens clef reading, harmonic independence, and ensemble listening skills.

The original instrumentation of this chorale features the entire instrumental ensemble required for the Cantata: two transverse flutes, two oboes, two oboes d'amore, three trumpets, timpani, *divisi* violins, viola, and a continuo group of *violone*, bassoon, and organ. The high school choir director may easily perform “*Nun seid ihr wohl gerochen*” with or without piano reduction accompaniment.

Christmas Oratorio Movement 7, Er ist auf Erden kommen arm

In movement seven, “*Er ist auf Erden kommen arm*,” Bach set Martin Luther’s 1524 “*Gelobet seist du, Jesu Christ*,” as the primary melodic material.¹¹⁹ For this chorale, Bach employs only the sopranos of the choir in conjunction with a bass soloist. Due to its accessible range and lyric nature, this is a wonderful piece for developing the sound and range of all female singers in a high school choir. The text of “*Er ist auf Erden kommen arm*” reflects upon the previous movement of the Christmas Oratorio, in which the Evangelist recounts the birth of Jesus. Given that this text is expressive of core Christian beliefs, high school teachers may program this chorale at any time of the school year.

¹¹⁹ Green, 522.

Table 5.6. Text translation *Er ist auf Erden kommen arm*

German Text	English Translation
<u>Soprano Voices</u>	
<i>Er ist auf Erden kommen arm, Dass er unser sich erbarm, Und in dem Himmel mache reich, Und seinen lieben Engeln gleich. Kyrieleis!</i>	He has come on Earth in poverty so that He may have mercy on us, and make us rich in heaven and like His beloved angels. Lord, have mercy!
<u>Baritone Solo</u>	
<i>Wer will die Liebe recht erhöhn, Die unser Heiland vor uns hegt? Ja, wer vermag es einzusehen, Wie ihn der Menschen Leid bewegt?</i>	Who will rightly extol the love That our Savior cherishes for us? Indeed, who is able to realize How He is moved by human suffering?
<i>Des Höchsten Sohn kömmt in die Welt, Weil ihm ihr Heil so wohl gefällt, So will er selbst als Mensch geboren werden.</i>	The highest Son came Into the world, Because its salvation Pleases Him so well, That He Himself is willing To be born as a Man.

The octave range of the chorale melody provides high school sopranos opportunities to sing through the lower and middle registers of their voices, resulting in a chorale setting suitable for high school women's choruses.

Table 5.7. Vocal range for *Er ist auf Erden kommen arm*

Voice Type	Range
Soprano	D ⁴ -E ⁵

Figure 5.4 *Er ist auf Erden kommen arm*, Soprano Line

11 Sopran CHORAL (Mel.: „Gelobet seist du, Jesu Christ.“)

Er ist auf Er den kommen arm,

17

The G Major key signature, as well as the absence of chromatic solfege allows for easy acquisition of this movement. In terms of meter signature, developing high school singers might find the changing meters a challenge at first, due to Bach's decision to compose the soprano chorale line in a simple three-four meter, and the bass soloist's line in common-time meter.

Figure 5.5. *Er ist auf Erden kommen arm*, meter signature transition example

11 Sopran CHORAL (Mel.: „Gelobet seist du, Jesu Christ.“)

Er ist auf Er den kommen arm,

17 REZIT. Baß

Wer kann die Lie-be recht er-höhn die unser Heiland für uns hegt,

Andante

“*Er ist auf Erden kommen arm*” is a through-composed movement, with a melodic ostinato pattern that appears within the accompaniment. In terms of Bach's original orchestration, the chorale accompaniment is set for the reed instruments, with the bassoon as the primary continuo instrument. There is limited string accompaniment in this movement, and the organ is employed only in the loudest sections of the movement. Melodically, Bach added a bass *accompagnato* solo recitative, which interrupts the chorale melody. Due to the advanced nature of this solo, using a professional bass soloist

is advised. The high school choir director may easily perform the chorale with piano accompaniment.

Christmas Oratorio Movement 28, Dies hat er alles uns getan

In “*Dies hat er alles uns getan*,” Bach sets the Luther chorale melody “*Gelobet seist du, Jesu Christ*” in *cantionalstil* style. The general nature of the text easily allows the use of this chorale for performance at any time throughout the calendar year. The text serves as further reflection upon the two movements of the *Christmas Oratorio* preceding it, in which the angels announce the birth of Jesus to the shepherds in the fields outside of Bethlehem.

Table 5.8. Text translation *Dies hat er alles uns getan*

German Text	English Translation
<i>Dies hat er alles uns getan,</i>	All this He has done for us,
<i>Sein groß Lieb zu zeigen an;</i>	To indicate His great love;
<i>Des freu sich alle Christenheit</i>	For this all Christianity rejoices
<i>Und dank ihm des in Ewigkeit.</i>	And thanks Him for it in eternity.

The soprano, alto, and tenor voices sing within a comfortable range, while the bass voice extends well into their upper range to E⁴, which may present an issue to the young bass singer negotiating the *passagio* register.

Table 5.9. Vocal ranges for *Dies hat er alles uns getan*

Voice Type	Range
Soprano	D ⁴ -E ⁵
Alto	B ³ -D ⁵
Tenor	F-Sharp ³ -F-Sharp ⁴
Bass	A ² -E ⁴

Figure 5.6. *Dies hat er alles uns getan*, bass voice, measure 4-6



In D Major, this movement presents high school students opportunities to practice altered solfege syllables and count-singing shorter note values, noting an increase of challenges in terms of altered syllables as the chorale progresses.

Table 5.10. Altered solfege syllables used in *Dies hat er alles uns getan*

Note	Syllable	Measure (first appearance)
G-Sharp	<i>fi</i>	4 (alto)
D-Sharp	<i>di</i>	5 (bass)
E-Sharp	<i>ri</i>	8 (bass)

The common-time meter signature will allow for easy comprehension of the rhythmic material throughout the chorale.

The formal structure of “*Dies hat er alles uns getan*” is through-composed, allowing young high school singers to employ varied phrase marks and dynamic interest to each phrase of the chorale. The original instrumentation of this chorale features the entire instrumental ensemble required for the cantata: two transverse flutes, two oboes, two oboes d'amore, three trumpets, timpani, divisi violins, viola, and a continuo group of *violone*, bassoon, and organ. Bach sets the strings and winds doubling the choral parts, and ornaments the chorale setting with sixteenth notes throughout the primary rhythms of the chorale. The high school choir may easily perform “*Dies hat er alles uns getan*” with piano accompaniment.

Christmas Oratorio Movement 9, Ach, mein herzliebes Jesulein

“*Ach, mein herzliebes Jesulein*” is the first of three presentations of the chorale tune “*Von Himmel hoch, da komm ich her.*” The chorale melody was composed in 1539, and is attributed to Martin Luther. Similar to “*Dies hat er alles uns getan,*” the general nature of this chorale text allows the movement to be performed at any point within the

calendar year. As the final chorale of Cantata One, the text of the movement serves as a general reflection on the previous eight movements.

Table 5.11. Text translation *Ach, mein herzliebes Jesulein*

German Text	English Translation
<i>Ach mein herzliebes Jesulein,</i>	Ah little Jesus dear to my heart,
<i>Mach dir ein rein sanft Bettelein,</i>	make for Yourself a clean, soft bed,
<i>Zu ruhn in meines Herzens Schrein,</i>	to rest in the shrine of my heart
<i>Dass ich nimmer vergesse dein!</i>	so that I may never forget You!

The range of all voice parts remains within comfortable, appropriate registers for high school singers.

Table 5.12. Vocal ranges for *Ach, mein herzliebes Jesulein*

Voice Type	Range
Soprano	D ⁴ -E ⁵
Alto	A ³ -A ⁴
Tenor	E ³ -F-Sharp ⁴
Bass	A ² -E ⁴

The key signature of D Major will not prove to be a challenge to the high school choral singer, and the appropriate solfege will allow students to easily read “*Ach, mein herzliebes Jesulein.*” The common-time meter signature will ensure easy comprehension of the chorale.

Figure 5.7. *Ach, mein herzliebes Jesulein*, opening measures

The musical score shows the opening measures of the chorale. It is written in D Major (one sharp) and common time (C). The vocal parts are Soprano, Alto, Tenor, and Bass, all singing the lyrics "Ach, mein herzliebes Jesulein!". The instrumental part includes a piano accompaniment with "con Orch." and "Trombe e Timp." markings. The score is published by Edition Peters, number 8795.

Bach's orchestration of "*Ach, mein herzliebtes Jesulein*" employs the entire ensemble for this cantata, including two flutes, two oboes, three trumpets, timpani, *divisi* violins, violas and a continuo group including bassoon, *violone* and organ. The harmonic development of the chorale remains in D Major, with the exception of a brief A Major tonicization in measures eight through nine. Piano accompaniment may be used to perform this work with high school students. Due to the ease of the trumpet part, the high school choir director may also add student trumpet players to help augment the accompaniment if desired.

Christmas Oratorio Movement 17, Schaut hin! Dort liegt im finstern Stall

The second appearance of the "*Von Himmel hoch*" chorale melody is in movement seventeen, "*Schaut hin! Dort liegt im finstern Stall.*" Although the nature of this chorale is pertinent to the Advent/Christmas season, it may be used as concert music at any time during the year. The text is a reflection on the previous movement, referencing the resting of the Christ Child in the manger.

Table 5.13. Text translation *Schaut hin! Dort liegt im finstern Stall*

German Text	English Translation
<i>Schaut hin,</i>	Look,
<i>Dort liegt im finstern Stall,</i>	there lies in the dark stable
<i>Des Herrschaft gehet überall!</i>	One Who has dominion over all!
<i>Da Speise vormals sucht ein Rind,</i>	Where once an ox sought food
<i>Da ruhet itzt der Jungfrau'n Kind.</i>	Now rests the Virgin's Child.

The range of the voice parts is quite accessible for high school choirs, while the singers negotiate singing large intervals in ascending and descending scale patterns.

Table 5.14. Vocal ranges for *Schaut hin! Dort liegt im finstern Stall*

Voice Type	Range
Soprano	C ⁴ -C ⁵
Alto	G ³ -A ⁴
Tenor	C ³ -E ⁴
Bass	G ² -B-Flat ³

The C Major key signature, combined with basic and familiar patterns make this movement a strong primer piece for the beginning of a school year. The common-time meter signature also allows this chorale to serve as a sight-reading example to teach assorted skills in musicianship and expressive quality early in the school year.

Figure 5.8. *Schaut hin! Dort liegt im finstern Stall*, Opening Measures

(Mel. „Vom Himmel hoch!“)

Sopran
Schaut hin! dort liegt im fin-stern Stall, des Herrschaft ge-het ü-ber-all. Da

Alt
Schaut hin! dort liegt im fin-stern Stall, des Herrschaft ge-het ü-ber-all. Da

Tenor
Schaut hin! dort liegt im fin-stern Stall, des Herrschaft ge-het ü-ber-all. Da

Baß
Schaut hin! dort liegt im fin-stern Stall, des Herr.schaft ge-het ü-ber-all. Da

con Orch.

While “*Schaut hin! Dort liegt im finstern Stall*” is a through-composed chorale in *cantionalstil* style, the rhythmic vitality and harmonic interest of the movement create an opportunity for high school choirs to sight-read with a high level of success. The instrumental parts are similar to the voice parts and supports the straightforward nature of the chorale. The instrumentation of this chorale may be substituted by piano accompaniment or sung *a cappella*.

Composed in G Major, the compound twelve-eight meter signature presents the high school choir director the opportunity to employ count-singing and speak-singing techniques in a compound meter setting. “*Wir singen dir in deinem Heer*” is a through-composed chorale in *cantionalstil* choral style, with a full orchestral accompaniment, minus brass instruments. The instrumentation of this chorale may be substituted by piano accompaniment.

Christmas Oratorio Movement 12, Brich an, o schönes Morgenlicht

Movement twelve, “*Brich an, o schönes Morgenlicht,*” is set to the melody “*Ermuntre dich, mein schwacher Geist,*” originally composed by Johann Schop in 1641.¹²⁰ This chorale may be familiar to high school singers, as it references the Christmas story. Its highly melodic nature makes it an appropriate concert piece for any time of the year.

Table 5.17. Text translation *Brich an, o schönes Morgenlicht*

German Text	English Translation
<i>Brich an, o schönes Morgenlicht Und lass den Himmel tagen.</i>	Break forth, O beauteous morning light And fill the Heavens with glory!
<i>Du Hirtenvolk, erschrecke nicht, Weil dir die Engel sagen,</i>	Ye shepherd folk, Restrain your fright, And hear the Angel’s story:
<i>Dass dieses schwache Knäbelein Soll umser Trost und Freude sein, Da zu den Satan zwingen, Und letztlich Frieden bringen.</i>	This little Child whom you will see Our comfort and joy will be, Against Satan sustain us, And peace at last regains us.

The range of the vocal lines is slightly large for the soprano and bass voices, as these voices sustain the open style of the harmonic contour.

¹²⁰ Green, 522.

Table 5.18. Vocal ranges for *Brich an, o schönes Morgenlicht*

Voice Type	Range
Soprano	G ⁴ -G ⁵
Alto	D ⁴ -B ⁴
Tenor	E ³ -G ⁴
Bass	G ² -D ⁴

The common-time meter signature does not offer any serious challenge to the high school singer. However, the inclusion of C-Sharp, G-Sharp, and D-Sharp within the G Major tonality allows for usage of altered syllables in solfège learning creating an added challenge during sight-reading sessions.

Table 5.19. Altered solfège syllables used in *Brich an, o schönes Morgenlicht*

Note	Syllable	Measure (first appearance)
C-Sharp	<i>fi</i>	2 (soprano)
D-Sharp	<i>si</i>	3 (bass)
G-Sharp	<i>di</i>	5 (alto)
A-Sharp	<i>ri</i>	7 (bass)

Figure 5.10 *Brich an, o schönes Morgenlicht*, opening measures

Bach set this chorale in a through-composed form in the *cantionalstil* style. The melodic and rhythmic structures of this movement are lyrical and quite accessible to

younger singers. The inner voices carry most of the harmonic interest, which is paired with melismatic eighth-note lines.

Figure 5.11. *Brich an, o schönes Morgenlicht*, alto and tenor voices, measures 9-12

With the original orchestration of the chorale as *colla parte* with the vocal lines, modern performances of “*Brich an, o schönes Morgenlicht*” may be supported by piano accompaniment or sung *a cappella*.

Christmas Oratorio Movement 33, Ich will dich mit Fleiß bewahren

Movement thirty-three, “*Ich will dich mit Fleiß bewahren, ich will leben hier,*” features Johann G. Ebeling’s 1666 “*Warum sollt ich mich den grämen.*”¹²¹ It is one of several movements in the *Christmas Oratorio* reflecting upon the biblical scripture referencing Mary’s intent to cherish the entirety of Jesus’ birth in her heart. The universal nature of the text lends itself for year-round programming.

Table 5.20. Text translation *Ich will dich mit Fleiß bewahren*

German Text	English Translation
<i>Ich will dich mit Fleiß bewahren,</i>	I shall diligently keep You in mind,
<i>Ich will dir Leben hier,</i>	I shall for You live here,
<i>Dir will ich abfahren,</i>	to You I shall depart
<i>Mit dir will ich endlich schweben</i>	with You I shall one day soar aloft
<i>Voller Freud, Ohne Zeit</i>	full of joy, beyond time
<i>Dort im andern Leben.</i>	there in the other life.

¹²¹ Green, 522.

Composed in G Major, the tessitura of the voice lines are of reasonable singing ranges for high school students.

Table 5.21. Vocal ranges for *Ich will dich mit Fleiß bewahren*

Voice Type	Range
Soprano	G ⁴ -E ⁵
Alto	B ³ -B ⁴
Tenor	F ³ -G ⁴
Bass	G ² -D ⁴

The developing high school singer will not deal with many problems while using solfege with this chorale. The common-time meter signature poses no serious challenge in terms of learning this chorale, however count-singing is encouraged to ensure accuracy in performing the rhythmic subdivisions of this movement.

The formal structure of the chorale is straightforward, as this chorale is built from two parallel phrases. The rhythmic and harmonic structures of “*Ich will dich mit Fleiß bewahren, ich will leben hier*” create an opportunity for an introduction to sight-reading skills such as solfege singing and count-singing. There must be consideration taken for the negotiation of large intervals throughout this movement, especially in the men voices.

Figure 5.12. *Ich will dich mit Fleiß bewahren*, men’s voices, closing measures

ren. Mit dir will ich endlich schweben voller Freud, ohne Zeit dort im andern Leben.

With the original orchestration of the chorale as *colla parte* with the voice lines, modern performances of “*Ich will dich mit Fleiß bewahren, ich will leben hier*” may be supported by piano accompaniment or sung *a cappella*.

Christmas Oratorio Movement 42, Jesus richte mein Beginnen

Positioned as the final chorale of Cantata Four, Bach's setting of "*Jesus richte mein Beginnen*" is paired with the melody "*Hift Herr Jesu, lass gelingen*," which was composed by Johann Schop in 1642.¹²² The universal nature of the text lends itself for year-round programming. The text of this chorale reflects upon the previous movement, in which the tenor soloist sings of his love for the Lord for his grace upon humanity.

Table 5.22. Text translation *Jesus richte mein Beginnen*

German Text	English Translation
<i>Jesus richte mein Beginnen,</i>	Jesus, guide my beginning,
<i>Jesus bleibe stets bei mir,</i>	Jesus, stay with me always,
<i>Jesus zäume mir die Sinnen,</i>	Jesus, curb my inclinations,
<i>Jesus sei nur mein Begier,</i>	Jesus, be my sole desire,
<i>Jesus sei mir in Gedanken,</i>	Jesus, be in my thoughts,
<i>Jesu, lasse mich nicht wanken!</i>	Jesus, do not let me waver!

Due to the expansive nature of the vocal ranges in this movement, the high school choral singer receives the opportunity to practice register shifts through their instrument.

Table 5.23. Vocal ranges for *Jesus richte mein Beginnen*

Voice Type	Range
Soprano	F ⁴ -G ⁵
Alto	B ³ -B ⁴
Tenor	F ³ -F ⁴
Bass	F ² -B-Flat ⁴

"*Jesus richte mein Beginnen*" may be sight-read within a short time-frame by the developing high school choir when using solfege and count-singing skills. The F Major key signature does not pose any serious challenge to the high school singer. The simple three-four meter signature, with its slower tempo, allows for swift comprehension of the tied eighth and sixteenth note figures in this chorale.

¹²² Green, 522.

The rhythmic structure of this chorale offers a challenge to students who are new to music reading, as the dotted quarter-note and dotted half-note are key rhythmic material within the chorale.

Figure 5.13. *Jesus richte mein Beginnen*, dotted rhythms examples

The image shows a musical score for the chorale "Jesus richte mein Beginnen" in G minor, 4/4 time. It features four vocal parts: Soprano (Sopr.), Alto (Alt.), Tenor (Ten.), and Bass (Baß). The lyrics are: "Je - sus rich - te mein Be - gin - zäu - me mir die Sin - Je - sus rich - te mein Be - gin - zäu - me mir die Sin -". The score highlights dotted rhythms, such as dotted quarter notes and dotted half notes, which are key rhythmic elements of the piece.

“*Jesus richte mein Beginnen*” is a through-composed chorale with a full orchestral arrangement, without brass in *cantionalstil* choral style. The instrumentation of this chorale may be substituted by piano accompaniment.

Christmas Oratorio Movement 35, Seid froh, dieweil

The chorale melody for movement thirty-five, “*Seid froh, dieweil*,” is derived from “*Wir Christenleut*,” originally composed in 1593 by Caspar Fuger. The text of “*Seid froh, dieweil*” is a reflection on the preceding tenor recitative, which recounts the return of the shepherds to their fields after viewing the Christ Child in the manger. The uplifting nature of this text, reflective of the principle ideas of Christmas, is appropriate for year-round programing.

Table 5.24. Text translation *Seid froh, dieweil*

German Text	English Translation
<i>Seid froh dieweil,</i>	Meanwhile be joyful
<i>Dass euer Heil</i>	That your salvation
<i>Ist hie ein Gott</i>	Has been born here as both
<i>Und auch ein Mensch geboren,</i>	God and man,
<i>Der, welcher ist</i>	He Who is
<i>Der Herr und Christ</i>	The Lord and Christ
<i>In Davids Stadt,</i>	In David's city,
<i>Von vielen auserkoren.</i>	Chosen from many.

The range of the upper voice parts works well for the high school singer.

However, the tessitura of the bass line may present challenges to younger high school singers, due to the G² and F² in measure six.

Table 5.25. Vocal ranges for *Seid froh, dieweil*

Voice Type	Range
Soprano	F ⁴ -C ⁵
Alto	C ⁴ -B ⁴
Tenor	F-Sharp ³ -F-Sharp ⁴
Bass	F-Sharp ² -C-Sharp ⁴

Figure 5.14. *Seid froh, dieweil*, bass voice, measures 4-6

The F-Sharp Minor tonality provides high school students with altered solfege syllable sight-reading practice and performance material in a minor key. The common-time meter signature, in combination with using count-singing techniques, will assist in the learning of this chorale.

This chorale is one of two melodies in *cantionalstil* style that end a cantata within the *Christmas Oratorio*. The formal structure of “*Seid froh, dieweil*” is unique in that after singing the through-composed chorale, Bach designates that the ensemble repeat the

exposition of the opening chorus of Cantata Three. The original instrumentation of “*Seid froh, dieweil*” includes the full instrumental ensemble playing *colla parte* with the choir in the chorale section and thereafter playing independent parts in the repeat of the opening movement of this cantata. The instrumentation of this chorale may be substituted by piano accompaniment.

Christmas Oratorio Movement 53, Zwar ist solche Herzens stube

Movement fifty-three, “*Zwar ist solche Herzens stube*,” utilizes the melody “*Ihr Gestirn ihr hohlen Lüfte*,” composed by Christopher Peter in 1655. The universal nature of text allows for its general use throughout the calendar year. The chorale text is a reflection on the previous movement, describing the love that man has for Christ.

Table 5.26. Text translation *Zwar ist solche Herzens stube*

<u>German Text</u>	<u>English Translation</u>
<i>Zwar ist solche Herzens stube</i>	Indeed such a room in my heart
<i>Wohl kein schöner Fürstensaal,</i>	Is certainly no fine royal palace
<i>Sondern eine finstre Grube;</i>	But rather a dark pit;
<i>Doch,</i>	Yet,
<i>sobald dein Gnadenstrahl</i>	as soon as the rays of Your mercy
<i>In denselben nur wird blinken,</i>	Only gleam within there
<i>Wird es voller Sonnen dünken.</i>	It will seem filled with sunlight.

The range of this chorale is accessible for all voice parts.

Table 5.27. Vocal ranges for *Zwar ist solche Herzens stube*

<u>Voice Type</u>	<u>Range</u>
Soprano	E ⁴ -E ⁵
Alto	B ³ -A ⁴
Tenor	E ³ -E ⁴
Bass	A ² -D ⁴

The A Major key signature, as well as the absence of chromatic solfege allows for easy acquisition of this movement. Count-singing in the common-time meter signature

will also assist high school choir directors in teaching this chorale in an efficient manner. Given the predictable nature of this movement, introducing a “looping technique” would be an ideal method for utilizing rehearsal time for maximum learning efficiency.¹²³

Figure 5.15. *Zwar ist solche Herzens stube*, opening measures

The image shows a musical score for the opening measures of the chorale "Zwar ist solche Herzens stube". The score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is G major (one sharp) and the time signature is common time (C). The lyrics are: "Zwar ist sol - che Her - zens - stu - be wohl kein schö - ner Für - sten - saal, sondern ei - ne fin - stre Gru - be; doch so - bald dein Gna - den - strahl". The piano part is marked "con Orch." and features a rhythmic accompaniment with eighth and sixteenth notes.

Composed in bar form structure (AAB), this chorale is the second of two movements to end a cantata in *Christmas Oratorio* in *cantionalstil* style. The linear movement of the voice lines helps developing high school singers reinforce intonation while singing five-note scales in ascending and descending directions. With the original orchestration of the chorale as *colla parte* with the vocal lines, as with several of the preceding movements, modern performances of “*Zwar ist solche Herzens stube*” may be supported by piano accompaniment or sung *a cappella*.

¹²³ By choosing one phrase of a clear length, in this case a two-measure phrase, one part at a time is added in with each subsequent “loop” until all four voices are singing together. This simple, yet practical manner of teaching individual voice parts helps develop part accuracy, tuning consistency, maximizes rehearsal time, helps eliminate off-task behaviors and helps students understand the construction of the entire movement.

Christmas Oratorio Movement 46, Dein Glanz all Finsternis verzehrt

Movement forty-six, “*Dein Glanz all Finsternis verzehrt*,” is set to the chorale melody, “*In dich hab ich gehoffet, Herr*,” originally composed by Seth Calvisius in 1581. The general nature of this movement allows high school choir teachers to program the work for any concert within the concert season. This chorale, which reflects on the idea of the light of the star that led the Wise Men from the East to Bethlehem, is the central movement of Cantata Five.

Table 5.28. Text translation *Dein Glanz all Finsternis verzehrt*

German Text	English Translation
<i>Dein Glanz all Finsternis verzehrt, Die trübe Nacht in Licht verkehrt.</i>	Your splendor consumes All darkness, The gloomy night is changed to light.
<i>Leit uns auf deinen Wegen, Dass dein Gesicht Und herrliches Licht Wir ewig schauen mögen!</i>	Lead us in Your ways, So that Your face And Your glorious light We may see forever!

The range of the vocal lines extend an octave for the upper voices; meanwhile the bass range extends over an octave, yet remains within comfortable limits for the young high school singer.

Table 5.29. Vocal ranges for *Dein Glanz all Finsternis verzehrt*

Voice Type	Range
Soprano	A ⁴ -F-Sharp ⁵
Alto	C ⁴ -B ⁴
Tenor	G ³ -F-Sharp ⁴
Bass	A ² -C ⁴

The tonality of “*Dein Glanz all Finsternis verzehrt*” shifts through several keys, beginning in F-Sharp Minor, and rapidly moving to A Major by the third measure. The harmonic progression of the chorale cadences continues forward to E Major, B Major and

D Major before ending with a return to A Major. The common-time meter signature, combined with eighth and sixteenth note figures create rhythmic motives that are accessible for high school singers. These rhythms offer high school students opportunities to practice count-singing in a classroom setting.

Figure 5.16. *Dein Glanz all Finsternis verzehrt*, opening measures

Composed in bar form in *cantionalstil* style, the melodic contour of the voice lines features large intervals as well as scale-like patterns, which will help developing high school singers reinforce intonation while singing five note scales in ascending and descending directions. With the original orchestration (two oboe d’amore, two violins, violas, organ, *violone*) of the chorale written *colla parte* with the vocal lines, modern performances of “*Dein Glanz all Finsternis verzehrt*” may be substituted by piano accompaniment or sung *a cappella*.

Christmas Chorale Movement 59, Ich steh an deiner Krippen hier

Bach’s setting of “*Ich steh an deiner Krippen hier*,” is based on “*Nun freut euch, lieben Christen g’mein*,” composed anonymously in 1524. While the specific nature of

the text recalls the visit of the Wise Men at the manger, “*Ich steh an deiner Krippen hier*” may be programmed at any time in the calendar year. The text of this movement is a prayer at the manger giving thanks to God for the gift of the Christ child.

Table 5.30. Text translation *Ich steh an deiner Krippen hier*

German Text	English Translation
<i>Ich steh an deiner Krippen hier, O Jesulein, mein Leben; Ich komme, bring und schenke dir, Was du mir hast gegeben.</i>	I stand here at Your crib O Little Jesus, my life; I come, bring and give You What You have given to me.
<i>Nimm hin! Es ist mein Geist und Sinn, Herz, Seel und Mut, nimm alles hin, Und lass dirs wohlgefallen!</i>	Take it! It is my spirit and mind, Heart, soul and courage, take it all And may it be pleasing to You!

The range of this chorale lies within normal parameters for high school choirs.

Table 5.31. Vocal ranges for *Ich steh an deiner Krippen hier*

Voice Type	Range
Soprano	F-Sharp ⁴ -D ⁵
Alto	B ³ -B ⁴
Tenor	E ³ -E ⁴
Bass	G ² -D ⁴

“*Ich steh an deiner Krippen hier*” is set predominantly in G Major. The use of *si* and *sol* introduces the raised fifth to the choir. The common-time meter signature will also assist high school choir directors in teaching this chorale in an efficient use of rehearsal time. Solfege, looping, and count-singing are effective rehearsal techniques for the study of this movement.

Figure 5.17. *Ich steh an deiner Krippen hier*, chromatic notes, measures 4-6

Le - - - ben, ge - - - ben! Nimm hin, es ist mein Geist und Sinn, Herz,
 Le - - - ben, ge - - - ben! Nimm hin, es ist mein Geist und Sinn, Herz,
 Le - - - ben, ge - - - ben! Nimm hin, es ist mein Geist und Sinn, Herz,
 Le - - - ben, ge - - - ben! Nimm hin, es ist mein Geist und Sinn, Herz,

“*Ich steh an deiner Krippen hier*” is set in bar form (AAB), using *cantionalstil* style, and incorporates melismatic voice lines and ornamentation of the chorale melody with occasional sixteenth notes. This movement affords high school students the opportunity to count-sing using sixteenth note patterns, as well as begin to understand and develop vocal technique that may be later applied to more melismatic sequences. The original orchestration for the chorale, two oboes, two oboe d’amore, three trumpets, timpani, divisi violins, violas, *violone* and organ, performs *colla parte* with the vocal lines. Modern performances of “*Ich steh an deiner Krippen hier*” may be presented using piano accompaniment or sung *a cappella*.

The chorales of the *Christmas Oratorio* are readily accessible to high school singers, and offer opportunities to develop multiple levels of musicianship skills. These chorales may aid high school singers in reinforcing their count-singing, solfege and sight-reading skills, while at the same time developing more advanced musicianship skills. Although the majority of these chorales have text settings relating to a specific time of year, nonetheless, the myriad teachable opportunities presented in these chorales of *Christmas Oratorio* allow for both classroom teaching material as well as concert performance repertoire.

Chapter Six

The Passion According to St. John, *BWV 245*

The Passion story, the suffering, trial, and crucifixion of Jesus Christ, has for centuries served as a liturgical impulse for theologians, as well as a musical stimulus for composers. The source material of each of the four New Testament gospels relay accounts that are unique to the character and personality of each apostolic writer. The history of this compositional form is important towards understanding the importance of the surviving two passions composed by Bach.

Musical settings of the passion began with plainchant form, from c. 1450-1550. Arguably the most dramatic portion of text from the Bible, the passion, as defined in *The Harvard Dictionary of Music* is, “A musical setting of Jesus’ sufferings as related by one of the four evangelists.”¹²⁴ Renaissance composers worked within strict guidelines to complete these compositions, limited by the choice of three reciting tones on which to start the melodic line, as described by the *litterae significativae* treatise detailing a stringent set of rules for setting passion music.¹²⁵ It is not known, however, how strictly these rules were followed or regionally delegated, as in many of the Renaissance passion settings, scholars find several variances between reciting tones. The *litterae significativae* also defined the composer’s means for notating volume and tempo, leading for the first time towards a standardized system of notating compositional decisions.¹²⁶

¹²⁴ *The Harvard Dictionary of Music*, 4th Ed. s.v. “Passion music.”

¹²⁵ *Ibid.*

¹²⁶ *Ibid.*

Responsorial passions became standard practice alongside plainchant passions throughout the end of the Renaissance era, circa 1480, in addition to dramatic passion settings, shaped the definition of the early Baroque passion. Unlike plainchant, responsorial passions require a choral response, and are characterized by congregational participation symbolizing the crowds or mobs in the crucifixion story. Through his research of plainchant and responsorial passions, Günther Schmidt discovered the use of the *litterae significativae* in several versions of passion settings, signaling that there were attempts at creating homophonic textures within the allotted choral movements, thereby creating the distinction between the two subgenres.¹²⁷ In England, the use of homophonic writing was adapted for six to eight voices, also indicating attempts to create harmonic interest in the passion settings. These homophonic textures were not often found in the *soliloquentiae*, the portions where Peter, Pilate and Judas have simultaneous text.¹²⁸

Dramatic passions added to the development of the genre, although, as of the mid 1600's this particular style of passion music paralleled the development of the responsorial passion.¹²⁹ Originating during the middle of the sixteenth century, the vocal writing was entirely unaccompanied and the elements of recitative and aria were introduced to the form later. The texts of dramatic passions are exclusively from the

¹²⁷ *Harvard Dictionary of Music.*

¹²⁸ *Ibid.*

¹²⁹ *Ibid.*

vernacular versions of the Bible, predominantly Luther's translations.¹³⁰ Heinrich Schütz (1585-1672) was the main composer of this genre.¹³¹

When dramatic passions were given instrumental accompaniment, the oratorio passion was born. Early forms of oratorio passions were accompanied by simple continuo while later works included full orchestrations. Georg Phillippe Telemann (1681-1767), Johann Kuhnau (1660-1722), and Christoph Graupner (1683-1760) championed the appearance of this style during the early eighteenth century. The oratorio passion reached its height with Johann Sebastian Bach's *St. John Passion* in 1724, and *St. Matthew Passion* in 1729. Of Bach's five passions, these are the only two remaining manuscripts.¹³²

Telemann introduced the first oratorio passion to the parishioners of Leipzig at *Neuekirche* in 1717.¹³³ Gottfried Volger, the music director and organist of the church, served as conductor.¹³⁴ It is unknown whether Volger shared the same relationship with the *Thomaskirche Kantor*, Johann Kuhnau, that was enjoyed by Bach and his two assistants at *Neuekirche*, Georg Balthasar and Carl Gotthelf Gerlach.¹³⁵ What is clear is

¹³⁰ As a reminder, in terms of the scope of this document, all text translations have been provided from <http://www.bach-cantatas.com/Texts/index.htm>.

¹³¹ *Harvard Dictionary of Music*.

¹³² *Ibid.*

¹³³ William Hoffman, "Literary Origins of Bach's St. John Passion: 1704-1717," *Bach Cantatas Online*, <http://www.bach-cantatas.com/Articles/SJP-Hoffman-1.htm> (accessed October 1, 2011).

¹³⁴ Wolff, *Learned Musician*, 252.

¹³⁵ *Ibid.*

that after the 1717 performance, Kuhnau felt intense pressure to produce a passion similar to Telemann's for performance at *Thomaskirche*.¹³⁶ His setting of *St. Mark Passion* was performed at *Thomaskirche* on April 11, 1721.¹³⁷ After this, it became common practice for *Thomaskirche* and *Nikolaskirche* to host an oratorio passion in alternating years.¹³⁸

Bach's *St. John Passion, BWV 245* was composed in the early months of 1724,¹³⁹ for the Good Friday vespers service at *Nikolaskirche*.¹⁴⁰ The orchestration called for double flutes, oboes, oboe d'amore, oboe da caccia, and a full set of strings. The viola d'amore, with viola da gamba, lute, harpsichord, organ, and *violone* all served for continuo instruments as indicated throughout the composition.¹⁴¹ Bach employed the use of a full mixed chorus, as well as two sopranos, one alto, three tenor and three bass soloists. The total number of musicians required were more than those employed at *Nikolauskirche*, and thus Bach brought in the remaining required vocal forces from the *Thomaskirche* choir.¹⁴² Bach also hired extra musicians,¹⁴³ specifically strings and

¹³⁶ Wolff, *Learned Musician*, 291.

¹³⁷ Wolff, *New Grove Bach Family*, 88.

¹³⁸ *Ibid.*

¹³⁹ Marshall, 10.

¹⁴⁰ Green, 512.

¹⁴¹ *Ibid.*, 512.

¹⁴² Wolff, *Learned Musician*, 291-292.

¹⁴³ *Ibid.*, 291-292.

continuo organists/harpsichordist, from the Leipzig community. The composition went through three revisions (1725, ca. 1730, and 1749) after the original 1724 manuscript.¹⁴⁴

Wolff notes the importance of text throughout his discussion of the three known passion settings by Bach, "...of all three Leipzig passions [St. John, St. Matthew, and St. Mark], St. John lacks textual unity—and the remarkable adaptability of the work cannot entirely conceal this inherent problem."¹⁴⁵ In this statement, Wolff notes that the numerous amounts of different poets who contributed to *St. John Passion*, creates an issue for cohesion throughout the poetic interpolations of the biblical text. Wolff also discusses the significance of the structure of *St. John Passion* with the text being prominent in all of Bach's musical decisions, "...[the] primary structural backbone of the *St. John Passion* and, therefore its compositional focus rests on the gospel narrative."¹⁴⁶ The text, John 18:1-19:42 is used in its entirety, along with interpolations that were selected to carefully comment on the text. Strict adherence to the Biblical narrative, a requirement of the Town Council of Leipzig, restricted the use of materials to the point of creating his own narrative libretto. "Due to the requirement of only using the biblical passion text, Bach was unable to use an existing libretto, and so the *BWV 245* libretto featured poetry selected for its ability to compliment the text of John's description of the passion story."¹⁴⁷

¹⁴⁴ Wolff, *New Grove Bach Family*, 88.

¹⁴⁵ Wolff, *Learned Musician*, 296.

¹⁴⁶ *Ibid.*, 298.

¹⁴⁷ *Ibid.*, 292.

Regardless of the Town Council’s decision, Wolff states that, “In many ways, the time, space, focus, and meaning of the musical Vespers service on Good Friday gave Bach a unique chance to set his imagination free, and he grasped the opportunity from the very beginning by composing the *St. John Passion*.”¹⁴⁸ Poetic interpretations became a compilation of several poets of the day, including Brockes, Weise, Postel, as well as unknown sources.¹⁴⁹ Wolff states that, “*St. John Passion* lacks textual unity—connecting prose coupled from several sources...”¹⁵⁰ This is stated in several different writings on this work. Alfred Dürr delineates the myth; “There has been a great deal of speculation in Bach scholarship about the librettist of the *St. John Passion*.”¹⁵¹

Accessible Chorale Movements from St. John Passion

The chorales of *St. John Passion* are the most accessible components of the composition for performance by high school choirs. Similar to the chorales of the *Christmas Oratorio*, the chorales of *St. John Passion* offer high school students opportunities to develop sight-reading through solfege study and count-singing. These chorales offer students the possibility to explore range extension through larger tessituras and ranges, as well as occasions to develop breath management and support through singing long melismatic lines. The use of repeated phrases allows high school directors to

¹⁴⁸ Wolff, *Learned Musician*, 298.

¹⁴⁹ *Ibid.*, 296.

¹⁵⁰ *Ibid.*

¹⁵¹ Alfred Dürr, *Johann Sebastian Bach: St. John Passion: Genesis, Transmission, and Meaning*, Translated by Alfred Clayton, (New York, Oxford University Press, 2000), 41.

teach differentiated phrasing styles for each version of the chorale or chorale phrase offered.

St. John Passion Movement 14, Petrus, der nicht denkt zurück

Located at the end of Part One of *St. John Passion*, the text of “*Petrus, der nicht denkt zurück*” briefly recounts Peter’s denial of Jesus, followed by poetic reflection on the biblical text.

Table 6.1. Text translation *Petrus, der nicht denkt zurück*

German Text	English Translation
<i>Petrus, der nicht denkt zurück, Seinen Gott verneinet, Der doch auf ein' ernsten Blick Bitterlichen weinet.</i>	Peter, who does not think back at all, Denies his God, But then at a look of reproach Weeps bitterly.
<i>Jesu, blicke mich auch an, Wenn ich nicht will büßen; Wenn ich Böses hab getan, Rühre mein Gewissen!</i>	Jesus, look at me also When I am reluctant to repent; When I have done evil, Stir up my conscience!

Bach set the text of this movement to the chorale melody “*Jesu Leiden, Pein und Tod*,” a 1633 composition of Paul Stockmann. Due to the reflective nature of the text, the high school choir director may program this chorale at any time of the concert season.

The ranges of the vocal lines are not equal, as the alto and bass contours are written within comfortable parameters of their voice type, while the soprano and tenor lines are written in a higher register of the voice.

Table 6.2. Vocal ranges for *Petrus, der nicht denkt zurück*

Voice Type	Range
Soprano	G ⁴ -F-Sharp ⁵
Alto	C ⁴ -C ⁵
Tenor	E ³ -A ⁴
Bass	A ² -C ⁴

The tenors are required to sing A⁴ in measure nine.

Figure 6.1. *Petrus, der nicht denkt zurück*, tenor line



The formal structure of this chorale is through-composed, employing the tonalities of F-Sharp Minor and A Major. Bach's arrangement of the melody becomes heavily chromatic in the later measures. The use of altered solfege syllables will help to make these chromaticisms more accessible. The rhythmic writing suggests a homophonic compositional style, although Bach offsets as many as two voice lines with altered rhythmic schemes. The common-time meter signature does not present a challenge to the students. Bach originally set this chorale with the full instrumental ensemble *colla parte* with the choral parts. In terms of high school performance of this chorale, piano accompaniment may be used successfully or the chorale could be sung *a cappella*.

St. John Passion Movement 28, Er nahm Alles wohl in Acht

Bach also set Paul Stockmann's melody "*Jesu Leiden, Pein und Tod*," to his movement twenty-eight text "*Er nahm Alles wohl in Acht*." The text of the chorale, while written for its specific position within *St. John Passion*, may be programmed at any time of the year. The text serves as reflection upon the last stanza of the previous movement, where Jesus, while on the cross, presents his mother Mary to one of his disciples for his care.

Table 6.3. Text translation *Er nahm Alles wohl in Acht*

German Text	English Translation
<i>Er nahm Alles wohl in Acht In der letzten Stunde, Seine Mutter noch bedacht, Setzt ihr ein' Vormunde.</i>	He thought carefully of everything In His last hour, He was concerned for His mother, Chose someone to look after Her.
<i>O Mensch, mache Richtigkeit, Gott und Menschen liebe, Stirb darauf ohn alles Leid, Und dich nicht betrübe!</i>	O man, act justly, Love God and mankind, Then you may die without sorrow And need not grieve!

The range of the voice lines is accessible for the developing high school singer.

Table 6.4. Vocal ranges for *Er nahm Alles wohl in Acht*

Voice Type	Range
Soprano	G ⁴ -F-Sharp ⁵
Alto	C ⁴ -B ⁴
Tenor	F-Sharp ³ -F-Sharp ⁴
Bass	A ² -B ³

Composed in A Major, the melodic and harmonic lines rarely stray from the diatonic key.

The common-time meter signature of this movement is easily comprehensible to every level of the high school choral ensemble. With the use of appropriately sequenced solfège study and count-singing, high school choirs will be able to perform this composition with ease.

Figure 6.2. *Er nahm Alles wohl in Acht*, opening measures

The image shows the opening measures of the chorale "Er nahm Alles wohl in Acht" by Johann Sebastian Bach. The score is arranged for four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "Er nahm Al.les wohl in Acht in der letz.ten Stun. - de, sei.ne Mut.ter". The piano accompaniment consists of a simple harmonic pattern in the right hand and a steady bass line in the left hand.

The formal structure of this chorale is through-composed. Both the melody and supporting harmonic material are lyrical and easily singable, as they remain within the given key signature. Bach's original instrumentation of "*Er nahm Alles wohl in Acht*" includes two flutes, two oboes, *divisi* violins, violas, organ, and viola da gamba performs *colla parte* with the voice lines. For modern performances of this chorale by high school students, the high school choral director may substitute piano accompaniment for the instrumentation, or perform the work *a cappella*.

St. John Passion Movement 3, O Große Lieb

The first chorale in the *St. John Passion* setting, the text "*O Große Lieb*," was set to Johann Crüger's 1640 tune, "*Herzliebster Jesu, was hast du verbrochen*." The general nature of this chorale allows for its programming at any time in the concert calendar. The text, which recounts the action of the first recitative and previous turba choruses, reflects

upon the love that bought Christ into the world to endure suffering and martyrdom while unconscious people live without an awareness of sin.

Table 6.5. Text translation *O Große Lieb*

German Text	English Translation
<i>O große Lieb,</i>	O great love,
<i>O Lieb ohn alle Maße,</i>	O love without any limits,
<i>Die dich gebracht auf</i>	That has brought You along this way
<i>Diese Marterstraße</i>	Of martyrdom
<i>Ich lebte mit der Welt</i>	I live with the world
<i>In Lust und Freuden,</i>	In pleasure and delight,
<i>Und du musst leiden.</i>	And You must suffer.

The range of this chorale extends into the higher portion of the tenor register, which creates a challenge for the developing high school tenor.

Table 6.6. Vocal ranges for *O Große Lieb*

Voice Type	Range
Soprano	D ⁴ -E ⁵
Alto	A ³ -B ⁴
Tenor	F-Sharp ³ -G ⁴
Bass	G ² -C ⁴

There are also several large ascending and descending intervals within the vocal lines.

Figure 6.3. *O Große Lieb*, tenor line, ending measures



Reflective of the expressions of both love and suffering expressed in the text, “*O Große Lieb*” is written in G Minor. These minor chromatic alterations make this chorale movement an optimal choice for working with solfege in this key.

Table 6.7. Altered solfège syllables (*la*-based minor) used in *O Große Lieb*

Note	Syllable	Measure (first appearance)
F-Sharp	<i>si</i>	1 (soprano)
E-Natural	<i>fi</i>	2 (alto)
A-Flat	<i>te</i>	4 (bass)
G-Flat	<i>le</i>	5 (bass)
D-Flat	<i>me</i>	5 (soprano)
C-Sharp	<i>ri</i>	7 (bass)
B-Natural	<i>di</i>	11 (tenor)

The common-time meter signature allows the high school singers an accessible entry point to reading the rhythmic motives of this chorale.

Composed in a through-composed form, the eighth-note melismas lend clear melodic direction leading to the cadence points of the chorale. As with many of the chorales in *St. John Passion*, Bach's original instrumentation of "*O Große Lieb*" includes two flutes, two oboes, *divisi* violins, violas, organ, and viola da gamba perform *colla parte* with the voice lines. The instrumentation of this chorale may be substituted by piano accompaniment or sung *a cappella*.

St. John Passion Movement 17, Ach, großer König, groß zu allen Zeiten

Movement seventeen, "*Ach, großer König, groß zu allen Zeiten*," is also set to the Crüger's "*Herzliebster Jesu, was hast du verbrochen*" melody. The general secular nature of this chorale allows the choir director to program this piece at any time during the concert calendar. The text of "*Ach, großer König, groß zu allen Zeiten*" is a song of praise to Christ, proclaiming inadequacy of humanity in comparison to the mercy of Christ.

Table 6.8 Text translation *Ach, großer König, groß zu allen Zeiten*

German Text	English Translation
<i>Ach, großer König, groß zu allen Zeiten, Wie kann ich gnugsam diese Treu ausbreiten?</i>	Ah, great King, great in all ages, How may I make my faithfulness In any way adequate?
<i>Keins Menschen Herze mag indes ausdenken, Was dir zu schenken.</i>	No human heart May conceive What gift is fit to offer You.
<i>Ich kann's mit meinen Sinnen nicht erreichen, Womit doch dein Erbarmen zu vergleichen.</i>	My mind May not imagine What may be compared To Your Mercy.
<i>Wie kann ich dir denn deine Liebestaten Im Werk erstatten?</i>	How then may I Match Your loving deeds By anything I do?

This chorale is a wonderful study piece for flexibility and pitch accuracy in developing high school basses. This movement requires the bass voices to negotiate eighth-note melismas throughout their entire range while the upper voices sustain quarter-notes for the majority of the chorale.

Figure 6.4. *Ach, großer König, groß zu allen Zeiten*, bass line, opening measures

Even with this consideration of the flexibility of the bass line, the tessitura of the voice lines stay within a reasonable range for high school singers.

Table 6.9. Vocal ranges for *Ach, großer König, groß zu allen Zeiten*

Voice Type	Range
Soprano	E ⁴ -F ⁵
Alto	B ³ -B ⁴
Tenor	E ³ - F-Sharp ⁴
Bass	A ² -B ³

Composed in A Minor, the consideration of the vocal lines and the minor tonality of the chorale allow students to practice using altered solfege syllables in the classroom, particularly for the basses, as the contour of the harmonic rhythm moves in rapid succession.

Table 6.10. Altered solfege syllables (*la*-based minor) used in *Ach, großer König, groß zu allen Zeiten*

Note	Syllable	Measure (first appearance)
G-Sharp	<i>si</i>	1 (soprano)
F-Sharp	<i>fi</i>	2 (alto)
D-Sharp	<i>ri</i>	7 (bass)
B-Flat	<i>te</i>	8 (tenor)
C-Sharp	<i>di</i>	8 (alto)

The common-time meter signature allows the high school singers an accessible entry point to reading the rhythmic motives of this chorale. The two-verse, strophic form of this chorale allows choir directors to instruct students in the use of varied dynamic levels. Bach originally set “*Ach, großer König, groß zu allen Zeiten*” with the full instrumental ensemble *colla parte* with the choral parts. In terms of high school performance of this chorale, it may be performed successfully with piano accompaniment or sung *a cappella*.

St. John Passion Movement 15, Christus, der uns selig macht

The first verse of Michael Weiße’s 1531 Chorale composition, “*Christus, der uns selig macht,*” serves as movement fifteen of *St. John Passion*. Due to the general theme of this chorale, high school choral teachers may program it for performance at any time of the school year. This movement is the first chorale of the second half of the Passion.

Table 6.11. Text translation *Christus, der uns selig macht*

German Text	English Translation
<i>Christus, der uns selig macht, Kein Bös' hat begangen, Der ward für uns in der Nacht Als ein Dieb gefangen.</i>	Christ, who makes us blessed And has done no wrong, Was for us in the night Seized like a thief.
<i>Geführt für gottlose Leut Und fälschlich verklaget, Verlacht, verhöhnt und verspeit, Wie denn die Schrift saget.</i>	Led before godless people And falsely accused, Derided, mocked and spat upon, As the scripture says.

The range of the voice lines stay within reasonable considerations for high school singers, with the exception of the bass line in measures seven, eight, and fifteen, where the singers are given F².

Table 6.12. Vocal ranges for *Christus, der uns selig macht*

Voice Type	Range
Soprano	E ⁴ -E ⁵
Alto	A ³ -B ⁴
Tenor	G-Sharp ³ - F-Sharp ⁴
Bass	F ² -A ³

Due to the range of the bass line, and the number of chromatic tones, this chorale will require consideration by high school teachers. Given the E Major cadences throughout the movement, the C Major/A Minor key signature may cause some confusion for high school students who are not used to the altered solfege syllables introduced in this movement. The chromatic tones within the voice lines allow for practice of altered solfege syllables in melodic sight-reading practice.

Table 6.13. Altered solfege syllables (*la*-based minor) used in *Christus, der uns selig macht*

Note	Syllable	Measure (first appearance)
G-Sharp	<i>si</i>	1 (alto)
F-Sharp	<i>fi</i>	3 (alto)
B-Flat	<i>te</i>	3 (tenor)
C-Sharp	<i>di</i>	3 (bass)
E-Flat	<i>me</i>	7 (alto)

The familiar common-time meter signature will provide high school teachers with an entry point by using count-singing in the initial steps of reading the chorale at the beginning of the rehearsal process.

The arrangement of this chorale is stately due to the use of strong block chords and dissonant tones throughout the movement.

Figure 6.5. *Christus, der uns selig macht*, opening measures

Nº 21. Choral.

Sopran. Christus, der uns se - lig macht, kein Bö's hat be - gan - gen, der ward für uns

Alt. Christus, der uns se - lig macht, kein Bö's hat be - gan - gen, der ward für uns

Tenor. Christus, der uns se - lig macht, kein Bö's hat be - gan - gen, der ward für uns

Bass. Christus, der uns se - lig macht, kein Bö's hat be - gan - gen, der ward für uns

Piano.

The through-composed form of this chorale allows choir directors to instruct students in singing varied dynamics in four independent phrase structures. Bach originally set “*Christus, der uns selig macht*” with the full instrumental ensemble *colla parte* with the choral parts. In terms of high school performance of this chorale, it may be performed successfully with piano accompaniment or sung *a cappella*.

St. John Passion Movement 37, O hilf, Christe, Gottes Sohn

Bach set the text “*O hilf, Christe, Gottes Sohn,*” to Weiße’s chorale melody, “*Christus, der uns selig macht.*” The general nature of this chorale makes the movement programmable at any time of year. The text of this chorale reflects upon the previous movement, where the Evangelist describes the dismal events on Golgotha that occurred after Jesus and the two convicted thieves had expired.

Table 6.14. Text translation *O hilf, Christe, Gottes Sohn*

German Text	English Translation
<i>O hilf, Christe, Gottes Sohn, Durch dein bitter Leiden, Dass wir dir stets untertan All Untugend meiden,</i>	Oh help us, Christ, God’s Son, Through Your bitter suffering, So that always obedient to You We may shun all wrongdoing,
<i>Deinen Tod und sein Ursach Fruchtbarlich bedenken, Dafür, wiewohl arm und schwach, Dir Dankopfer schenken!</i>	And thinking of Your death And Its cause We may profit from our reflections And in this way, however poor And inadequate it may be, Give You an offering of thanks.

The range of the vocal lines for the women’s voices stays within limits for the young soprano and alto voices. The range of the men’s voices does require consideration as the lines require the young male singers to negotiate the passagio.

Table 6.15. Vocal ranges for *O hilf, Christe, Gottes Sohn*

Voice Type	Range
Soprano	F ⁴ -F ⁵
Alto	C ⁴ -C ⁵
Tenor	A-Flat ³ - G-Flat ⁴
Bass	G-Flat ² -D-Flat ⁴

The opening measure ascends to G-Flat for the tenors, with an immediate ascent to D-Flat for the basses in measure eleven, as well as the immediate descent to G-Flat in measure fifteen.

Figure 6.6. *O hilf, Christe, Gottes Sohn*, closing measures

The image displays two systems of a musical score for the chorale "O hilf, Christe, Gottes Sohn". Each system consists of four staves: three vocal staves (Soprano, Alto, and Tenor/Bass) and one piano accompaniment staff. The lyrics are written below the vocal staves. The first system covers the first two lines of lyrics, and the second system covers the next two lines. The music is in E-flat major and common time. The piano accompaniment features a steady bass line and chords that support the vocal lines.

un - terthan, all' Un - tu - gend mei - den; dei - nen Tod und sein' Ur - sacht frucht - bar - lich be -
 un - tertian, all' Un - tu - gend mei - den; dei - nen Tod und sein' Ur - sacht frucht - bar - lich be -
 un - tertian, all' Un - tu - gend mei - den; dei - nen Tod und sein' Ur - sacht frucht - bar - lich be -
 un - terthan, all' Un - tu - gend mei - den; dei - nen Tod und sein' Ur - sacht frucht - bar - lich be -

den - ken, da - für, wie - wohl arm und schwach, dir Dank - o - pfer schen - ken. ———
 den - ken, da - für, wie - wohl arm und schwach, dir Dank - o - pfer schen - - - ken.
 den - ken, da - für, wie - wohl arm und schwach, dir Dank - o - pfer schen - - - ken.
 den - ken, da - für, wie - wohl arm und schwach, dir Dank - o - pfer schen - ken. ———

While “*O hilf, Christe, Gottes Sohn*” is composed in the key of E-Flat, many of the cadences end in chords that are based in F Major. The common-time meter signature is not challenging to high school students.

The formal structure of this chorale is through-composed. The chorale arrangement is predominantly homophonic in nature, with limited usage of eighth-notes throughout the movement. Bach originally set “*O hilf, Christe, Gottes Sohn*” with the full instrumental ensemble *colla parte* with the choral parts. In terms of high school

performance of this chorale, it may be performed successfully with piano accompaniment or sung *a cappella*.

St. John Passion Movement 5, Dein Will gescheh, Herr Gott, zugleich

The only Martin Luther chorale melody used in *St. John Passion*, “*Vater unser in Himmelreich*,” was composed in 1539. Bach set the text, “*Dein Will gescheh, Herr Gott, zugleich*” for this movement. The focus of the text allows this chorale to be programmed at any time of the year. The text of “*Dein Will gescheh, Herr Gott, zugleich*” reflects on the preceding movement, in which Jesus makes clear to Simon Peter that He must be arrested by the Roman guard in the Garden of Gethsemane.

Table 6.16. Text translation *Dein Will gescheh, Herr Gott, zugleich*

German Text	English Translation
<i>Dein Will gescheh, Herr Gott, zugleich Auf Erden wie im Himmelreich.</i>	May Your will be done, Lord God, both On earth as in heaven.
<i>Gib uns Geduld in Leidenszeit, Gehorsam sein in Lieb und Leid; Wehr und steur allem Fleisch und Blut, Das wider deinen Willen tut!</i>	Grant us patience in time of sorrow, Obedience in love and sorrow, Restrain and guide our Flesh and blood, That acts against Your will.

The ranges of all voice lines fall within appropriate limits for developing singers.

Table 6.17. Vocal ranges for *Dein Will gescheh, Herr Gott, zugleich*

Voice Type	Range
Soprano	F ⁴ -F ⁵
Alto	C ⁴ -C ⁵
Tenor	A-Flat ³ - G-Flat ⁴
Bass	G-Flat ² -D-Flat ⁴

This movement, set in D Minor, is the most chromatic setting of a chorale tune within the entire Passion. The chromatic alterations furnishes high school students with the opportunity to apply altered solfege syllables with this key.

Table 6.18. Altered solfege syllables (*la*-based minor) used in *Dein Will gescheh, Herr Gott, zugleich*

Note	Syllable	Measure (first appearance)
C-Sharp	<i>si</i>	1 (bass)
B-Natural	<i>fi</i>	4 (soprano)
G-Sharp	<i>ri</i>	6 (bass)
F-Sharp	<i>di</i>	6 (alto)

The common-time meter signature of this movement is easily comprehensible at every level of high school choral ensemble development.

The formal structure of this chorale is through-composed. The original instrumentation of this chorale, two transverse flutes, two oboes, *divisi* violins, viola, organ and viola da gamba, doubles the voice parts and may be substituted by piano accompaniment in performance by high school choirs.

St. John Passion Movement 11, Wer hat dich so geschlagen

For movement eleven, Bach set two verses of Paul Gerhardt's 1647 text "*O Welt sieh hier dein Leben,*" with Heinrich Friese chorale melody of the same name. The focus of this chorale text allows high school choral educators to perform this arrangement with their students at any time throughout the school year. The text of this movement reflects on the preceding recitative, in which Jesus is questioned by the High Priest, and then beaten by the Roman soldiers.

Table 6.19. Text translation *Wer hat dich so geschlagen*

German Text	English Translation
<i>Wer hat dich so geschlagen, Mein Heil, und dich mit Plagen So übel zugericht'?</i>	Who has struck You in this way, My Savior, and with torments Treated You so badly?
<i>Du bist ja nicht ein Sünder Wie wir und unsre Kinder, Von Missetaten weißt du nicht.</i>	You are indeed not a sinner As we and our children are, Of wrongdoing You know nothing.
<i>Ich, ich und meine Sünden, Die sich wie Körnlein finden Des Sandes an dem Meer,</i>	I, I, and my sins, That are as many as grains Of sand by the sea,
<i>Die haben dir erreget Das Elend, das dich schläget, Und das betrübte Marterheer.</i>	Have provoked for You The misery that has struck You And the host of troubles and torment.

The ranges of all voice lines fall within appropriate limits for developing singers.

Table 6.20. Vocal ranges for *Wer hat dich so geschlagen*

Voice Type	Range
Soprano	E ⁴ -E ⁵
Alto	B ³ -C-Sharp ⁵
Tenor	G-Sharp ³ - F-Sharp ⁴
Bass	A ² -D ⁴

“*Wer hat dich so geschlagen*” is arranged in A Major, and is less chromatic than many of the *St. John Passion* chorale settings. The common-time meter signature of this movement is easily comprehensible to every level of the high school choral ensemble. The strophic structure of this movement allows choral directors to introduce a varied dynamic scheme for each phrase of the two verses.

Figure 6.7. *Wer hat dich so geschlagen*, opening measures

The image shows the opening measures of the chorale "Wer hat dich so geschlagen" by J.S. Bach. The score is arranged for Soprano, Alto, Tenor, Bass, and Piano. The lyrics are: "1. Wer hat dich so ge-schla-gen, mein Heil, und dich mit Pla-gen so". The music is in G major and common time. The vocal parts are in unison, and the piano accompaniment provides harmonic support.

Bach originally set “*Wer hat dich so geschlagen*” with the full instrumental ensemble *colla parte* with the choral parts. In terms of high school performance of this chorale, it may be performed successfully with piano accompaniment or sung *a cappella*.

St. John Passion Movement 26, In meines Herzens Grunde

Movement twenty-six, “*In meines Herzens Grunde*,” employs the chorale “*Valet will ich dir geben*,” now more commonly known as “All Glory, Laud, and Honor.” The chorale melody was written by Melchior Teschner in 1613 and paired to original text written by Valerius Herberger during the same year. The text of the chorale with its specific reference to the Cross, restricts its use to performance during the season of Lent.

Table 6.21. Text translation *In meines Herzens Grunde*

German Text	English Translation
<i>In meines Herzens Grunde</i>	In the depths of my heart
<i>Dein Nam und Kreuz allein</i>	Your Name and Cross alone
<i>Funkelt all Zeit und Stunde,</i>	Shine at every moment
<i>Drauf kann ich fröhlich sein.</i>	Making me able to rejoice.
<i>Erschein mir in dem Bilde</i>	Let me see the image
<i>Zu Trost in meiner Not,</i>	To console me in my distress
<i>Wie du, Herr Christ,</i>	Of how You, Lord Christ,
<i>so milde</i>	So patiently
<i>Dich hast geblut' zu Tod!</i>	Shed Your Blood in death!

The range of “*In meines Herzens Grunde*” is extended for sopranos, tenors and basses. The tessitura of the alto voice line, while not as vocally demanding as the other voices, will require attention in the initial stages of rehearsing this chorale.

Table 6.22. Vocal ranges for *In meines Herzens Grunde*

Voice Type	Range
Soprano	Flat ⁴ -G ⁵
Alto	B-Flat ³ -C ⁴
Tenor	G ³ -F ⁴
Bass	A ³ -E-Flat ⁴

Figure 6.8. *In meines Herzens Grunde*, closing measures

The image shows the closing measures of the chorale "In meines Herzens Grunde". It consists of five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. Each staff has the German lyrics written below it: "Bil - de zu Trost in meiner Noth, wie du, Herr Christ, so mil - de dich hast geblut't zu Tod." The bottom staff is the piano accompaniment, showing the harmonic structure with chords and moving lines in both hands. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

Composed in the key of E-Flat Major, high school students will find this movement highly accessible in terms of solfege. The common-time meter signature will not present a major challenge in count-singing this movement.

Written in through-composed form, the large melodic and harmonic intervals employed by Bach require shifts between the upper, middle and lower registers. The harmonic structure of Bach's arrangement utilizes little chromatic alteration, allowing high school choir directors to use this selection for sight-reading practice in developing choirs. Bach originally set "*In meines Herzens Grunde*" with the full instrumental ensemble *colla parte* with the choral parts. In terms of high school performance of this chorale, piano accompaniment may be used successfully.

St. John Passion Movement 22, Durch dein Gefängnis, Gottes Sohn

Movement twenty-two, "*Durch dein Gefängnis, Gottes Sohn muß uns die Freiheit kommen,*" is an adaptation of text from the *Johannes-Passion* of Christian Heinrich Postel. Bach paired these lyrics with the chorale melody, "*Macht mit mir, Gott, nach deiner Güt,*" written by Johann Hermann Schein. This chorale also serves as the central movement of *St. John Passion*.¹⁵² The general nature of this movement allows for performance at any time during the calendar year. This movement reflects upon the preceding movement, where Pontius Pilate resolves to find a way to release Jesus from His fate.

¹⁵² Green, 514.

Table 6.23. Text translation *Durch dein Gefängnis, Gottes Sohn*

German Text	English Translation
<i>Durch dein Gefängnis Gottes Sohn, Muß uns die Freiheit kommen;</i>	Through Your imprisonment, Son of God, Must our freedom come.
<i>Dein Kerker ist der Gnadenthron, Die Freistatt aller Frommen;</i>	Your prison is the throne of grace, The refuge of all believers.
<i>Denn gingst du nicht die Knechtschaft ein, Müßt unsre Knechtschaft ewig sein.</i>	If You had not Accepted slavery, Our slavery would have been eternal.

The range of this chorale resides within comfortable parameters for treble high school singers, however the bass voice is required to sing pitches in the upper *passagio* region.

Table 6.24. Vocal ranges for *Durch dein Gefängnis, Gottes Sohn*

Voice Type	Range
Soprano	E-Flat ⁴ -G ⁵
Alto	B-Flat ³ -C ⁴
Tenor	G ³ -F ⁴
Bass	A ³ -E-Flat ⁴

Teachers must be aware of the upper tenor *passagio* and the lower bass *passagio*, as singers will negotiate these areas frequently during this chorale. The ascent to G⁴ for the tenor voice in measure nine, as well as the descent to G² for basses in measures two and nine will require coaching from the choral conductor.

Figure 6.9. *Durch dein Gefängnis, Gottes Sohn*, tenor and bass lines, closing measures

The image shows a musical score for the closing measures of the chorale. It features two staves: a tenor line (top) and a bass line (bottom). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are written below the notes. The tenor line ends with a fermata on a G⁴ note in measure nine. The bass line ends with a fermata on a G² note in measure nine. The lyrics are: "denn gingst du nicht die Knechtschaft ein, müsst' uns're Knechtschaft e - wig sein."

Composed in the key of E Major, high school students will find the solfege for this movement easily accessible. The common-time meter signature will not present a major challenge in count-singing this movement.

Bach composed “*Durch dein Gefängnis, Gottes Sohn*” in bar form (AAB). The melodic and rhythmic structure of this movement is representative of standard compositional practice for Lutheran chorales. The harmonic structure of this chorale is based on diatonic passing tones and relatively few chromatic tones. Bach originally set the orchestration of “*Durch dein Gefängnis, Gottes Sohn*” with the full instrumental ensemble *colla parte* with the choral parts. In terms of high school performance of this chorale, piano accompaniment may be used successfully.

St. John Passion Movement 40, Ach Herr, laß dein lieb Engelein

Movement forty, “*Ach Herr, laß dein lieb Engelein,*” is the final chorale of *St. John Passion*. Bach set the 1577 anonymous chorale melody “*Herzlich lieb hab ich dich, O Herr,*” with the 1571 Martin Schalling text. Due to the general meaning of the text, this chorale may be performed at any time of the year.

Table 6.25. Text translation *Ach Herr, laß dein lieb Engelein*

German Text	English Translation
<i>Ach Herr, lass dein lieb Engelein</i>	Ah Lord, let Your dear angels
<i>Am letzten End die Seele mein</i>	At my final hour carry my soul
<i>In Abrahams Schoß tragen,</i>	To Abraham’s bosom,
<i>Den Leib in seim Schlafkämmerlein</i>	While my body in its narrow chamber
<i>Gar sanft ohn eigne Qual und Pein</i>	Gently without pain or torment
<i>Ruhn bis am jüngsten Tage!</i>	Rests until the last day.
<i>Alsdenn vom Tod erwecke mich,</i>	Wake me then from death,
<i>Dass meine Augen sehen dich</i>	So that my eyes see You
<i>In aller Freud, o Gottes Sohn,</i>	In all joy, O God’s Son,
<i>Mein Heiland und Genadenthron!</i>	My Savior and throne of mercy
<i>Herr Jesu Christ, erhöre mich,</i>	Lord Jesus Christ, hear me,
<i>Ich will dich preisen ewiglich!</i>	I shall praise You eternally!

The extended range of this chorale makes it the most demanding of all the chorales in *St. John Passion*.

Table 6.26. Vocal ranges for *Ach Herr, laß dein lieb Engelein*

Voice Type	Range
Soprano	G ⁴ -A-Flat ⁵
Alto	D ⁴ -C ⁵
Tenor	G ³ - A-Flat ⁴
Bass	E-Flat ² -E-Flat ⁴

Bach's setting of this movement, in E-Flat Major, uses several eighth-note melismas. The common-time meter signature will not present a major challenge in count-singing this movement. Bach composed "*Ach Herr, laß dein lieb Engelein*" in bar form (AAB). The melodic and rhythmic structures of this movement are standard for the traditional Lutheran chorale. The harmonic structure of this chorale is based on diatonic passing tones, and relatively few chromatic tones. Bach originally set the orchestration of "*Ach Herr, laß dein lieb Engelein*" with the full instrumental ensemble *colla parte* with the choral parts. In terms of high school performance of this chorale, piano accompaniment may be used successfully.

Figure 6.10. *Ach Herr, laß dein lieb Engelein*, closing measures

The musical score shows the closing measures of the chorale. It is written in E-flat major (two flats) and common time. The score includes four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Je - su Christ, er - hö - re mich, er - hö - re mich, ich will dich preisen e - wig - lich!". The piano part features a rhythmic pattern of eighth notes and chords, providing harmonic support for the vocal lines. The piece concludes with a final cadence in E-flat major.

Accessible Chorus Movements from St. John Passion

Of the non-chorale movements within *St. John Passion*, movement thirty-two, “*Mein teurer Heiland, laß dich fragen*,” and movement thirty-nine, “*Ruht wohl, ihr heiligen Gebeine*,” are most suitable for high school choirs. Similar to the chorales of *St. John Passion*, the accessible chorus movements of this masterwork offer high school students opportunities to develop sight-reading through solfege study and count-singing. The extended length of these chorus movements allows for the study of dynamic contrasts, extended interpretation, and larger structural forms within the Bach masterwork repertoire.

St. John Passion Movement 32, Mein teurer Heiland, laß dich fragen

Movement thirty-two, “*Mein teurer Heiland, laß dich fragen*,” features a baritone soloist, and choral interpolations sung by the chorus. In terms of text delivery and interpretation, the two settings of prose, one for the soloist and one for the choir, work together as commentary reflecting on the Crucifixion itself, as portrayed in the previous movement. Although this movement refers to specific Holy Week themes, this chorus may nonetheless be performed at any time of year.

Table 6.27. Text translation *Mein teurer Heiland, laß dich fragen*

German Text	English Translation
<u>Bass Soloist</u>	
<i>Mein teurer Heiland, lass dich fragen Da du nunmehr ans Kreuz geschlagen Und selbst gesaget: es ist vollbracht!</i>	O Thou my Savior, Give me an answer Thou upon Thy cross Art crucified, Thou has said that the end is come.
<i>Bin ich vom Sterben freigemacht, Kann ich durch deine Pain und Sterben das Himmel reich ererben</i>	Am I from death forever free? Thru Thy Despair and desolation Am I assured salvation?
<i>Ist aller Welt Erlösung da? Du kannst var Schmerzen zwar nichts sagen Ja, ja!</i>	Have all our sins been washed away? Thou must for grief Indeed be silent: Yes, yes!
<u>Chorale SATB</u>	
<i>Jesu, der du warest tot, Lebest nun ohn' Ende, In der letzten Todesnot nirgend mich hinwende,</i>	Jesus, Thou who once were dead, Livest now forever, When the path of death I tread Lord, forsake me never.
<i>Als zu dir, der mich versühnt! O mein trauer Herre! Gibe mir nur, was du verdient, Mehr ich nicht begehre.</i>	God's wrath Thou from me hast turned, Saved me from disaster, My redemption Thou hast earned, My beloved Master.

The text of the baritone questions the Divine concerning eternal life, and is answered by the choir's assurance of life everlasting. As the movement progresses, the questioning of the soloist becomes more intense, to which the choir responds in kind.

The range of this movement remains within comfortable limits for high school choralists, allowing the conductor to focus on building vocal technique in the middle and lower registers.

Table 6.28. Vocal ranges for *Mein teurer Heiland, laß dich fragen*

Voice Type	Range
Baritone Solo	A ² -E ⁴
Soprano	C ⁴ -B ⁴
Alto	A ³ -G ⁴
Tenor	D ³ -D ⁴
Bass	F-Sharp ² -B ³

However, the tessitura of the baritone solo is quite virtuosic. Spanning one and a half octaves, this solo requires an accomplished soloist to join forces with the high school choir.

Figure 6.11. *Mein teurer Heiland, laß dich fragen*, baritone solo, measures 24-26

The structural composition of this movement is unique, in that the chorale melody, "*Jesu Leiden, Pein und Tod*," is set in common-time while the baritone soloist and the accompaniment are set in compound time. Measure thirty-four is an example of many areas that the ensemble will need to execute the composite rhythms carefully.

Figure 6.12. *Mein theurer Heiland, laß dich fragen*, mixed meter, measures 1-5

The musical score for Figure 6.12 is for the chorale 'Mein theurer Heiland, laß dich fragen' by J.S. Bach. It is in G major and features a mixed meter of 12/8 and 3/8. The score includes a Bass Solo section, a piano accompaniment, and vocal parts for Soprano, Alto, Tenor, and Bass. The lyrics are: 'Mein theurer Heiland, laß dich fragen, laß dich fragen, theurer Heiland, laß dich fragen, laß dich fragen, laß dich fragen, theurer Heiland, laß dich fragen, laß dich fragen.'

The instrumentation of this chorus, strings and continuo, may be substituted by piano accompaniment. It is strongly suggested that the accompanist be able to play with a strong sense of rhythm due to the complex rhythmic nature of this movement.

St. John Passion Movement 39, Ruht wohl, ihr heiligen Gebeine

Bach closed the *St. John Passion* with “*Ruht wohl, ihr heiligen Gebeine.*” The text of the composition speaks of eternal rest for the Crucified Lord, which is sensitive and poignant. Although this movement refers to specific Holy Week themes, it may nonetheless be performed at any time of year.

Table 6.29. Text translation *Ruht wohl, ihr heiligen Gebeine*

German Text	English Translation
<i>Ruht wohl, ihr heiligen Gebeine, Die ich nun weiter nicht beweine, Ruht wohl und bringt auch mich zur Ruh!</i>	Rest in peace, You sacred limbs, I shall weep for You no more, Rest in peace, and bring me also To rest.
<i>Das Grab, so euch bestimmt ist Und ferner keine Not umschließt, Macht mir den Himmel auf und schließt die Hölle zu.</i>	The grave that is allotted to You And contains no further suffering, Opens heaven for me And shuts off hell.

In the B section, measures sixty-one through seventy-five, the focus of the text shifts to the grave being a place of repose. The closing codetta repeats the B section text in a three part setting for soprano, alto, and tenor voices.

The tessitura and range of this movement support vocal development for high school singers.

Table 6.30. Vocal ranges for *Ruht wohl, ihr heiligen Gebeine*

Voice Type	Range
Soprano	C ⁴ -A-Flat ⁵
Alto	G ³ -C ⁵
Tenor	C ³ -G ⁴
Bass	F ² -D-Flat ⁴

The opening passage of the chorus includes an ascending octave motive for the soprano voices, which may be problematic for younger singers.

Figure 6.13. *Ruht wohl, ihr heiligen Gebeine*, soprano line, measures 12-16

Sopran

... Ruht wohl, ruht wohl, ihr heiligen Gebeine, die

Structurally, the movement is composed in *del segno* form. A common alternative to *da capo* form, *del segno* forms of the eighteenth century began with an opening ritornello, which was then omitted in the repeat. Bach wrote predominantly homophonic choral lines throughout this movement. The harmonic texture of the composition is straightforward, first presented in C Minor, then moves to E-Flat Major in the B section, and returns to C Minor for the *del segno* repeat of the A section.

The length of this movement will also demand consideration. With a duration of over six minutes, high school singers will have the opportunity to develop vocal strength, endurance and concentration through the study of this movement. The original instrumentation of this chorus, strings and continuo, may be substituted by piano accompaniment.

Johann Sebastian Bach's *St. John Passion* allows the high school choir director to select both chorus movements as well as chorale movements suitable for developing ensembles. The extended vocal, structural, and expressive features of the movements from this work will help in the development of endurance and over-arching thinking and performance, resulting in more developed musicianship skills. The varied nature of the selected movements provides high school choral directors with masterwork material that is accessible for many varied performance settings, as well as classroom study.

Chapter Seven

St. Matthew Passion, *BWV 244*

Although historical data is unclear as to the actual first performance of *St. Matthew Passion*, *BWV 244*, this passion oratorio stands as one of the most revered works within Bach's output of sacred choral music. This composition was frequently referred to as *zur groß passion* (The Great Passion), by Anna Magdalena, his wife and copyist, who believed that this work was the most revered of all five of Bach's passion settings.¹⁵³ Scored for double choir, double orchestra, and 20 soloists, as per 1727, *St. Matthew Passion* was Bach's largest scale composition to date.

The compositional process of *St. Matthew Passion* was informed by Bach's first large compositions while in Leipzig, *Magnificat*, *BWV243a* and *St. John Passion*, *BWV 245*.¹⁵⁴ In the original version of the *Magnificat*, the insertion of the four *laudes* created a setting that required two choirs. As there was also loft space in the eastern section of the *Thomaskirche* for a second choir, the use of additional voices was very possible.¹⁵⁵ This was not the case at *Nikolaskirche*, where there was no extra loft space to create a stereophonic effect of the main chorus parts and the *laudes*.

St. John Passion, with its first performance in 1724, was Bach's first passion oratorio to be performed in Leipzig. In addition to the compositional differences, the text

¹⁵³ Wolff, *Learned Musician*, 288.

¹⁵⁴ *Ibid.*, 288.

¹⁵⁵ *Ibid.*, 289.

setting of the story allowed Bach added expressive freedom.¹⁵⁶ Melvin Unger states that, “There is little question that Bach intended the *St. John Passion* to have a dramatic force. The narrative is taut: the action is fast-paced, and dramatic contrasts are starkly drawn [e.g., the depiction of a divine, serene Jesus over against a bloodthirsty, howling mob].”¹⁵⁷

The Gospel of St. Matthew has a completely different tone due to the delivery of the story by the Evangelist. Considerably more subtle and less action-driven, the *St. Matthew Passion* story is delivered with a serene tone, which allowed Bach to compose the work with the same tranquil, contemplative effect. Unger stated,

In general the *St. John Passion* is more realistic, faster paced, and more anguished than the reflective and resigned *St. Matthew Passion*. It [*St. John Passion*] is shorter and less episodic, with fewer reflective interpolations. It also has simpler orchestration than the *St. Matthew Passion*, which calls for double choir and orchestra.¹⁵⁸

Robin Leaver commented that, “In the same way that a cantata was effectively part of the Propers for a given Sunday or celebration, a setting of the passion at Good Friday Vespers was in more direct sense music as *proprium* ‘proper’ for this very important day in the church’s calendar.”¹⁵⁹ In the context of the liturgy leading to Easter Sunday, the readings of the passions were spread out according to a specific schedule, with the Passion of St. Matthew being read on Palm Sunday, and the Passion of St. John

¹⁵⁶ Leaver, 108.

¹⁵⁷ Melvin P. Unger, *J. S. Bach’s Major Works for Voices and Instruments: A Listener’s Guide* (Latham, Maryland: The Scarecrow Press, Inc., 2005), 33.

¹⁵⁸ *Ibid.*, 34.

¹⁵⁹ Leaver, 99.

being read on Good Friday.¹⁶⁰ Yet on the Vespers service for Good Friday, the Passion story that was sung could be any of the four canonic gospels. This variety in Gospel texts can help explain why Bach composed at least five Passion settings.

While not completely known, most scholars date the origin of *St. Matthew Passion* to 1736.¹⁶¹ According to Marshall, *St. Matthew Passion* can be traced to *Klagt, Kinder, Klagt es aller Welt, BWV 244a*, a lost funeral cantata for Bach's former employer, Prince Leopold of Anhalt-Köthen.¹⁶² Leaver, however, leads scholars to believe that the actual first performance of *St. Matthew Passion* took place on Good Friday of 1727.¹⁶³ Marshall's analysis of the Passion reveals that Bach parodied musical portions of *St. Matthew Passion* for use in the funeral cantata.

The scoring of *St. Matthew Passion* is split into two performing ensembles working in both antiphonal and homophonic arrangements. Ensemble One has the larger orchestra, including two transverse flutes, two oboes, two oboe d'amore, two oboe da caccia, two violins, violas, and lute.¹⁶⁴ Ensemble Two includes two transverse flutes, two oboes, two violins, and violas.¹⁶⁵ The continuo instruments and the organ are shared between both ensembles. The choruses are equal in size, with soloists from both

¹⁶⁰ Leaver, 99.

¹⁶¹ *Ibid.*, 103.

¹⁶² Marshall, 24.

¹⁶³ Wolff, *Learned Musician*, 288.

¹⁶⁴ Green, 502.

¹⁶⁵ *Ibid.*

ensembles. The named soloists (e.g. Jesus, Evangelist, etc.), are all in Choir One. The unnamed soloists (e.g. soprano, tenor, etc.) are all in Choir Two.

Accessible Chorale Movements from St. Matthew Passion

The chorale movements of *St. Matthew Passion* represent the majority of available repertoire accessible to high school choirs. Similar to the chorales of the *Christmas Oratorio* and *St. John Passion*, the chorales of *St. Matthew Passion* offer high school students the opportunity to develop skills such as sight-reading through solfege study and count-singing. These chorales also offer students the opportunity to explore range extension through extended tessituras, as well as the opportunity to sing longer melismatic lines. The use of repeated phrases allows high school directors to teach differentiated phrasing styles for each version of the chorale. Of the fourteen chorale movements represented, eleven are found in the traditional four-part setting, one is combined with a recitative for tenor voice, and two are found in larger movement settings where the chorale tune is sung by a descant soprano line.

Passion Chorale Variations

Bach set the *Passion* chorale, Hans Leo Hassler's 1601 chorale melody "*Herzlich Tut Mich Verlangen*," five times throughout *St. Matthew Passion* (movements 15, 17, 44, 54, and 62). Paul Gerhardt composed the traditional text, "*O Haupt voll Blut*," in 1656. Of Bach's five settings, four of them use the Gerhardt text, while one combined the melody with another of Gerhardt's texts, "*Befiehl du deine Wege*."

St. Matthew Passion Movement 15, Erkenne mich, mein Hüter

The first version of the *Passion* chorale used in *St. Matthew Passion* is movement fifteen, “*Erkenne mich, mein Hüter.*” The text of the chorale reflects on the previous movement, which foreshadows the arrest of Jesus, and the disciples’ flight into hiding.

Table 7.1. Text translation *Erkenne mich, mein Hüter*

German Text	English Translation
<i>Erkenne mich, mein Hüter,</i>	Recognize me, my Guardian
<i>Mein Hirte, nimm mich an!</i>	My Shepherd, accept me!
<i>Von dir, Quell aller Güter,</i>	From You, source of all goodness
<i>Ist mir viel Guts getan.</i>	Much good has been done for me.
<i>Dein Mund hat mich gelabet</i>	Your Mouth has refreshed me
<i>Mit Milch und süßer Kost,</i>	With milk and sweet food,
<i>Dein Geist hat mich begabet</i>	Your Spirit has endowed me
<i>Mit mancher Himmelslust.</i>	With many heavenly delights.

This chorale is appropriate for intermediate high school choirs. In considering the general nature of the text of this chorale, high school teachers may program this chorale for performance at any point of the school concert year.

Composed in E Major, the range of this chorale creates a challenge for men’s voices, as the tenors are asked to sing G⁴ on the anacrusis to measure nine, and the basses are given E² in the final measure of the piece.

Table 7.2. Vocal ranges for *Erkenne mich, mein Hüter*

Voice Type	Range
Soprano	F-Sharp ⁴ -F-Sharp ⁵
Alto	D-Sharp ⁴ -C-Sharp ⁵
Tenor	F-Sharp ³ -G-Sharp ⁴
Bass	E ² -C-Sharp ⁴

However this chorale does not place further demands on young singers in terms of tessitura or flexibility. In terms of solfege in E Major, due to large sections of scale-like passages, this movement is an ideal study piece for this key. The common-time meter

signature does not present significant challenges for any high school choral singer previously introduced to count-singing techniques.

The formal structure of “*Erkenne mich, mein Hüter*” is a typical ternary form (ABA). In addition to solfege patterns in E Major, melodically, this chorale features the interval of the fifth, in direct and indirect patterns and as such, may prove to be a useful tool in sight-reading programs. The rhythmic construction of this chorale is not complex, and the use of count-singing in rehearsal would aid any developing student in rapidly remedying any rhythmic inaccuracies. The harmonic structure features diatonic passing tones and several instances of chromatic alterations. These non-key related features all fall well into a solfege system based in E Major, as previously mentioned.

Figure 7.1. *Erkenne mich, mein Hüter*, chromatic alterations, closing measures

Milch und sü - ßer Kost, dein Geist hat mich be - ga - bet mit mancher Himmels - lust.

The original instrumentation of this movement requires all instruments (two transverse flutes, two oboes, *divisi* violins and viola with organ, *violone*, and lute serving as continuo instruments) to double the choral voice parts. The instrumental accompaniment of *Erkenne mich, mein Hüter* may be successfully performed with piano or organ.

St. Matthew Passion Movement 17, Ich will hier bei dir stehen

The second instance of the *Passion* chorale tune is movement seventeen, “*Ich will hier bei dir stehen.*” The text of this chorale reflects on the previous movement, in which Jesus tells Peter that he will deny Christ three times. This chorale is appropriate for intermediate high school choirs. The prayerful nature of this chorale, which recounts the

wish of the anguished sinner to support the dying Christ, is programmable by high school teachers at any time during the calendar year.

Table 7.3. Text translation *Ich will hier bei dir stehen*

German Text	English Translation
<i>Ich will hier bei dir stehen, Verachte mich doch nicht; Von die will ich nicht gehen, Wenn dir drein Herze bricht.</i>	I stand here close beside Thee, Thine anguish I would share. O Lord do not despise me, In this Thy Heart's despair.
<i>Wenn dein Haupt wird erblassen Im letzten Todesstoss Alsdann will ich dich fassen In meinen Arm und Schoss.</i>	For when Thy head is drooping In death's last agony, My arms will be about Thee And hold Thee close to me.

The range of the men's voices makes this chorale a challenge to sing in the upper register for tenor voices as well as in the lower register for bass singers.

Table 7.4. Vocal ranges for *Ich will hier bei dir stehen*

Voice Type	Range
Soprano	F ⁴ -E-Flat ⁵
Alto	D ⁴ -C ⁵
Tenor	F ³ -G ⁴
Bass	G ² -C ⁴

Set in E-Flat Major, high school choral directors will be able to use this chorale to introduce solfège to their students at the beginning of the school year. Additionally, the high school students will be able to easily master basic count-singing technique in common-time meter signatures.

Figure 7.2. *Ich will hier bei dir stehen*, opening measures

The musical score shows the opening measures for Soprano, Alto, Tenor, and Bass. The key signature is E-flat major (two flats) and the time signature is common time (C). The lyrics are: "Ich will hier bei dir ste - hen, ver - ach - te mich doch nicht! Von".

Ich will hier bei dir stehen is a through-composed composition that makes use of the interval of the fourth, in both direct and indirect patterns. This chorale becomes a useful tool in sight-reading exercises due to its simplistic melodic nature, integrated with more challenging intervallic patterns in ascending and descending directions. The rhythmic figures of this movement are well within the grasp of high school choirs for count-singing. The original instrumentation of this movement requires all instruments (two transverse flutes, two oboes, *divisi* violins and viola with organ, *violone*, and lute serving as continuo instruments) to double the choral voice parts. The instrumental accompaniment of *Ich will hier bei dir stehen* may be successfully performed with piano or organ.

St. Matthew Passion Movement 44, Befiehl du deine Wege

The third setting of the *Passion* chorale melody is found in movement forty-four, “*Befiehl du deine Wege*.” This chorale is appropriate for intermediate high school choirs. The high school teacher will find this chorale is programmable at any time during the calendar year. The text, which is a reflection upon the preceding recitative movement, proclaims the trust that mankind must have in God.

Table 7.5. Text translation *Befiehl du deine Wege*

German Text	English Translation
<i>Befiehl du deine Wege</i>	Commend your way
<i>Und was dein Herze kränkt</i>	And what troubles your heart
<i>Der allertreusten Pflege</i>	To the most trustworthy care
<i>Des, der den Himmel lenkt.</i>	Of Him Who guides the heavens.
<i>Der Wolken, Luft und Winden</i>	He Who to the clouds, air and winds
<i>Gibt Wege, Lauf und Bahn,</i>	Gives their way, course and track,
<i>Der wird auch Wege finden,</i>	Will also find a way
<i>Da dein Fuß gehen kann.</i>	By which your feet can go.

The range of this chorale remains within comfortable limits for the treble and tenor voices.

Table 7.6. Vocal ranges for *Befiehl du deine Wege*

Voice Type	Range
Soprano	E ⁴ -E ⁵
Alto	B ³ -A ⁴
Tenor	G ³ -F-Sharp ⁴
Bass	F-Sharp ² -B ³

The writing for the bass voice, however, does present a challenge, as the line requires young singers to negotiate several large intervals between the middle and lower registers of the voice.

Figure 7.3. *Befiehl du deine Wege*, bass voice example, opening measures



Set in D Major, this chorale allows for practice of altered solfege syllables within this key. The common-time meter signature does not present a challenge to the students.

Table 7.7. Altered solfege syllables used in *Befiehl du deine Wege*

Note	Syllable	Measure (first appearance)
A-Sharp	<i>si</i>	2 (tenor)
C-Natural	<i>te</i>	11 (tenor)
D-Sharp	<i>di</i>	11 (bass)
G-Sharp	<i>fi</i>	12 (bass)

Written as a through-composed chorale, this arrangement of the *Passion* chorale melody features several slight melodic and rhythmic variations, resulting in open spacing between the soprano and alto lines in the final phrases of the movement. The original instrumentation of this movement requires all instruments (two transverse flutes, two oboes, *divisi* violins and viola with organ, *violone*, and lute serving as continuo

instruments) to double the choral voice parts. The instrumental accompaniment of *Befiehl du deine Wege* may be successfully performed with piano or organ.

St. Matthew Passion Movement 54, O Haupt voll Blut und Wunden

The fourth setting of the *Passion* chorale is “*O Haupt voll Blut und Wunden.*”

This chorale is appropriate for intermediate high school choirs. High school choirs may present this chorale for performance at any time during the concert year. The text of this movement is a direct reflection of the preceding recitative, in which the Roman soldiers mock and beat Jesus.

Table 7.8. Text translation *O Haupt voll Blut und Wunden*

German Text	English Translation
<i>O Haupt voll Blut und Wunden, Voll Schmerz und voller Hohn, O Haupt, zu Spott gebunden Mit einer Dornenkron, O Haupt, sonst schön gezieret Mit höchster Ehr und Zier, Jetzt aber hoch schimpfieret, Gegrüßet seist du mir!</i>	O Head full of blood and wounds, Full of sorrow and full of scorn, O Head bound in mockery With a crown of thorns, O Head once beautifully adorned With greatest honor and adornment, But now most shamefully mistreated, Let me greet You!
<i>Du edles Angesichte, Dafür sonst schrickt und scheut Das große Weltgewichte, Wie bist du so bespeit; Wie bist du so erbleichet! Wer hat dein Augenlicht, Dem sonst kein Licht nicht gleicht, So schändlich zugericht'?</i>	Your noble Face Before which at other times Shrinks and shies away The great weight of the world, How are You spat upon, How pale You are! By whom has the light of Your Eyes To which at other times No light can be compared, Been so shamefully treated?

This movement resides within reasonable range limits for the treble voices and the basses, however the A⁵ given to the tenors in measure fourteen may be a challenge for young tenors.

Table 7.9. Vocal ranges for *O Haupt voll Blut und Wunden*

Voice Type	Range
Soprano	G ⁴ -G ⁵
Alto	D ³ -C ⁴
Tenor	A ³ -A ⁴
Bass	G ² -D ⁴

Figure 7.4 *O Haupt voll Blut und Wunden*, tenor line example, measures 11-14

höchster Ehr' und Zier, jetzt a - ber hochschimp-fi - ret:
 hat dein An - gen - licht, dem sonst kein Licht nicht glei - chet,

Set in D Minor, high school choir directors have an opportunity to introduce their students to minor sonorities. The common-time meter signature does not present a challenge to high school singers.

Written in a two-verse strophic form, this chorale may be performed in many different manners, through the conductor's decisions concerning varied phrase markings, dynamic markings, and presentation of major and minor. In this arrangement, the rhythmic motives contain a majority of quarter-note pulses, allowing students to learn subdivision of the beat while count-singing. The original instrumentation of this movement requires all instruments (two transverse flutes, two oboes, *divisi* violins and viola with organ, *violone*, and lute serving as continuo instruments) to double the choral voice parts. The instrumental accompaniment of "*O Haupt voll Blut und Wunden*" may be successfully performed with piano or organ.

St. Matthew Passion Movement 62, Wenn ich einmal soll scheiden

Bach's final statement of the *Passion* chorale, "*Wenn ich einmal soll scheiden,*" is in movement sixty-two. This chorale is appropriate for intermediate high school choirs. High school teachers may program this chorale at any time during the school year. The text of this movement reflects upon the previous recitative and turba chorus, which recount the final hours of Jesus' life.

Table 7.10. Text translation *Wenn ich einmal soll scheiden*

German Text	English Translation
<i>Wenn ich einmal soll scheiden,</i>	When I one day must depart from here
<i>So scheide nicht von mir,</i>	Then do not depart from me,
<i>Wenn ich den Tod soll leiden,</i>	When I must suffer death
<i>So tritt du denn herfür!</i>	Then step forward next to me!
<i>Wenn mir am allerbängsten</i>	When most full of fear
<i>Wird um das Herze sein,</i>	I am in my heart,
<i>So reiß mich aus den Ängsten</i>	Then snatch me from my fears
<i>Kraft deiner Angst und Pein!</i>	By the strength of Your agony and pain!

The range of this chorale may present challenges for the alto and bass voices. The alto A³ in measure one, and the bass F-Sharp² in measure two are quite low for high school singers. In contrast, the soprano and tenor voices are written in a comfortable range.

Table 7.11. Vocal ranges for *Wenn ich einmal soll scheiden*

Voice Type	Range
Soprano	D ⁴ -D ⁵
Alto	A ³ -B ⁴
Tenor	E ³ -F-Sharp ⁴
Bass	F-Sharp ² -B ³

This chorale set in A Minor, features chromatic passing tones, which offer high school teachers the opportunity to teach altered solfege syllables. Within the common-time meter signature, this movement features an eighth-sixteenth note motive, which will

provide the students the opportunity to practice count-singing subdivisions of the unit of measure.

Table 7.12. Altered solfège syllables (*la*-based minor) used in *Wenn ich einmal soll scheiden*

Note	Syllable	Measure (first appearance)
F-Sharp	<i>fi</i>	2 (bass)
G-Sharp	<i>si</i>	2 (bass)
D-Sharp	<i>ri</i>	3 (bass)
E-Flat	<i>me</i>	9 (bass)
B-Flat	<i>te</i>	10 (tenor)
A-Flat	<i>le</i>	10 (tenor)
C-Sharp	<i>di</i>	11 (alto)

Figure 7.5. *Wenn ich einmal soll scheiden*, eighth-sixteenth-note motive, opening measures

CHORAL. CORO I. II. Sopr. con Fl. ed Ob.

Wenn ich ein-mal soll schei-den, so schei-de nicht von mir!
 Wenn ich den Tod soll lei-den, so tritt du dann her-für!

Written in through-composed form, the melodic features are easily sight-readable. The harmonic and rhythmic structures within “*Wenn ich einmal soll scheiden*” offer students increased opportunities to study minor tonalities. The original instrumentation of this movement requires all instruments (two transverse flutes, two oboes, *divisi* violins and viola with organ, *violone*, and lute serving as continuo instruments) to double the choral voice parts. The instrumental accompaniment of “*Wenn ich einmal soll scheiden*” may be successfully performed with piano or organ.

St. Matthew Passion Movement 3, Herzliebster Jesu

Bach’s first arrangement of Johann Heermann’s text, “*Herzliebster Jesu*,” with its namesake chorale melody, was composed by Johann Crüger in 1640. This chorale is

appropriate for early advanced high school choirs. High school choirs may perform the text of this chorale at any time of the calendar year.

Table 7.13. Text translation *Herzliebster Jesu*

German Text	English Translation
<i>Herzliebster Jesu, was hast du verbrochen, Dass man ein solch scharf Urteil hat gesprochen?</i>	Jesus, most dear to my heart, What have You done wrong, So that such a harsh Judgment is pronounced?
<i>Was ist die Schuld, in was für Missetaten Bist du geraten?</i>	What is Your guilt, In what sort of wrongdoing Have You been caught?

The range of this movement is widely spread across the registers of all voice parts.

Table 7.14. Vocal ranges for *Herzliebster Jesu*

Voice Type	Range
Soprano	F-Sharp ⁴ -G ⁵
Alto	C ⁴ -D ⁵
Tenor	E ³ -E ⁴
Bass	A-Sharp ² -D ⁴

This movement is set in B Minor and makes use of the Picardy third to end with a B Major tonality. The common-time meter signature will not present a challenge to students.

Figure 7.6. *Herzliebster Jesu*, final cadence (picardy third)



spro-chen? Was ist die Schuld, in was für Mis-se - ta - - ten bist du ge-ra - ten?

This chorale also allows for the use of altered solfège syllables in the minor tonality.

Table 7.15. Altered solfège syllables (*la-based minor*) used in *Herzliebster Jesu*

Note	Syllable	Measure (first appearance)
A-Sharp	<i>si</i>	1 (tenor)
G-Sharp	<i>fi</i>	1 (soprano)
C-Natural	<i>te</i>	8 (bass)
D-Sharp	<i>di</i>	8 (bass)

This setting of the chorale makes use of several notes of the harmonic minor scale as passing notes, creating several chromatic dissonances throughout the movement. The melodic and rhythmic structure of the chorale is straightforward, allowing high school choirs to use this chorale as a sight-reading example. The original instrumentation of this movement requires all instruments (two transverse flutes, two oboes, *divisi* violins and viola with organ, *violone*, and lute serving as continuo instruments) to double the choral voice parts. The instrumental accompaniment of “*Herzliebster Jesu*” may be successfully performed with piano or organ.

St. Matthew Passion Movement 46, Wie wunderbarlich ist

Bach’s second setting of the “*Herzliebster Jesu*” chorale is found in movement forty-six, “*Wie wunderbarlich ist.*” This chorale is appropriate for intermediate high school choirs. The text of this chorale, while having particular ties to the Good Friday story, may be performed in concert use throughout the school year.

Table 7.16. Text translation *Wie wunderbarlich ist*

German Text	English Translation
<i>Wie wunderbarlich ist</i>	How amazing is
<i>doch diese Strafe!</i>	This punishment!
<i>Der gute Hirte</i>	The good Shepherd
<i>leidet für die Schafe,</i>	Suffers for His sheep,
<i>Die Schuld bezahlt der Herre,</i>	The Lord, the one who is just,
<i>der Gerechte,</i>	Pays the penalty
<i>Für seine Knechte.</i>	For His servants.

The range of the vocal lines is such that high school singers will be able to negotiate their respective parts with few vocal issues.

Table 7.17. Vocal ranges for *Wie wunderbarlich ist*

Voice Type	Range
Soprano	F-Sharp ⁴ -G ⁵
Alto	B ³ -C-Sharp ⁵
Tenor	E ³ -F-Sharp ⁴
Bass	B ² -D ⁴

Set in B Minor, “*Wie wunderbarlich ist*” is unique due to the unusual use of the first-inversion B Major Major-Minor seventh chord to begin the chorale. This chorale also allows for the use of altered solfege syllables in the minor tonality. The common-time meter signature will not present a challenge to students.

Figure 7.7. *Wie wunderbarlich ist*, opening measures

CHORAL. CORO I. II. Sopr. con Fl. ed. Ob.

Wie wunderbarlich ist doch die-se Stra-fe! Der gu-te Hir-te lei-det für die

The image shows a musical score for a chorale. It features a treble clef and a bass clef, both in common time (C). The key signature is B minor (two sharps: F# and C#). The score is for a choir (Soprano, Alto, Tenor, Bass) and includes instrumental parts for Flute and Oboe. The lyrics are: "Wie wunderbarlich ist doch die-se Stra-fe! Der gu-te Hir-te lei-det für die".

Table 7.18. Altered solfege syllables (*la*-based minor) used in *Wie wunderbarlich ist*

Note	Syllable	Measure (first appearance)
D-Sharp	<i>di</i>	0 (bass)
E-Sharp	<i>ri</i>	1 (bass)
G-Sharp	<i>fi</i>	1 (alto)
A-Sharp	<i>si</i>	1 (soprano)
C-Natural	<i>te</i>	8 (bass)

Written in a through-composed setting, students will need to rely on their aural skills to effectively sing the melodic lines of this chorale. In terms of harmonic structure, Bach adds further harmonic interest through chromatic dissonances. The original instrumentation of this movement requires all instruments (two transverse flutes, two

oboes, *divisi* violins and viola with organ, *violone*, and lute serving as continuo instruments) to double the choral voice parts. The instrumental accompaniment of *Wie wunderbarlich ist* may be successfully performed with piano or organ.

St. Matthew Passion Movement 10, Ich bin's, ich sollte büßen

Bach set two verses from Paul Gerhardt text, “*O Welt, sieh heir dein Leben,*” written in 1647, and combined them with Heinrich Friese’s 1712 tune of the same name within *St. Matthew Passion*. This chorale is appropriate for intermediate high school choirs. Due to the text of this chorale, high school teachers should program this chorale for performance during the Lenten season only. The text interrupts the biblical text recalling the Last Supper, at the moment when Jesus tells the disciples that one of them will betray Him.

Table 7.19. Text translation *Ich bin's, ich sollte büßen*

German Text	English Translation
<i>Ich bin's, ich sollte büßen, An Händen und an Füßen Gebunden in der Höll.</i>	I am the one, I should pay for this, With hands and feet Bound in hell.
<i>Die Geißeln und die Banden Und was du ausgestanden, Das hat verdient meine Seel.</i>	The scourges and the bonds And what You endured My soul has deserved that.

The range of the vocal lines for “*Ich bin's, ich sollte büßen*” is within acceptable limits for performance by high school singers.

Table 7.20. Vocal ranges for *Ich bin's, ich sollte büßen*

Voice Type	Range
Soprano	E-Flat ⁴ -E-Flat ⁵
Alto	C ⁴ -C ⁵
Tenor	E-Flat ³ -F ⁴
Bass	A-Flat ² -D-Flat ⁴

Although set in A-Flat Major, the scale-like features of the majority of the vocal lines will enable high school singers to sight-read this movement without major difficulty. The common-time meter signature will also aid students in count-singing subdivided notes within the pulse of the chorale.

Bach's first setting of Friese's chorale melody features several eighth-note diatonic melismas in a single strophic composition style. The basic functions within the melodic, harmonic, and rhythmic structures will give high school choral directors the ability to use this movement to further establish a strong sense of dynamic levels for similar chorales.

Figure 7.8. *Ich bin's, ich sollte büßen*, opening measures

Ich bin's, ich soll - te bü - ßen, an Hän - den und an Fü - ßen ge - bunden in der Höl - le. Die

The original instrumentation of this movement requires all instruments (two transverse flutes, two oboes, *divisi* violins and viola with organ, *violone*, and lute serving as continuo instruments) to double the choral voice parts. The instrumental accompaniment of “*Ich bin's, ich sollte büßen*” may be successfully performed with piano or organ.

St. Matthew Passion Movement 37, Wer hat dich so geschlagen

Bach's second setting of “*O Welt, sieh heir dein Leben,*” melody utilizes the second Gearhardt verse, “*Wer hat dich so geschlagen.*” This chorale is appropriate for intermediate high school choirs. This movement may be programmed for performance at any time during the school concert calendar. The text reflects upon the chorus movement

before it, which recounts the mocking of Jesus by the Jewish mob during the early hours of Good Friday.

Table 7.21. Text translation *Wer hat dich so geschlagen*

German Text	English Translation
<i>Wer hat dich so geschlagen, Mein Heil, und dich mit Plagen So übel zugericht'?</i>	Who has struck you in this way, My Savior, and with torments Treated you so badly?
<i>Du bist ja nicht ein Sünder Wie wir und unsre Kinder; Von Missetaten weißt du nicht.</i>	You are certainly not a sinner Like us and our children; Of wrongdoing You know nothing.

The range of the voice lines is not difficult for the upper voices, however the F² located in measures eleven and twelve might become a challenge for the developing bass voice.

Table 7.22. Vocal ranges for *Wer hat dich so geschlagen*

Voice Type	Range
Soprano	C ⁴ -C ⁵
Alto	G ³ -A ⁴
Tenor	E ³ -F ⁴
Bass	F ² -D ⁴

Figure 7.9. *Wer hat dich so geschlagen*, tenor and bass lines, closing measures



Composed in F Major, this chorale has few chromatic alterations and more diatonic passing tones than chromatic notes in this arrangement of the chorale melody, allowing high school choirs to easily read this chorale on diatonic solfege. The common-time meter signature allows choirs to easily read through the chorale with count-singing.

The formal structure of this chorale is through-composed. The dotted rhythmic figures will provide excellent sight-reading exercises within the high school choral

classroom. The original instrumentation of this movement requires all instruments (two transverse flutes, two oboes, *divisi* violins and viola with organ, *violone*, and lute serving as continuo instruments) to double the choral voice parts. The instrumental accompaniment of “*Wer hat dich so geschlagen*” may be successfully performed with piano or organ.

St. Matthew Passion Movement 25, Was mein Gott will, das g'scheh allzeit

Markgraf Albrecht von Brandenburg's chorale “*Was mein Gott will, das g'scheh allzeit*,” written in 1547, is used in movement twenty-five. This chorale is appropriate for early-advanced level high school choirs. High school teachers may program this chorale for performance throughout the school year. The text of “*Was mein Gott will, das g'scheh allzeit*” reflects upon the previous movement, in which Jesus prays in the Garden of Gethsemane.

Table 7.23. Text translation *Was mein Gott will, das g'scheh allzeit*

<u>German Text</u>	<u>English Translation</u>
<i>Was mein Gott will das g'scheh allzeit, Sein Will, der ist der beste, Zu helfen den'n er ist bereit, Die an ihn gläuben feste.</i>	May what My God wills happen always His Will is what is best, For He is ready to help those Who believe firmly in Him.
<i>Er hilft aus Not, der fromme Gott, Und züchtiget mit Maßen.</i>	He helps them in their distress, the righteous God, And chastises in measure.
<i>Wer Gott vertraut, fest auf ihn baut, Den will er nicht verlassen.</i>	The person who trusts God, builds firmly on Him He will not abandon.

High school singers will be able to sing the ranges in this chorale without difficulty.

Table 7.24. Vocal ranges for *Was mein Gott will, das g'scheh allzeit*

Voice Type	Range
Soprano	D ⁴ -E ⁵
Alto	D ⁴ -B ⁴
Tenor	F-Sharp ³ -G ⁴
Bass	G-Sharp ² -B ³

This chorale, set in the key of B Minor, offers high school choral directors the opportunity to practice altered solfege syllables in minor keys. The common-time meter signature will allow ease in reading rhythms through count-singing.

Table 7.25. Altered solfege syllables (*la*-based minor) used in *Was mein Gott will, das g'scheh allzeit*

Note	Syllable	Measure (first appearance)
G-Sharp	<i>fi</i>	2 (alto)
A-Sharp	<i>si</i>	4 (alto)
E-Sharp	<i>ri</i>	5 (bass)
D-Sharp	<i>di</i>	6 (bass)

Written in ternary form, Bach's setting of this chorale features two-to-one contrapuntal motion throughout the arrangement. The harmonic shift from B Minor to its relative D Major tonality will not present a challenge for the high school vocalist.

Figure 7.10. *Was mein Gott will, das g'scheh allzeit*, opening measures

Was mein Gott will, das g'scheh allzeit sein Will ist stets der be - ste;
Zu hel - fen denn er ist bereit, die an ihn glau - ben fe - ste:

The original instrumentation of this movement requires all instruments (two transverse flutes, two oboes, *divisi* violins and viola with organ, *violone*, and lute serving as continuo instruments) to double the choral voice parts. The instrumental accompaniment

of “*Was mein Gott will, das g’scheh allzeit*” may be successfully performed with piano or organ.

St. Matthew Passion Movement 32, Mir hat die Welt trüglich gericht

Bach arranged a verse from Adam Reusner’s 1533 chorale “*In dich hab ich gehoffet, Herr,*” for movement thirty-two. This chorale is appropriate for intermediate high school choirs. High school teachers will be able to program this chorale for performance at any time during the calendar year. The text of this chorale reflects upon the preceding movement, where Jesus was delivered to Caiaphas to be judged.

Table 7.26. Text translation *Mir hat die Welt trüglich gericht*

<u>German Text</u>	<u>English Translation</u>
<i>Mir hat die Welt trüglich gericht'</i>	I have been judged deceitfully by the world
<i>Mit Lügen und mit falschem G'dicht, Viel Netz und heimlich Stricke.</i>	With lies and with false statements, With nets and secret snares.
<i>Herr, nimm mein wahr in dieser G'fahr, B'hüt mich für falschen Tücken!</i>	Lord, guard Me in this danger, Protect Me from false deceit!

The range of the voice lines is acceptable for developing high school singers.

Table 7.27. Vocal ranges for *Mir hat die Welt trüglich gericht*

<u>Voice Type</u>	<u>Range</u>
Soprano	B-Flat ⁴ -G ⁵
Alto	D ⁴ -C ⁵
Tenor	F ³ -G ⁴
Bass	A ² -B-Flat ³

The B-Flat Major tonality contains chromatic notes throughout the chorale setting. Due to the use of these chromatic tones, this chorale arrangement makes an excellent selection

for sight-reading study with altered solfege syllables. The common-time meter signature will allow ease in reading rhythms through count-singing.

Table 7.28. Altered solfege syllables used in *Mir hat die Welt trüglich gericht*

Note	Syllable	Measure (first appearance)
A-Flat	<i>te</i>	2 (bass)
F-Sharp	<i>si</i>	3 (alto)
B-Natural	<i>di</i>	3 (bass)
E-Natural	<i>fi</i>	4 (alto)

The open scoring of the chorale writing in “*Mir hat die Welt trüglich gericht*,” is different than the majority of the chorale settings for this passion.

Figure 7.11. *Mir hat die Welt trüglich gericht*, opening measures

CHORAL. CORO I. II. Soprano con Fl. od Ob

Mir hat die Welt trüglich gericht mit Lügen und mit falschem Gdicht

Set in through-composed form, the large intervals found in the melodic structure of this chorale may become a challenge to developing high school singers who have had limited music reading experience. The original instrumentation of this movement requires all instruments (two transverse flutes, two oboes, *divisi* violins and viola with organ, *violone*, and lute serving as continuo instruments) to double the choral voice parts. The instrumental accompaniment of “*Mir hat die Welt trüglich gericht*” may be successfully performed with piano or organ.

St. Matthew Passion Movement 40, Bin ich gleich von dir gewichen

The final chorale for consideration in the *St. Matthew Passion* is movement forty, Bach's arrangement of the chorale melody "*Werde munter, mein Gemüte,*" and text "*Bin ich gleich von dir gewichen,*" were both originally composed by Johann von Rist in 1642. This chorale is appropriate for intermediate high school choirs. This movement may be programmed for performance at any time during the concert season. The text of the chorale is a plea from mankind to God thanking Him for His blessing while confessing their sins.

Table 7.29. Text translation *Bin ich gleich von dir gewichen*

German Text	English Translation
<i>Bin ich gleich von dir gewichen, Stell ich mich doch wieder ein; Hat uns doch dein Sohn verglichen Durch sein' Angst und Todespein.</i>	Although I have strayed from You, Yet I turn back once again; Your Son has settled the account for us, Through His anguish and death agony.
<i>Ich verleugne nicht die Schuld; Aber deine Gnad und Huld Ist viel größer als die Sünde, Die ich stets in mir befinde.</i>	I do not deny my guilt; But Your grace and favor is much greater than the sins I find constantly in myself.

The range of the choral voice lines for the treble and bass voices remain within reasonable limits for high school singers.

Table 7.30. Vocal ranges for *Bin ich gleich von dir gewichen*

Voice Type	Range
Soprano	A ⁴ -G ⁵
Alto	E ⁴ -B ⁴
Tenor	A ³ -G-Sharp ⁴
Bass	G ² -D ⁴

The tessitura of the tenor voice does require consideration as the section is required to sing through the upper register passagio at several points throughout the chorale.

Figure 7.12. *Bin ich gleich von dir gewichen*, tenor and bass lines, opening measures

Bin ich gleich von dir ge-wichen, stell ich mich doch wie-der ein.

Set in F-Sharp Minor, the chorale features primarily diatonic writing and few chromatic passing tones. Solfege study will not be a challenge for high school singers in this chorale. The common-time meter signature will allow ease in reading rhythms through count-singing.

Written in ternary form, the melodic structure of this chorale contains several large ascending and descending intervals. The rhythmic scheme of the arrangement will not overtax the abilities of the developing high school choir, making for an ideal sight-reading exercise. The original instrumentation of this movement requires all instruments (two transverse flutes, two oboes, *divisi* violins and viola with organ, *violone*, and lute serving as continuo instruments) to double the choral voice parts. The instrumental accompaniment of “*Mir hat die Welt trüglich gericht*” may be successfully performed with piano or organ.

Accessible Choral Movements from St. Matthew Passion

Of the non-chorale based movements for chorus in *St. Matthew Passion*, movement nineteen, “*O Schmerz! Hier zittert, das gequälte Herz*” and movement twenty, “*Ich will bei meinem Jesu wachen,*” offer the most accessibility to high school choirs. Due to the virtuosic requirements of the solo vocal lines, an experienced soloist is advised. Similar to the accessible chorales of *St. Matthew Passion*, the accessible chorus

movements of this masterwork offer high school students opportunities to develop sight-reading through solfege study and count-singing. The extended length of these chorus numbers allows for study of variation in Bach masterwork repertoire that may be performed by an intermediate or advanced high school choral ensemble.

Movement 19, O Schmerz! Hier zittert das gequälte Herz

Movement nineteen, “*O Schmerz! Hier zittert das gequälte Herz,*” is a tenor recitative joined by the choir singing the “*Herzliebster Jesu,*” chorale melody. This chorus is appropriate for advanced high school choirs. The textual dialogue between soloist and chorus in this movement may be interpreted as the dialogue between mankind and his conscience.

Table 7.31. Text translation *O Schmerz! Hier zittert das gequälte Herz*

German Text	English Translation
<i>O Schmerz!</i>	Ah woe!
<i>Hier zittert das gequälte Herz.</i>	How trembles His tormented heart.
<i>Wie sinkt es hin,</i>	It sinks in agony,
<i>Wie bleicht sein Angesicht!</i>	How pale His face and wan!
<i>Was ist die Ursach aller solcher Plagen?</i>	What is the cause of this Thy tribulation?
<i>Der Richter führt ihn vor Gericht,</i>	Before the judge must he appear,
<i>Da ist kein Trost, kein Helfer nicht.</i>	There is no help, no comfort near.
<i>Ach meine Sünden haben dich geschlagen!</i>	The sins were mine For which Thou dost now suffer!
<i>Er leidet alle Höllenqualen,</i>	He suffers hellish pain and terrors.
<i>Er soll für fremden Raub bezahlen.</i>	Ah, he must pay for other's errors.
<i>Ich ach Herr Jesu, habe dies verschuldet Was du erduldet!</i>	Mine is the blame, O Lord, for Thine affliction, It is I should bear it!
<i>Ach, könnte meine Liebe dir,</i>	Ah, if my love,
<i>Mein Heil,</i>	My Savior,
<i>dein Zittern und dein Zagen</i>	A balm to soothe Thy sorrow
<i>vermindern oder helfen tragen,</i>	Or help to mitigate Thine anguish,
<i>wie gerne blieb ich hier!</i>	How gladly bide I here!

The soloist as the anguished personality realizes the suffering of Christ and recounts the tale. His inner conscience, first unmoved by Christ's suffering, gradually comes to accept responsibility for its sins and repents. With this inner transformation, the sinner himself offers his imperfect love as a balm for Christ's wounds. The insistence is calmed by the choral entrances and reverts back to the more urgent dramatization of the text with the reentry of the solo tenor.

While the range of the tenor solo is written for an advanced singer, the range of the choir remains accessible for the vast majority of the movement, with the exception of

some large intervals within the choral parts.

Table 7.32. Vocal ranges for *O Schmerz! Hier zittert das gequälte Herz*

Voice Type	Range
Tenor Solo	F ³ -B-Flat ⁴
Soprano	C ⁴ -F ⁵
Alto	G ³ -B-Flat ⁴
Tenor	C ³ -F ⁴
Bass	G ² -E-Flat ⁴

With a key signature of C Minor, there are several instances where this chorus spends time in several different keys. The rapid succession of these keys makes solfege study extremely challenging for high school students without familiarity with the indicated tonal centers. Table 7.33 offers a suggested system of keys to aid in solfege acquisition of this movement.

Table 7.33. Key areas for *O Schmerz! Hier zittert das gequälte Herz*

Measures	Key Area
1-5	F Minor
5-8	B-Flat Minor
8-11	C Major
11-14	C Minor
14-18	A-Flat Major
18-23	F Minor
23-29	A Minor
29-30	G Major

The common-time meter signature will allow ease in reading rhythms through counting.

Figure 7.13. *O Schmerz! Hier zittert das gequälte Herz*, measures 4-6

The image shows a musical score for measures 4-6 of the chorale "O Schmerz! Hier zittert das gequälte Herz". The score is written in G minor (three flats) and 4/4 time. It features four vocal staves: Soprano, Alto, Tenore, and Basso. The Soprano part begins with the lyrics "hin, wie bleicht sein Angesicht!". The other three voices (Alto, Tenore, Basso) enter with the lyrics "Was ist die Ursache aller". The piano accompaniment is marked with a piano dynamic (*p*) and the instruction *sempre*. The piano part consists of a rhythmic accompaniment in the left hand and a more melodic line in the right hand.

Written in through-composed form, the melodic structure of the chorus does contain large intervals for the choir and the soloist. In terms of harmonic and rhythmic structure, high school choral directors may choose to use the looping technique to ensure correct intonation between the choral voice lines. Bach's instrumentation of this movement employs two transverse flutes, *divisi* violins and viola with organ and *violone* serving as continuo instruments. In the concert hall of today's high schools, the instrumental accompaniment of "*O Schmerz! Hier zittert das gequälte Herz*" may be successfully performed with piano or organ.

St. Matthew Passion Movement 20, Ich will bei meinem Jesu wachen

A second choral movement accessible to high school choirs, "*Ich will bei meinem Jesu wachen*," is a chorus that features the tenor soloist. This chorale is appropriate for

advanced high school choirs. The text of the chorus in “*Ich will bei meinem Jesu wachen*,” continues the storyline of the previous movement.

Table 7.34. Text translation *Ich will bei meinem Jesu wachen*

German Text	English Translation
<i>Ich will bei meinem Jesu wachen,</i>	Yea, I will watch with Jesus gladly.
<i>So schlafen unsre Sünden ein,</i>	So all our sins will fall asleep,
<i>Meinen Tod bäßet seiner Seelen Not; Sein Trauern machete mich voll Freuden</i>	Tho’ I die, Naught have I to fear thereby. His aching Heart Had brought me gladness.
<i>Drum muss und sein verdienstlich Leiden, Recht bitter, und doch süsser sein.</i>	His pain and woe And all His sadness, How bitter, yet how sweet are they.

The solo and the choral part are presented separately, but share the contemplative text.

The solo tenor may be interpreted as representing one person, while the choir represents the voices of all nations.

The ranges of this movement allows for the development of the upper registers of high school singers.

Table 7.35. Vocal ranges for *Ich will bei meinem Jesu wachen*

Voice Type	Range
Tenor Solo	F ³ -A-Flat ⁴
Soprano	E-Flat ⁴ -A-Flat ⁵
Alto	B-Flat ³ -D ⁵
Tenor	C ³ -A ⁴
Bass	F ² -D ⁴

This movement is written in C Minor, and stays within that tonality throughout the movement. The altered solfège syllables presented in this movement will require students

to give their attention to intonation, especially within the subdivisions of the common-time meter signature.

Table 7.36. Altered solfege syllables (*la*-based minor) used in *Ich will bei meinem Jesu wachen*

Note	Syllable	Measure (first appearance)
B-Natural	<i>si</i>	13 (tenor solo)
D-Flat	<i>te</i>	23 (tenor solo)
F-Sharp	<i>ri</i>	47 (bass)
E-Natural	<i>di</i>	49 (bass)

Composed in *da capo* form (ABA), the choral writing is not from a chorale tune but an original composition. This chorus movement alternates between homophonic and polyphonic choral writing. The tenor is required to use advanced vocal technique as well as knowledge of Baroque melodic contour, while the choral writing is simplified, although still featuring chromatic harmonic passages. Bach's orchestration of this movement employs two transverse flutes, *divisi* violins and viola with organ and *violone* serving as continuo instruments. The instrumental accompaniment of "*Ich will bei meinem Jesu wachen*" may be successfully performed with piano or organ.

Similar to the scope of the accessible material for high school singers in Bach's *St. John Passion*, there is much beautiful and accessible repertoire for high school choirs to be found in *St. Matthew Passion*. The selected chorus movements from this *Passion* require stronger musicianship skills than the selected chorus movements from *St. John Passion*, and thus provide a more rigorous challenge to the students in preparation and performance. The repertoire selected for this investigation from *St. Matthew Passion* offers high school students the opportunity to perform masterwork repertoire for developing choral ensembles.

Chapter Eight

Conclusion

In an age of global access, where social media and the immediacy of the Internet make most modern choral compositions almost instantaneously accessible, bridging the wealth of centuries of Western European musical heritage is a distinct challenge for the high school music educator. Further, in this age of instant performances and television shows that dramatically underestimate the stages of growth and preparation of vocal performers, it is often easier for high school choral conductors to turn to more familiar, recent and well-known modern compositions. In spite of the fact that the melodies and major works of J. S. Bach are well known within the general facets of contemporary lifestyle, it is the responsibility of the music educator to provide a well-rounded, complete and diverse experience of choral music history and literature.

Clearly, when taken in this context and delineated from a developmental departure point, the choral works and historical legacy of Johann Sebastian Bach have many applications for high school choral singers. Bach's place in music history and influences on generations of composers and performers remains important to this day, warranting study at every level of development. Through developing well-sequenced curricular planning in regards to the stated categories, criteria and parameters, developing high school choirs may begin to access the choral masterworks of J. S. Bach. Through the investigative categories, criteria, and parameters outlined in this document, high school teachers will be able to more readily provide their choirs with an appropriate, developmentally sequenced musical challenge. With careful, pedagogically sound rehearsal planning and delivery, high school choirs will be able to perform the

movements of the selected masterworks discussed in this investigation with a sense of satisfaction and personal achievement.

Recommendations for further research include surveying the wealth of Bach's cantatas and remaining oratorios for accessible repertoire for high school choral ensembles. In terms of pedagogical development, a workbook series, complete with specifically designed vocal warm-up exercises, lesson plans, and rehearsal teaching sequences would be a valuable follow-up to the material analyzed in this document. Finally, the eventual creation of a choral octavo series specifically edited for presenting Bach masterwork movements to high school singers would also be a pertinent and highly useful pedagogical tool for teachers.

This study has focused on five specific choral masterworks (*Magnificat, BWV 243, Mass In B Minor, BWV 232, Christmas Oratorio, BWV 248, St. John Passion, BWV 245, and St. Matthew Passion, BWV 244*) as potential sources of musical inspiration for the high school choral program. A review of literature examined biographical and historical information, as well as choral pedagogy for high school singers. Three overarching categories were defined in order to focus the scope of this investigation. Masterworks movements were surveyed according to the specific investigative categories, criteria and parameters for their potential inclusion in high school choral programs.

Within the first category, "Context: The Masterwork and Movement," an historical overview and consideration of the meaning, text and translation were designated as category criteria. Parameters defining these criteria were the historical background, general difficulty levels, and programming considerations of the movements

in question, as well as the meaning and application of the specific texts for high school singers. Through consideration of these specific parameters, conclusions were made as to the specific suitability of the selected movements for inclusion in a high school choral program were discussed.

Within the second category, “Analysis: The Learner, Singer, and Musician,” vocal considerations and compositional elements were designated as category criteria. Within these criteria specific parameters were designated and discussed in terms of pedagogical development. The parameters of range, tessitura, flexibility, key and time signatures of each reviewed masterwork movement were considered, with the aim of delivering well-sequenced rehearsals that build important musicianship skills while studying an accessible movement of a Bach masterwork.

Within the third category, “Performance: Rehearsal/Concert Considerations,” structural elements and performance recommendations were designated as category criteria. Parameters defining these criteria included the formal structure, melodic, rhythmic, and harmonic structure of the movements under consideration. Further discussions considered uses of Bach’s original instrumentation and possible adaptation in modern high school performances, as well as the inclusion of professional soloists as role models and sources of inspiration for developing high school singers. Embedded throughout the discussions in this document were pedagogical recommendations pertaining to student acquisition and learning as well as transferable rehearsal strategies for the suggested movements.

The joy of Bach’s choral compositions has been experienced for hundreds of years by many levels of musicians. Undoubtedly, early exposure to the works of this

renowned composer only serves to better educate life-long listeners and performers of this music. It is the hope of this researcher that this reference guide will fill a gap in the research literature and be of service to high school teachers in the continued study of the music of Johann Sebastian Bach.

Appendix I

Summary Chart of Investigated Movements

Masterwork	Movement	Key	Meter	Length of Composition	Difficulty	Solo	Extra Considerations
Magnificat	Suscepit Israel	B Minor	$\frac{3}{4}$	2:30	Intermediate	No	Fugue
	Sicut Locutus Est	D Major	2/2	1:13	Intermediate	No	Fugue
Mass in B Minor	Kyrie (2)	F-Sharp Minor	4/2	3:03	Early Advanced	No	Fugue
	Gratias agimus tibi	D Major	4/2	2:47	Early Advanced	No	Fugue
	Dona nobis pacem	D Major	4/2	2:47	Early Advanced	No	Fugue
	Qui tollis	B Minor	$\frac{3}{4}$	2:33	Intermediate	No	Add Introduction
	Crucifixus	E Minor	3/2	3:09	Early Advanced	No	Chiastic Figure
Christmas Oratorio	Wie soll ich dich empfangen	A Minor/E Major	4/4	1:00	Early Advanced	No	Chorale
	Nu seid ihr wohl gerochen	D Major	4/4	1:03	Early Advanced	No	Chorale
	Er ist auf Erden kommen arm	G Major	$\frac{3}{4}$ and 4/4	2:56	Intermediate	Yes-Bass	Chorale with Bass Recitative
	Dies hat er alles	D Major	4/4	1:04	Advanced	No	Chorale
	Ach mein herzliebes Jesulien	D Major	4/4	1:02	Early Advanced	No	Chorale
	Schaut hin! Dort liegt in finstern Stall	C Major	4/4	0:59	Intermediate	No	Chorale
	Wir singen dir in dinem Heer	G Major	12/8	1:00	Early Advanced	No	Chorale
	Brich an, o schönes Morgenlicht	G Major	4/4	0:56	Intermediate	No	Chorale
	Ich will dich mit fleiß	G Major	4/4	1:02	Early Advanced	No	Chorale
	Jesus richte mein beginnen	F Major	3/4	1:01	Intermediate	No	Chorale
	Seid froh, dieweil	F-Sharp Minor	4/4	1:00	Early Advanced	No	Chorale
	Zwar ist solche Herzen	A Major	4/4	0:59	Early Advanced	No	Chorale
	Dein Glanz all Finsternis verzehrt	A Major	4/4	1:01	Early Advanced	No	Chorale
	Ich steh an deiner Krippen hier	G Major	4/4	1:00	Intermediate	No	Chorale
St. John Passion	Petrus der nicht denkt zurück	F-Sharp Minor	4/4	1:01	Intermediate	No	Chorale
	Er nahm Alles wohl in Acht	A Major	4/4	1:00	Intermediate	No	Chorale

	O Große Lieb	G Minor	4/4	1:01	Intermediate	No	Chorale
	Ach, großer König, groß zu	A Minor	4/4	1:07	Early Advanced	No	Chorale
	Christus, der uns selig macht	E Major	4/4	0:59	Intermediate	No	Chorale
	O hilf, Christe, Gottes Sohn	F Major	4/4	1:00	Early Advanced	No	Chorale
	Dein Will gescheh	D Minor	4/4	1:00	Intermediate	No	Chorale
	Wer hat dich so geschlagen	A Major	4/4	1:01	Intermediate	No	Chorale
	In meines Herzens Grunde	E-Flat Major	4/4	1:00	Early Advanced	No	Chorale
	Durch dein Gefängnis	E Major	4/4	1:01	Intermediate	No	Chorale
	Ach Herr, laß dein lieb Engelein	E-Flat Major	4/4	1:31	Early Advanced	No	Chorale
	Mein teurer Heiland, laß dich fragen	D Major	12/8 and 4/4	4:24	Early Advanced	Yes-Bass	Mixed Meter
	Ruht Wohl, ihr heiligen Gebeine	C Minor	3/4	6:36	Advanced	No	Del Segno Chorus
St. Matthew Passion	Erkenne mich, mein Hüter	E Major	4/4	0:59	Intermediate	No	Chorale
	Ich will heir bei dir stehen	E-Flat Major	4/4	1:01	Early Intermediate	No	Chorale
	Befiehl du deine Wege	D Major	4/4	1:00	Intermediate	No	Chorale
	O Haupt voll Blut und Wunden	D Minor	4/4	1:51	Early Advanced	No	Chorale
	Wenn ich einmal soll scheiden	A Minor	4/4	1:07	Early Advanced	No	Chorale
	Herzliebster Jesu	B Minor	4/4	0:59	Early Intermediate	No	Chorale
	Wie Wunderbarlich ist	B Minor	4/4	1:00	Early Advanced	No	Chorale
	Ich bin's, ich sollte büßen	A-Flat Major	4/4	1:00	Early Advanced	No	Chorale
	Wer hat dich so geschlagen	F Major	4/4	1:01	Early Advanced	No	Chorale
	Was mein Gott will, das g'scheh allzeit	B Minor	4/4	1:00	Early Advanced	No	Chorale
	Mir hat die Welt trüglich gericht	B-Flat Major	4/4	1:03	Intermediate	No	Chorale
	Bin ich gleich von dir gewichen	F-Sharp Minor	4/4	1:00	Intermediate	No	Chorale
	O Schmerz!	F Minor	4/4	1:22	Intermediate	Yes-Tenor	Soloist Required
	Ich will bei meinem Jesu wachen	C Minor	4/4	4:06	Early Advanced	Yes-Tenor	Soloist Required

Appendix II

Text Translations of Investigated Movements, in Score Order¹⁶⁶**Magnificat, BWV 243****Suscepit Israel***Suscepit Israel puerum suum recordatus misericordiae suae.*

He has taken under His protection Israel His boy, and remembered His mercy.

Sicut locutus est*Sicut locutus est ad patres nostros,*

As it was spoken to our fathers,

Abraham et semini ejus in saecula.

To Abraham and His seed forever.

Mass in B Minor, BWV 232**Kyrie eleison***Kyrie eleison*

Lord have mercy

Gratias agimus tibi*Gratias agimus tibi*

We give thanks

Propter magnam gloriaiam tuam

to Thee for Thy great glory.

Qui tollis*Qui tollis peccata mundi, miserere nobis.*

Thou that takest away the sins of the world, have mercy upon us.

Qui tollis peccata mundi, suscepe deprecationem nostrum.

Thou that takest away the sins of the world, receive our prayer.

Crucifixus*Crucifixus etiam pro nobis*

Crucified also for us

¹⁶⁶ In terms of the scope of this document, all text translations have been provided from <http://www.bach-cantatas.com/Texts/index.htm>.

Sub Pontio Pilato:
under Pontius Pilate,

Passus, et sepultus est.
and was buried.

Dona nobis pacem

Dona nobis pacem
Grant us peace.

Christmas Oratorio, BWV 248

Wie soll ich dich empfangen

Wie soll ich dich empfangen
How should I receive You

Und wie begegn' ich dir?
and how should I meet You?

O aller Welt Verlangen,
O longing of the whole world

O meiner Seelen Zier!
O adornment of my soul!

O Jesu, Jesu, setze
O Jesus, Jesus, place

Mir selbst die Fackel bei,
Yourself Your lamp by me

Damit, was dich ergötze,
so that what gives You delight

Mir kund und wissend sei!
I may know and understand!

Er ist auf Erden kommen arm

Soprano

Er ist auf Erden kommen arm,
He has come on Earth in poverty

Dass er unser sich erbarm,
so that He may have mercy on us,

*Und in dem Himmel mache reich,
and make us rich in heaven*

*Und seinen lieben Engeln gleich.
and like His beloved angels.*

*Kyrieleis!
Lord, have mercy!*

Baritone Solo

*Wer will die Liebe recht erhöh'n,
Who will rightly extol the love*

*Die unser Heiland vor uns hegt?
that our Savior cherishes for us?*

*Ja, wer vermag es einzusehen,
Indeed, who is able to realize*

*Wie ihn der Menschen Leid bewegt?
how He is moved by human suffering?*

*Des Höchsten Sohn kömmt in die Welt,
The highest Son came into the world*

*Weil ihm ihr Heil so wohl gefällt,
because its salvation pleases Him so well*

*So will er selbst als Mensch geboren werden.
that He himself is willing to be born as a man.*

Ach mein herzliebes Jesulein

*Ach mein herzliebes Jesulein,
Ah little Jesus dear to my heart,*

*Mach dir ein rein sanft Bettelein,
make for yourself a clean, soft bed,*

*Zu ruhn in meines Herzens Schrein,
to rest in the shrine of my heart*

*Dass ich nimmer vergesse dein!
so that I may never forget You!*

Brich an, o schönes Morgenlicht*Brich an, o schönes Morgenlicht*

Break forth, O beauteous morning light

Und lass den Himmel tagen.

And fill the Heavens with glory!

Du Hirtenvolk, erschrecke nicht,

Ye shepherd folk, restrain your fright,

Weil dir die Engel sagen,

and hear the Angel's story:

Dass dieses schwache Knäbelein

This little child whom you will see

Soll umser Trost und Freude sein,

our comfort and joy will be,

Da zu den Satan zwingen,

against Satan sustain us,

Und letztlich Frieden bringen.

And peace at last regain us.

Schaut hin, dort liegt im finstern Stall*Schaut hin, dort liegt im finstern Stall,*

Look, there lies in the dark stable

Des Herrschaft gehet überall!

one who has dominion over all!

Da Speise vormals sucht ein Rind,

Where once an ox sought food

Da ruhet itzt der Jungfrau'n Kind.

now rests the Virgin's child.

Wir singen dir in deinem Heer*Wir singen dir in deinem Heer*

We sing to You in Your host

Aus aller Kraft, Lob, Preis und Ehr,

with all our might: "Praise, honor and glory,"

Dass du, o lang gewünschter Gast,
that You, O guest we have long desired,

Dich nunmehr eingestellet hast.
have now appeared.

Dies hat er alles uns getan

Dies hat er alles uns getan,
All this He has done for us,

Sein groß Lieb zu zeigen an;
To indicate His great love;

Des freu sich alle Christenheit
For this all Christianity rejoices

Und dank ihm des in Ewigkeit.
And thanks Him for it in eternity.

Ich will dich mit Fleiß bewahren

Ich will dich mit Fleiß bewahren,
I shall diligently keep You in mind,

Ich will dir Leben hier,
I shall for You live here,

Dir will ich abfahren,
to You I shall depart

Mit dir will ich endlich schweben
with You I shall one day soar aloft

Voller Freud, Ohne Zeit
full of joy, beyond time

Dort im andern Leben.
there in the other life.

Seid froh dieweil

Seid froh dieweil,
Meanwhile be joyful

Dass euer Heil
that Your salvation

Ist hie ein Gott und auch ein Mensch geboren,
has been born here as both God and man,

Der, welcher ist
He who is

Der Herr und Christ
the Lord and Christ

In Davids Stadt, von vielen auserkoren.
In David's city, chosen from many.

Jesus richte mein Beginnen

Jesus richte mein Beginnen,
Jesus, guide my beginning,

Jesus bleibe stets bei mir,
Jesus, stay with me always,

Jesus zäume mir die Sinnen,
Jesus, curb my inclinations,

Jesus sei nur mein Begier,
Jesus, be my sole desire,

Jesus sei mir in Gedanken,
Jesus, be in my thoughts,

Jesu, lasse mich nicht wanken!
Jesus, do not let me waver!

Dein Glanz all Finsternis verzehrt

Dein Glanz all Finsternis verzehrt,
Your splendor consumes all darkness,

Die trübe Nacht in Licht verkehrt.
The gloomy night is changed to light

Leit uns auf deinen Wegen,
Lead us in Your ways,

Dass dein Gesicht
So that Your face

Und herrlichs Licht
And Your glorious light

Wir ewig schauen mögen!
We may see forever!

Zwar ist solche Herzens stube

Zwar ist solche Herzens stube
Indeed such a room in my heart

Wohl kein schöner Fürstensaal,
Is certainly no fine royal palace

Sondern eine finstre Grube;
But rather a dark pit;

Doch, sobald dein Gnadenstrahl
Yet, as soon as the rays of Your mercy

In denselben nur wird blinken,
Only gleam within there

Wird es voller Sonnen dänken.
It will seem filled with sunlight.

Ich steh an deiner Krippen hier

Ich steh an deiner Krippen hier,
I stand here and Your crib

O Jesulein, mein Leben;
O Little Jesus, my life;

Ich komme, bring und schenke dir,
I come, bring and give You

Was du mir hast gegeben.
What You have given to me.

Nimm hin! es ist mein Geist und Sinn,
Take it! It is my spirit and mind,

Herz, Seel und Mut, nimm alles hin,
Heart, soul and courage, take it all

Und lass dirs wohlgefallen!
And may it be pleasing to you!

Nun seid ihr wohl gerochen*Nun seid ihr wohl gerochen*

Now You are well avenged

An eurer Feinde Schar,

On the host of Your enemies;

Denn Christus hat zerbrochen,

Christ has broken in pieces

Was euch zuwider war.

What was against You.

Tod, Teufel, Sünd und Hölle

Death, Devil, Sin and Hell

Sind ganz und gar geschwächt;

are weakened once and for all;

Bei Gott hat seine Stelle

With God is the place

Das menschliche Geschlecht.

For the human race.

St. John Passion, BWV 245**O große Lieb***O große Lieb, o Lieb ohn alle Maße,*

O great love, o love without any limits,

Die dich gebracht auf diese Marterstraße

that has brought You along this way of martyrdom

Ich lebte mit der Welt in Lust und Freuden,

I live with the world in pleasure and delight,

Und du musst leiden.

and You must suffer.

Dein Will gescheh, Herr Gott*Dein Will gescheh, Herr Gott, zugleich*

May Your will be done, Lord God, both

Auf Erden wie im Himmelreich.
on earth as in heaven.

Gib uns Geduld in Leidenszeit,
grant us patience in time of sorrow,

Gehorsam sein in Lieb und Leid;
obedience in love and sorrow,

Wehr und steur allem Fleisch und Blut,
restrain and guide our flesh and blood

Das wider deinen Willen tut!
that acts against Your will.

Wer hat dich so geschlagen
Wer hat dich so geschlagen,
Who has struck You in this way,

Mein Heil, und dich mit Plagen
my savior, and with torments

So übel zugericht'?
treated You so badly?

Du bist ja nicht ein Sünder
You are indeed not a sinner

Wie wir und unsre Kinder,
as we and our children are,

Von Missetaten weißt du nicht.
of wrongdoing You know nothing.

Ich, ich und meine Sünden,
I, I, and my sins,

Die sich wie Körnlein finden
that are as many as grains

Des Sandes an dem Meer,
of sand by the sea

Die haben dir erreget
have provoked for You

Das Elend, das dich schläget,
the misery that has struck You

Und das betrübtte Marterheer.
and the host of troubles and torment.

Petrus, der nicht denkt zurück

Petrus, der nicht denkt zurück,
Peter, who does not think back at all,

Seinen Gott verneinet,
denies his God,

Der doch auf ein' ernsten Blick
but then at a look of reproach

Bitterlichen weinet.
weeps bitterly.

Jesu, blicke mich auch an,
Jesus, look at me also

Wenn ich nicht will büßen;
when I am reluctant to repent;

Wenn ich Böses hab getan,
when I have done evil

Rühre mein Gewissen!
stir up my conscience!

Christus, der uns selig macht

Christus, der uns selig macht,
Christ, who makes us blessed

Kein Bös' hat begangen,
and has done no wrong,

Der ward für uns in der Nacht
was for us in the night

Als ein Dieb gefangen,
seized like a thief,

Geführt für gottlose Leut
led before godless people

Und fälschlich verklaget,
and falsely accused,

Verlacht, verhöhnt und verspeit,
derided, mocked and spat upon,

Wie denn die Schrift saget.
as the scripture says.

Ach, großer König, groß zu allen Zeiten

Ach, großer König, groß zu allen Zeiten,
Ah, great King, great in all ages,

Wie kann ich gnugsam diese Treu ausbreiten?
How can I make my faithfulness in any way adequate?

Keins Menschen Herze mag indes ausdenken,
No human heart can conceive

Was dir zu schenken.
what gift is fit to offer You.

Ich kann's mit meinen Sinnen nicht erreichen,
My mind cannot imagine

Womit doch dein Erbarmen zu vergleichen.
what can be compared to Your mercy.

Wie kann ich dir denn deine Liebestaten
How then can I match Your loving deeds

Im Werk erstatten?
by anything I do?

Durch dein Gefängnis, Gottes Sohn

Durch dein Gefängnis, Gottes Sohn,
Through your imprisonment, Son of God,

Muß uns die Freiheit kommen;
must our freedom come.

*Dein Kerker ist der Gnadenthron,
Your prison is the throne of grace,*

*Die Freistatt aller Frommen;
the refuge of all believers.*

*Denn gingst du nicht die Knechtschaft ein,
If You had not accepted slavery,*

*Müßt unsre Knechtschaft ewig sein.
our slavery would have been eternal.*

In meines Herzens Grunde

*In meines Herzens Grunde
In the depths of my heart*

*Dein Nam und Kreuz allein
Your name and cross alone*

*Funkelt all Zeit und Stunde,
shine at every moment*

*Drauf kann ich fröhlich sein.
making me able to rejoice.*

*Erschein mir in dem Bilde
Let me see the image*

*Zu Trost in meiner Not,
to console me in my distress*

*Wie du, Herr Christ, so milde
of how You, Lord Christ, so patiently*

*Dich hast geblut' zu Tod!
shed Your blood in death!*

Er nahm Alles wohl in Acht

*Er nahm Alles wohl in Acht
He thought carefully of everything*

*In der letzten Stunde,
in his last hour,*

Seine Mutter noch bedacht,
he was concerned for his mother,

Setzt ihr ein' Vormunde.
chose someone to look after her.

O Mensch, mache Richtigkeit,
O man, act justly,

Gott und Menschen liebe,
love God and mankind,

Stirb darauf ohn alles Leid,
then You can die without sorrow

Und dich nicht betrübe!
and need not grieve!

Mein teurer Heiland (Jesu, du warest tot)

Bass Soloist

Mein teurer Heiland, lass dich fragen
O Thou my Savior, give me an answer

Da du nunmehr ans Kreuz geschlagen
Thou upon Thy cross art crucified,

Und selbst gesaget: es ist vollbracht!
Thou has said that the end is come,

Bin ich vom Sterben freigemacht,
am I from death forever free?

Kann ich durch deine Pain und Sterben
Thru thy despair and desolation

das Himmel reich ererben
am I assured salvation?

Ist aller Welt Erlösung da?
Have all our sins been washed away?

Du kannst var Schmerzen zwar nichts sagen
Thou must for grief indeed be silent:

Ja, ja!
Yes, yes!

Chorale SATB

Jesu, der du warest tot,
Jesus, thou who once were dead,

Lebest nun ohn' Ende,
lives now forever,

In der letzten Todesnot
when the path of death I tread

nirgend mich hinwende,
Lord, forsake me never.

Als zu dir, der mich versühnt!
God's wrath Thou from me hast turned,

O mein trauter Herre!
Saved me from disaster,

Gibe mir nur, was du verdienst,
my redemption Thou hast earned,

Mehr ich nicht begehre.
My beloved Master.

O hilf, Christe, Gottes Sohn

O hilf, Christe, Gottes Sohn,
Oh help us, Christ, God's Son,

Durch dein bitter Leiden,
through Your bitter suffering,

Dass wir dir stets untertan
so that always obedient to You

All Untugend meiden,
we may shun all wrongdoing,

Deinen Tod und sein Ursach
and thinking of Your death and its cause

Fruchtbarlich bedenken,
we may profit from our reflections

Dafür, wiewohl arm und schwach,
and in this way, however poor and inadequate it may be,

Dir Dankopfer schenken!
give You an offering of thanks

Ruht wohl, ihr heiligen Gebeine

Ruht wohl, ihr heiligen Gebeine,
Rest in peace, You sacred limbs,

Die ich nun weiter nicht beweine,
I shall weep for You no more,

Ruht wohl und bringt auch mich zur Ruh!
rest in peace, and bring me also to rest.

Das Grab, so euch bestimmt ist
The grave that is allotted to You

Und ferner keine Not umschließt,
and contains no further suffering,

Macht mir den Himmel auf und schließt die Hölle zu.
opens heaven for me and shuts off hell.

Ach Herr, lass dein lieb Engelein

Ach Herr, lass dein lieb Engelein
Ah Lord, let Your dear angels

Am letzten End die Seele mein
at my final hour carry my soul

In Abrahams Schoß tragen,
to Abraham's bosom,

Den Leib in seim Schlafkämmerlein
while my body in its narrow chamber

Gar sanft ohn eigne Qual und Pein
gently without pain or torment

Ruhn bis am jüngsten Tage!
rests until the last day.

Alsdenn vom Tod erwecke mich,
Wake me then from death,

Dass meine Augen sehen dich
so that my eyes see You

In aller Freud, o Gottes Sohn,
in all joy, o God's son,

Mein Heiland und Genadenthron!
my savior and throne of mercy

Herr Jesu Christ, erhöre mich,
Lord Jesus Christ, hear me,

Ich will dich preisen ewiglich!
I shall praise you eternally!

St. Matthew Passion, BWV 244

Herzliebster Jesu

Herzliebster Jesu, was hast du verbrochen,
Jesus, most dear to my heart, what have You done wrong,

Dass man ein solch scharf Urteil hat gesprochen?
so that such a harsh judgment is pronounced?

Was ist die Schuld, in was für Missetaten
What is Your guilt, in what sort of wrongdoing

Bist du geraten?
have You been caught?

Ich bin's, ich sollte büßen

Ich bin's, ich sollte büßen,
I am the one, I should pay for this,

An Händen und an Füßen
With hands and feet

Gebunden in der Höll.
Bound in hell.

Die Geißeln und die Banden
The scourges and the bonds

Und was du ausgestanden,
And what You endured

Das hat verdienet meine Seel.
My soul has deserved that.

Erkenne mich, mein Hüter

Erkenne mich, mein Hüter,
Recognize me, my guardian,

Mein Hirte, nimm mich an!
My Shepherd, accept me!

Von dir, Quell aller Güter,
From You, source of all goodness

Ist mir viel Guts getan.
Much good has been done for me.

Dein Mund hat mich gelabet
Your mouth has refreshed me

Mit Milch und süßer Kost,
With milk and sweet food,

Dein Geist hat mich begabet
Your spirit has endowed me

Mit mancher Himmelslust.
With many heavenly delights.

Ich will hier bei dir stehen

Ich will hier bei dir stehen,
I stand here close beside Thee,

Verachte mich doch nicht;
Thine anguish I would share.

Von die will ich nicht gehen,
O Lord do not despise me,

Wenn dir drein Herze bricht.
In this Thy heart's despair.

Wenn dein Haupt wird erblassen
For when Thy head is drooping

Im letzten Todesstoss
in death's last agony,

Alsdann will ich dich fassen
my arms will be about Thee

In meinen Arm und Schoss.
And hold Thee close to me.

O Schmerz! Hier zittert das gequälte Herz
(Was ist die Ursach aller solcher Plagen?)

O Schmerz! Hier zittert das gequälte Herz.
Ah woe! How trembles His tormented heart.

Wie sinkt es hin,
It sinks in agony,

Wie bleicht sein Angesicht!
How pale His face and wan!

Was ist die Ursach aller solcher Plagen?
What is the cause of this Thy tribulation?

Der Richter führt ihn vor Gericht,
Before the judge must he appear,

Da ist kein Trost, kein Helfer nicht.
There is no help, no comfort near.

Ach meine Sünden haben dich geschlagen!
The sins were mine for which Thou dost now suffer!

Er leidet alle Höllenqualen,
He suffers Hellish pain and terrors.

Er soll für fremden Raub bezahlen.
Ah, He must pay for other's errors.

Ich ach Herr Jesu, habe dies verschuldet
Mine is the blame, O Lord, for Thine affliction,

Was du erduldet!

It is I should bear it!

*Ach, könnte meine Liebe dir, Mein Heil,
Ah, if my love, my Savior*

*dein Zittern und dein Zagen
a balm to soothe Thy sorrow*

*vermindern oder helfen tragen,
or help to mitigate Thine anguish,*

*wie gerne blieb ich hier!
How gladly bide I here!*

Ich will bei meinem Jesu wachen (So schlafen usere Sünden ein)

*Ich will bei meinem Jesu wachen,
Yea, I will watch with Jesus gladly.*

***So schlafen unsre Sünden ein,
So all our sins will fall asleep,***

*Meinen Tod bäßet seiner Seelen Not;
Tho' I die, naught have I to fear thereby.*

*Sein Trauern machete mich voll Freuden
His aching heart had brought me gladness.*

***Drum muss und sein verdienstlich Leiden,
His pain and woe and all His sadness,***

***Recht bitter, und doch süsser sein.
How bitter, yet how sweet are they.***

Was mein Gott will, das g'scheh allzeit,

*Was mein Gott will, das g'scheh allzeit,
May what my God wills happen always*

*Sein Will, der ist der beste,
His will is what is best,*

*Zu helfen den'n er ist bereit,
For He is ready to help those*

Die an ihn gläuben feste.
Who believe firmly in Him.

Er hilft aus Not, der fromme Gott,
He helps them in their distress, the righteous God,

Und züchtiget mit Maßen.
And chastises in measure.

Wer Gott vertraut, fest auf ihn baut,
The person who trusts God, builds firmly on him

Den will er nicht verlassen.
He will not abandon.

O Mensch, beweine dein Sünde groß,

O Mensch, beweine dein Sünde groß,
Oh man, bewail your great sin,

Darum Christus seines Vaters Schoß
For this Christ from His father's bosom

Äußert und kam auf Erden;
Went forth and came to earth

Von einer Jungfrau rein und zart
Of a virgin pure and gentle

Für uns er hie geboren ward,
He was born here for us,

Er wollt der Mittler werden,
He was willing to become the mediator

Den Toten er das Leben gab
To the dead He gave life

Und legt darbei all Krankheit ab,
And in this way put aside all illness

Bis sich die Zeit herdrange,
Until it came to the time

Dass er für uns geopfert würd,
That He would be sacrificed for us,

Trüg unsrer Sünden schwere Bürd
bear the heavy burden of our sins

Wohl an dem Kreuze lange.
For a long time indeed on the cross.

Mir hat die Welt trüglich gericht'

Mir hat die Welt trüglich gericht'
I have been judged deceitfully by the world

Mit Lügen und mit falschem G'dicht,
With lies and with false statements,

Viel Netz und heimlich Stricke.
With nets and secret snares.

Herr, nimm mein wahr in dieser G'fahr,
Lord, guard me in this danger,

B'hüt mich für falschen Tücken!
Protect me from false deceit!

Wer hat dich so geschlagen

Wer hat dich so geschlagen,
Who has struck You in this way,

Mein Heil, und dich mit Plagen
My savior, and with torments

So übel zugericht'?
Treated You so badly?

Du bist ja nicht ein Sünder
You are certainly not a sinner

Wie wir und unsre Kinder;
Like us and our children;

Von Missetaten weißt du nicht.
Of wrongdoing You know nothing.

Bin ich gleich von dir gewichen

Bin ich gleich von dir gewichen,
Although I have strayed from You,

Stell ich mich doch wieder ein;
Yet I turn back once again;

Hat uns doch dein Sohn verglichen
Your son has settled the account for us

Durch sein' Angst und Todespein.
Through His anguish and death agony.

Ich verleugne nicht die Schuld;
I do not deny my guilt;

Aber deine Gnad und Huld
But Your grace and favor

Ist viel größer als die Sünde,
is much greater than the sins

Die ich stets in mir befinde.
I find constantly in myself.

Befiehl du deine Wege
Befiehl du deine Wege
Commend Your way

Und was dein Herze kränkt
And what troubles Your heart

Der allertreusten Pflege
To the most trustworthy care

Des, der den Himmel lenkt.
Of Him who guides the heavens.

Der Wolken, Luft und Winden
He who to the clouds, air and winds

Gibt Wege, Lauf und Bahn,
Gives their way, course and track,

Der wird auch Wege finden,
Will also find a way

Da dein Fuß gehen kann.
By which your feet can go.

Wie wunderbarlich ist doch diese Strafe

Wie wunderbarlich ist doch diese Strafe!
How amazing is this punishment!

Der gute Hirte leidet für die Schafe,
The good Shepherd suffers for his sheep,

Die Schuld bezahlt der Herre, der Gerechte,
The Lord, the one who is just, pays the penalty

Für seine Knechte.
For His servants.

O Haupt voll Blut und Wunden

O Haupt voll Blut und Wunden,
O head full of blood and wounds,

Voll Schmerz und voller Hohn,
Full of sorrow and full of scorn,

O Haupt, zu Spott gebunden
O head bound in mockery

Mit einer Dornenkron,
With a crown of thorns,

O Haupt, sonst schön gezieret
O head once beautifully adorned

Mit höchster Ehr und Zier,
With greatest honor and adornment,

Jetzt aber hoch schimpfieret,
But now most shamefully mistreated,

Gegrüßet seist du mir!
Let me greet You!

Du edles Angesichte,
Your noble face

Dafür sonst schrickt und scheut
Before which at other times shrinks and shies away

Das große Weltgewichte,
The great weight of the world,

Wie bist du so bespeit;
How are You spat upon,

Wie bist du so erbleichet!
How pale You are!

Wer hat dein Augenlicht,
By whom has the light of Your eyes

Dem sonst kein Licht nicht gleicht,
To which at other times no light can be compared,

So schändlich zugericht'?
Been so shamefully treated?

Wenn ich einmal soll scheiden
Wenn ich einmal soll scheiden,
When I one day must depart from here

So scheid nicht von mir,
Then do not depart from me,

Wenn ich den Tod soll leiden,
When I must suffer death

So tritt du denn herfür!
Then step forward next to me!

Wenn mir am allerbängsten
When most full of fear

Wird um das Herze sein,
I am in my heart,

So reiß mich aus den Ängsten
Then snatch me from my fears

Kraft deiner Angst und Pein!
By the strength of Your agony and pain!

Appendix III

Johann Sebastian Bach Timeline

- ✦ 1685-Bach born in Eisenach
- ✦ 1694-death of mother
- ✦ 1695-death of father, moves in with brother Johann Christoph in Ohrdurf
- ✦ 1703-appointed organist at *Neuekirche*, Arnstadt
- ✦ 1707-appointed organist at St. Blasius, Mühlhausen
- ✦ 1707-marries Maria Barbara Bach in Mühlhausen
- ✦ 1708-appointed organist and chamber musician, Ducal court at Weimar
- ✦ 1714-promotion to Concertmaster at Weimar
- ✦ 1718-appointed *kapellmeister* at Prince court in Köthen
- ✦ 1720-death of Maria Barbara
- ✦ 1721-marries Anna Magdalena Wilcke in Köthen
- ✦ 1722-applies for *Kantorate* position in Leipzig
- ✦ 1723-appointed *Kantorate* of Leipzig
- ✦ 1723-premiere performance of *Magnificat*, BWV 243a
- ✦ 1724-premiere performance of *St. John Passion*, BWV 245
- ✦ 1727-premiere performance of *St. Matthew Passion*, BWV 244
- ✦ 1729-assumes directorship Leipzig Collegium Musicum
- ✦ 1734-5 premiere performance of *Christmas Oratorio*, BWV 248
- ✦ 1749-completion of *Mass in B Minor*, BWV 232
- ✦ 1750-dies in Leipzig, age 65

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