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Bachelor of Divinity. 139.

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THE INFLUENCE OF PLAINSONG ON THE
CHORALES OF LUTHER AND THOSE OF HIS DAY

A Thesis Presented to
The Faculty of Concordia Seminary
Department of Practical Theology

In Partial Fulfillment
of the Requirements for the Degree
Bachelor of Divinity

by
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May 1945

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THE INFLUENCE OF PLAINSONG ON THE CHORALES OF
LUTHER AND THOSE OF HIS DAY

In following the course of great religious movements one cannot help but notice the emphasis laid on music as an important factor in evangelization, a powerful aid in touching the hearts of people and awakening emotional response. John Wycliffe has left us no evidence of his hymnody, but his followers, who sang their Gospel into the hearts of the people, were called Lollards, from the Anglo-Saxon verb "lullen", which means "to sing".

The Reformation in Bohemia under the leadership of John Hus gave to the world the first Protestant hymnal to which Hus also contributed. He himself wrote songs in Latin and Czech and strongly encouraged the use of vernacular songs on the part of the people. John Calvin was likewise interested in music. It was his desire to give his followers sacred songs to sing, which, as he himself declared, "shall be not merely dignified, but holy; which shall be as spurs to incite us to pray and to praise God, to meditate on His works, to love, fear, honor, and glorify Him".¹ Both Hus and Calvin established schools of sacred music in connection with their respective churches.

Zwingli was gifted in the art of music and did not fail to make use of this noble art in promulgating his teachings. "His enemies

1. Dickinson, Helen and Clarence, Excursions in Musical History, p. 122.

called him the 'Evangelical Flute' and said of him, 'He goes through the land, this new Orpheus, leading the beasts'".²

The greatest of all reformation movements was that led by Martin Luther. Quite naturally this movement also exhibited itself in the realm of music. Although Luther's first concern was the pure word of God, the proper relationship of man to God, nevertheless, the liturgy with its music was closely alligned to this thought.

In observing any particular phase of history one cannot help but note the use and advantage which is made of previous lines of thought and materials. This fact is evidenced also in the field of church music.

It is not mere speculation to say that the Psalms form the backbone of the Christian liturgy. The first converts were of Jewish stock, and it is quite understandable that they should retain and use that with which they were familiar. The simple, plain, familiar synagogues of the rural country were the birthplace of the Christian liturgy. One is also amused to note the antipathy on the part of the synagogue worshippers toward instrumental accompaniment. It seems that the temple employed instrumental accompaniment, having at its disposal a large priestly orchestra and trained choir. The little provincial synagogue had only perhaps a lay-cantor, and no accompaniment except congregational responses. Because the poetic style of the Psalms lent itself so well to responsorial form, these synagogues formed an integral part of the liturgy. The Church has always insisted that both its liturgy and its music are of Hebrew origin. Eusebius, Jerome, Justin Martyr, St. Paul, Josephus, Clement of Alexandria and others testify to this truth. Indeed, the intricate relationship between

2. Dickinson, Helen & Clarence, op. cit., p. 122.

Christian and Jewish musical liturgy is undisputed.

With the spread of Christianity during the first few centuries there also appears a Greek influence on the church's music. Various heretics were quick to make use of Greek melodies to promote their doctrines. It was such action which prompted Ambrose, called by some "the father of church song", to compose hymns in order to combat such an heretical uprising as that of Arianism. Although Greek notation seems to have disappeared with the collapse of the Roman Empire, and with it the destruction of great parts of Hellenistic culture; nevertheless, the Church shared the heritage of this culture. Plainsong still utilizes Greek terms to designate its modes, e.g., Dorian, Phrygian, Lydian, Aeolian, Ionian, a fact which seems to indicate a hypothetical connection with the ancient Greek scale system.

What then is plainsong, or so-called Gregorian chant? Volumes could be written characterizing this magnificent structure of medieval church song, a song which in a certain sense forms the basis of all modern music. In a treatise of this type let it suffice to state but a few of its fundamental principles. Needless to say, it is of the utmost importance that one have at least a general conception of what constitutes this music in order to properly evaluate its influence on the Lutheran chorale. The greater such knowledge of plainsong, the greater also will be one's appreciation of Luther's work in this respect.

Plainsong is musical speech, a form which is always sung in unison, with or without instrumental accompaniment. It possesses a freedom of rhythm resembling dramatic recitative, though it is not dramatic, for it is the words to which this song is coupled that are the all-important thing. The music ^{never} asserts itself to the point of obscuring the

text. It is a sublime form of speech, a musical declamation, so to speak, which intensifies the emotional powers of ordinary spoken language. It is unmetrical, though not unrhythmical, for it follows the phrasing, the emphasis, and the natural inflections of the voice. When hearing it one is reminded of the flight of a bird struggling to gain momentum with the flopping of its wings and then resting and floating on the air.

With respect to rhythm it might be stated here that the rhythm of the chorale as sung today ^{in modern Lutheran services} varies considerably from original custom. The present chorale is usually written in notes of equal length, one or so notes to a syllable, i.e., iso-metric. The original poly-metrical structure of the Lutheran chorale exhibits more of a dependence upon the marvelously intricate rhythms of plainsong. The reason for this is undoubtedly due to the fact that these early hymns were taken out of polyphonic settings. There may have been more life, flexibility, and buoyancy in the primitive chorale. Why the change to iso-metric singing during the 17th century? Did musicians simply succumb to the style preferred by the laity? Was such poly-rhythmical style too difficult for good congregational singing? The answer proves difficult. Bach seems to have sanctioned the iso-rhythmic style.

It is also important that mention be made about the tonality of plainsong. This music is written strictly in the old modes arranged and sanctioned by Pope Gregory the Great. Twelve scales or modes are employed, wholly unrelated to each other. If a composer wrote in a certain mode, he wrote in it; neither could he modulate out of one scale into another. "These modes are divided into two classes -- the authentic and plagal. The compass of each of the authentic modes lies

between the keynote, called the final, and the octave above, and includes the notes represented by the white keys of the pianoforte, excluding sharps and flats. The first authentic mode (Dorian) begins on D, the second (Phrygian) on E, and so on. Every authentic mode is connected with a mode known as its plagal, which consists of the last four notes of the authentic mode transposed an octave below and followed by the first five notes of the authentic, the final being the same in the two modes."³

The modern ear is not exactly accustomed to such tonality. The intervals sound too solemn, dull, and perhaps weird. In the 16th century there occurred the division of the octave into twelve parts -- twelve half tones, tempered to stand in friendly relations to one another. This is our diatonic-chromatic scale, a scale in which the composer is at liberty to modulate from one key to another. Consequently, present day music is not written in the many plainsong modes but in two scales, major and minor.

In tracing the element of plainsong in the chorales of this particular period, tonality naturally gives one a definite cue. Numerous chorales clearly indicate their Gregorian origin by their melodic intervals and general tonality, but to actually tie down their melodies to a definite plainsong melody in pre-Reformation use is very difficult and in many cases well nigh impossible.

Luther's work for the people's song was in substance a detail of his liturgic reform. In the gatherings of Christians in Apostolic times all joined in the praise of God. But already very early in its history the Church had given over the singing to a canonical body of singers.

3. Dickinson, Edward, Music in the History of the Western Church, p.113.

This move was in conformity with its decaying doctrine. The service had come to be the vehicle of a sacrifice offered by the priest for the people. Faith had come to signify faith in the supernatural efficacy of the service or sacrifice of the Mass and in the mediatory power of the priest who celebrated it. The individual Christian really had no direct contact with God. The Church was the mediator, bearing the sins, petitions, praises, and offerings of the people to God. In his "Deutsche Messe" of 1526 Luther boldly set forth his ideas on the proper construction of the Mass. "The act of worship has no intrinsic or objective efficacy, but only the attitude of the heart. The only use of forms of worship is to induce the proper attitude of the soul to God".⁴ Away with the idea of a mediatory priesthood. "'Ye are all priests unto God', said Luther. God alone can and will forgive sin through Jesus Christ, 'a sacrifice offered up once for all unto salvation'".⁵

The new conception of man's relationship to God, which so altered the fundamental principle and the external forms of worship under the Lutheran movement, manifested itself most strikingly in the mighty impetus given to congregational singing. Luther set the natural impulse free and taught man that in singing praise to God he was performing a service that was well pleasing to Him and a necessary part of public communion with Him. The Catholic conception that the act of worship in itself possessed objective efficacy must be rejected. Salvation is to be found only in the Gospel. The worship acceptable to God exists only in the contrite attitude of the heart, the acceptance in faith of the redemption in the vicarious atonement of Christ.

4. Dickinson, Helen and Clarence, op. cit., p. 132.
 5. Ibid.

Luther also keenly realized the value of set forms and ceremonies, and his appreciation of what was universally true and edifying in the liturgy of the mother church led him to retain many of her prayers, hymns, responses, etc., along with new provisions of his own. A casual glance at his "Formula Missae" and "Deutsche Messe" readily points this out. Luther was a purifier, not a destroyer. Only that which was contrary to the word of God and which created the wrong impression was to be discarded. It was in connection with doctrinal and liturgic reform that Luther became acutely conscious that one of the most urgent needs of the new Church was something to sing. It was not only his love of music, but also necessity, which activated this turn. Early in his break with Rome he wrote to Nicholas Haussmann, pastor at Zwickau: "I would that we had many German songs which the people could sing during the Mass. But we lack German poets and musicians, or they are unknown to us, who are able to make Christian and spiritual songs, as Paul calls them, which are of such value that they can be used daily in the house of God."⁶ This desire for congregational hymns was soon realized. Numerous composers appeared, of whom Luther was the foremost.

The first hymn book of evangelical Germany was published in 1524 by Luther's musically gifted friend, Johann Walther. It contained four hymns of Luther, three by Paul Speratus, and one by an unknown author. In the same year another hymnal appeared containing fourteen more hymns of Luther. Six more from Luther's pen appeared in the song book edited by Walther in 1525. The remaining hymns of Luther, twelve in number, were printed in five song books of different dates, ending with Klug's of 1543. So great was the activity of hymn writing that

6. Dickinson, Helen and Clarence, op. cit., p. 130.

before Luther's death sixty collections of hymns had been issued.

Our particular interest in this treatise is to trace the origin of the melodies attached to these hymns of Luther and those of his contemporaries. As before stated, Luther well knew the value of good music in his reformatory endeavors. The congregation should take part in the worship, and to do this it must have singable hymns. The doctrine of the Catholic Church had discouraged singing on the part of the laity. Furthermore, the insistence upon strict Gregorian with its practical difficulties and the employment of Latin had restricted hymn singing to the priests and choir. The false conception of the liturgy had by historical development excluded the people from active participation. The task ahead was to write hymns in the vernacular free from false doctrine and coupled to singable and rhythmic melodies. But from whence were these melodies to come? Was a new type of music to spring up overnight? That was impossible. The most natural procedure for the reformers was to use and draw on materials already existing within the Church. This is exactly what Luther and his co-laborers did. In substantiation of this statement it might be well to examine a few of Luther's own remarks on this point.

Luther in his preface to a collection of funeral hymns wrote in 1542: "As a good example to serve to this end we have chosen fine musical settings or songs which are used in the papacy at vigils, masses for the dead, and funerals. Some of these we have had printed in this little book, and purpose in the future to choose more of them, -- or whoever is better able than we, can; -- but we have substituted other texts to these settings in order to honor our article concerning the resurrection and not to honor purgatory with its torment and satisfaction, on account of which their dead can neither sleep nor rest. The

songs and the notes are precious; it would be a shame and a loss were they to disappear; but the text or words are unchristian, unfit and absurd; these should perish."⁷

Furthermore, "For I myself do not hear gladly when the notes of a responsory or song have been changed and it is sung among us in a different way from that to which I was accustomed in my youth."⁸

Again, "And indeed they (the Catholics) also possess many admirable, beautiful musical compositions or songs, especially in the cathedral and parish churches, but they have 'beautified' them with many obscene, idolatrous, dead and dumb texts, separating them from the noble music, and in their stead we have set the living, holy Word of God, to sing, to praise, to glorify with the same, so that this beautiful ornament, music, may in proper use, serve her dear Creator and His Christians so that He be praised and honored thereby, but we, through the Holy Word united with sweet song, may be incited and confirmed and strengthened in faith."⁹

These statements give ample proof of what was done by Luther and his co-laborers with respect to the Lutheran chorale. Until quite recently it was generally believed that Luther was a tune maker and that the melodies to most of his hymns were of his own original production. On the contrary; Luther followed the customary method of history and used previous existing materials. The results of his efforts, of course, can be considered as something new and unique; but it is really the use and advantage of his works which make them considered as such.

7. Holman, Works of Martin Luther, p.290.

8. Ibid.

9. Ibid.

The music of the Christian Church has passed through three great phases, the product of an orderly, never-ceasing development: 1) liturgic chant (plainsong), the unharmonized form. As previously pointed out, this form is Jewish in background; 2) the contrapuntal unaccompanied chorus, based on the Gregorian key and melodic system. This phase occupies the period from the 12th to the 16th centuries inclusive. The cantus firmus (melody) employed in this period was borrowed from the liturgic chant or from a popular song. Its composers were really tune setters, not tune makers. The Lutheran chorale makes its appearance during this period. It is quite natural that Luther and his contemporaries should, to a certain degree, follow the established custom of borrowing tunes and melodies. In this period the school of the Netherlanders (1400-1550) plays an important role, among whom was that outstanding musician and favorite of Luther's, Josquin des Pres. Luther called him "the master of notes". "Some twenty years ago it was conclusively proved that Luther's 'Aus tiefer Not' is almost literally molded after Josquin's 'Patre to pastor omnium'".¹⁰ We were unable to find a copy of the same to bear out this statement; 3) the form now in general use, mixed solo and chorus music with free instrumental accompaniment and following the homophonic rather than the polyphonic structure, based on the modern major and minor transposing scales. This brief summary should suffice to give one an adequate idea of Luther's place in the development of Church music.

With regard to the Lutheran chorale it is quite evident that the work of Luther, Walther, and others of this period consisted in this:

I. The translating, revising and editing of some of the ancient

10. Rosenwald, Hans, "Influence of Gregorian Chant on the Protestant Hymnology of the Reformation Period", Music Teachers National Assn., (1944), p. 249.

Latin hymns and sequences.

II. The editing and revising of various parts of the liturgy.

III. The composing of original hymns or paraphrases of portions of Scripture, the melodies of which very often find their bases in plainsong.

IV. Composing hymns and utilizing existing secular songs and ballads. Dickinson,¹¹ however, says that the custom of using secular folk songs to spiritual hymns did not really originate during Luther's day, but sometime after him. In compliance with the theme of this treatise it is only natural that the first three points be treated.

11. Dickinson, Edward, op. cit., p. 261.

I.

The sequences present a very interesting history. Already during the time of Augustine the final "A" of the Alleluia following the Gradual was prolonged and given musical flourishes, hence the term sequence, i.e., following the Alleluia. The first person to conceive of the idea of putting Latin texts to these vocal flourishes was Notker (d.912), a monk at the monastery of St. Gall. The example became widespread and sequences sprang up as if by magic. One of the most prolific sequence composers was Adam of St. Victor (d.1177). Many sequences were composed in, or translated into, the vulgar tongue, and subsequently sung by the people on every possible occasion, very often to secular tunes. In order to put a stop to such practice Pius V and the Council of Trent reduced to four the number of sequences permitted to be sung during the Mass: the "Victimae Paschali", "Veni Sancte Spiritus", "Lauda Sion Salvatorem", and the "Dies Irae", to which was added the "Stabat Mater" in 1727.

A number of these particular sequences together with others are found in the Lutheran chorale. One of the most famous Easter sequences, the "Victimae Paschali", by Hofkaplan Wipo (11th century) appears in the Lutheran Hymnal, #195. Julian¹² says that this hymn is "second only to Luther's 'Ein feste Burg'". In comparing these two melodies we cannot help but note a few changes and revisions. They are necessarily due to accent and syllabication.

To facilitate comparison, nearly all the plainsong illustrations appearing in this treatise are in modern notation.

12. Julian, John, Dictionary of Hymnology, p. 225.

EASTER

Christ Jesus Lay in Death's Strong Bands 195

Acts 2: 24

Christ lag in Todesbanden

Martin Luther, 1524, cento

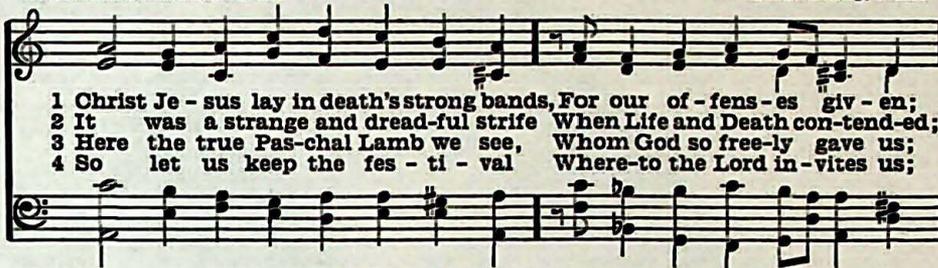
Tr., Richard Massie, 1854, alt.

8. 7. 8. 7. 7. 8. 7. 4.

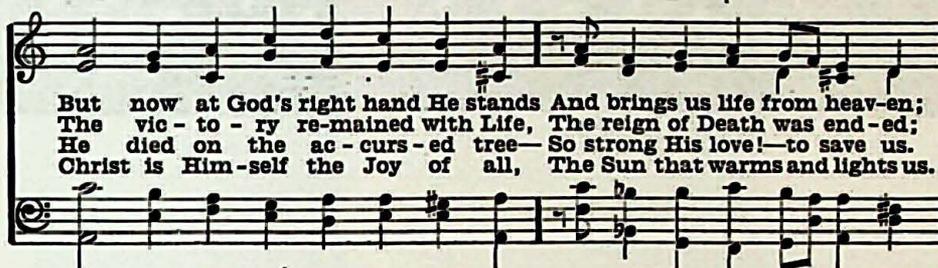
Christ lag in Todesbanden

Based on "Christ ist erstanden"

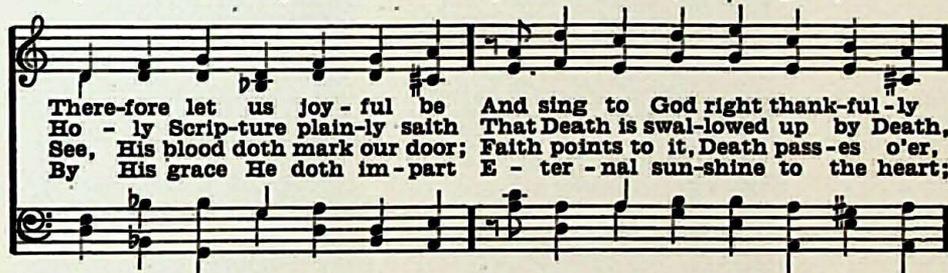
Latin melody, c. 1100



1 Christ Je - sus lay in death's strong bands, For our of - fens - es giv - en;
 2 It was a strange and dread - ful strife When Life and Death con - tend - ed;
 3 Here the true Pas - chal Lamb we see, Whom God so free - ly gave us;
 4 So let us keep the fes - ti - val Where - to the Lord in - vites us;



But now at God's right hand He stands And brings us life from heav - en;
 The vic - to - ry re - mained with Life, The reign of Death was end - ed;
 He died on the ac - curs - ed tree - So strong His love! - to save us.
 Christ is Him - self the Joy of all, The Sun that warms and lights us.



There - fore let us joy - ful be And sing to God right thank - ful - ly
 Ho - ly Scrip - ture plain - ly saith That Death is swal - lowed up by Death,
 See, His blood mark our door; Faith points to it, Death pass - es o'er,
 By His grace He doth im - part E - ter - nal sun - shine to the heart;



Loud songs of hal - le - lu - jah. Hal - le - lu - jah!
 His sting is lost for - ev - er. Hal - le - lu - jah!
 And Sa - tan can - not harm us. Hal - le - lu - jah!
 The night of sin is end - ed. Hal - le - lu - jah! A - men

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

Handwritten musical score on three staves. The first staff begins with a treble clef and a common time signature. The notes are mostly quarter and eighth notes. The lyrics are: *vic-timae paschali lae-des im-molent Enni-sti-a-ni*. The second staff continues the melody with similar note values and lyrics: *Agnus re-de-mit oves christus in-nocens Pa-tri*. The third staff concludes the phrase with lyrics: *recon-ci-li-a-vit pec-ca-to-nes*. The score ends with a double bar line.

13. von der Heydt, J.D., Geschichte der evangelischen Kirchenlied in Deutschland, p. 21.

The old Christmas sequence, "Grates nunc omnes reddamus Domino Deo", appears as hymn #80 in the Lutheran Hymnal. A divergence between the two melodies is readily seen. The basic similarity, however, definitely points to the plainsong origin of Luther's adaptation.

80

All Praise to Thee, Eternal God

CHRISTMAS

John 1: 14
Gelobet seist du, Jesu Christ
Based on Latin sequence, 11th century
German, st. 1, 1570
Martin Luther, 1524, cento
Tr., unknown, 1853

L. M., with Hallelujah

Gelobet seist du, Jesu
Ancient melody, c. 1100



1 All praise to Thee, e - ter - nal God, Who, clothed in garb of
2 Once did the skies be - fore Thee bow; A vir - gin's arms con -
3 A lit - tle Child, Thou art our Guest That wea - ry ones in



flesh and blood, Dost take a man - ger for Thy throne, While worlds on
tain Thee now, While an - gels, who in Thee re - joice, Now lis - ten
Thee may rest; For - lorn and low - ly is Thy birth That we may



worlds are Thine a - lone. Hal - le - lu - jah!
for Thine in - fant voice. Hal - le - lu - jah!
rise to heav'n from earth. Hal - le - lu - jah! A - men.



Gra-tes nunc om-nes re-d-a-mus Do-mi-no De-o qui su-a
 na-ti-vi-ta-te nos li-be-ra-vit de Di-a-bo-li-ca
 po-te sta-te. Ho-ic o-por-tet ut ca-na-mus cum an-ge-lis sem-per

14

The "Veni Creator Spiritus", generally ascribed to Rhabanus Maurus, finds its counterpart in Luther's "Komm Gott Schoepfer, heiliger Geist", #233 in the Lutheran Hymnal, #249 in the Evangelical Lutheran Hymn Book. Notice the striking similarity, especially in the first phrase. True, there are a few changes; but these do not preclude the plainsong influence.

249

Komm, Gott Schöpfer Heiliger Geist 8,8,8,7

ERFURT ENCHIRIDION, 1524

1 Come, God Cre - a - tor, Ho - ly Ghost, And vis - it Thou the souls of men;

Fill them with graces, as Thou dost, Thy creatures make pure a - gain.

ve - ni Cre - a - tor spi - ri - tus. Men - tes tu - o - rum vi - si - ta
 Im - ple su - per - na gra - ti - a quae tu cre - a - sti pec - to - ra

Invocatio Sancti Spiritus 163

Hymnus de Spiritu Sancto

(M. M. 2/4)

ve - ni Cre - a - tor Spi - ri - tus, Men - tes tu - o - rum
 vi - si - ta Im - ple su - per - na gra - ti - a. Quae tu
 cre - a - sti pec - to - ra A - men.

<p>Qui Paraclitus dicere, Isidum dei altissimi, Pura vivas (sine carnis), Et spiritalis unitus.</p> <p>Tu aequaliformis matrem, Deitatem dei tu dicitur, Tu rite promissum Patris, Sermonis dicitur egressa.</p> <p>Accende lumen cordibus, Infunde amorem cordibus, Infirma cordis corporis, Virtute firmas perpetui.</p>	<p>Hic sem repellas locutus, Facereque deum protinus, Ductore sic te praevisio, Vitimus omne noxium.</p> <p>Per te amamus de Patrem, Sacramus atque Filium, Te utriusque spiritum, Credamus omni tempore.</p> <p>Hic laus Patrum Pater, Sacramus simul Paraclitus, Sic laque militat Filium, Charisma Sancti spiritus Amen.</p>
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Novissimum usum recedentem

<p>Veni Creator Spiritus, Mens aeternum veritas, Imple superna gratia, Quae tu creasti pectora.</p> <p>Qui dicere Paraclitus, Altissimi domum dei, Pura vivas (sine carnis), Et spiritalis unitus.</p> <p>Tu aequaliformis matrem, Dicitur aeternum deitatem, Tu rite promissum Patris, Sermonis dicitur egressa.</p> <p>Accende lumen cordibus, Infunde amorem cordibus, Infirma cordis corporis, Virtute firmas perpetui.</p>	<p>Infirma cordis corporis, Virtute firmas perpetui.</p> <p>Hic sem repellas locutus, Facereque deum protinus, Ductore sic te praevisio, Vitimus omne noxium.</p> <p>Per te amamus de Patrem, Sacramus atque Filium, Te utriusque spiritum, Credamus omni tempore.</p> <p>Deo Patri et gloria, Et Filio, qui a mortuis Surrexit, ac Paraclito, In saeculorum saecula. Amen.</p>
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15. von der Heydt, op. cit., p. 19.
 16. Kyriale seu Ordinarium Missae, p. 163.

The old Latin sequence "Media vita in morte sumus" finds its correlative in Luther's "Mitten wir im Leben sind", #590 in the Lutheran Hymnal. Tradition ascribes the original Latin version to Notker of St. Gall, but this can hardly be confirmed. It gradually fell into disuse and at the present time is not used in the services of the Roman Catholic Church. Luther's translation "took and still holds a foremost place among German hymns for the dying, and has comforted many in their last conflict".¹⁷

Rather great divergence appears between the "Media vita" and Luther's chorale. It is quite evident that such florid plain-song would be too difficult for congregational use, a fact which consequently would necessitate some simplification.

¹⁷ Julian, John, op. cit., p. 721.

DEATH AND BURIAL

590

In the Midst of Earthly Life

1 Sam. 20: 3

Mitten wir im Leben sind

Martin Luther, 1524

Tr., composite

Irregular

Mitten wir im Leben sind

Based on "Media vita," c. 1500

1 In the midst of earth-ly life Snares of death sur-round us;
 2 In the midst of death's dark vale Pow'rs of hell o'er-take us.
 3 In the midst of ut-ter woe When our sins op-press us,

Who shall help us in the strife Lest the Foe con-found us?
 Who will help when they as-sail, Who se-cure will make us?
 Where shall we for ref-uge go, Where for grace to bless us?

Thou on-ly, Lord, Thou on-ly! We mourn that we have great-ly erred,
 Thou on-ly, Lord, Thou on-ly! Thy heart is moved with ten-der-ness,
 To Thee, Lord Je-sus, on-ly! Thy pre-cious blood was shed to win

That our sins Thy wrath have stirred. Ho-ly and right-eous God!
 Pit-ies us in our dis-tress. Ho-ly and right-eous God!
 Full a-tone-ment for our sin. Ho-ly and right-eous God!

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

Me-dia a-ri-ta in mor-te su-mus quem
quae-ri-mus ad-ju-to-rem - ni-si
te do-mi-ne - qui pro pec-ca-tis no-stris
ju-ste i-ras - ce-ris

18

Von der Heydt lists this melody as being from a Gradual
of the 13th century.

Luther's "Now Praise We Christ, the Holy One" (#104, Lutheran Hymnal) finds its basis in the old Latin hymn, "A solis ortus cardine", ascribed to Coelius Sedulius. It dates from the first half of the 5th century and was generally appointed to be sung on Christmas day.

104 Now Praise We Christ, the Holy One

CHRISTMAS

Phil. 2: 6, 7

L. M.

Christum wir sollen loben schon
"Enchiridion"
Erfurt, 1521

A solis ortus cardine

Coelius Sedulius, c. 450

German version, Martin Luther, 1524, ab.

Tr., Richard Massie, 1854, alt.

1 Now praise we Christ, the Ho - ly One, The bless - ed vir - gin
2 He who Him - self all things did make A ser - vant's form vouch -
3 The grace and pow'r of God the Lord Up - on the moth - er
4 The no - ble moth - er bore a Son, - For so did Ga - briel's

Ma - ry's Son, Far as the glo - rious sun doth shine
safed to take That He as man man - kind might win
was out - poured; A vir - gin pure and un - de - fled
prom - ise run, - Whom John con - fessed and leaped with joy

Ending for st. 1-6: Ending for last stanza:

E'en to the world's re - mote con - fine.
And save His crea - tures from their sin.
In won - drous wise con - ceived a child.
Ere yet the moth - er knew her Boy. 7 time be lost. A - men.

- 5 Upon a manger filled with hay
In poverty content He lay;
With milk was fed the Lord of all,
Who feeds the ravens when they call.
- 6 The heavenly choirs rejoice and raise
Their voice to God in songs of praise.
To humble shepherds is proclaimed
The Shepherd who the world hath framed.
- 7 All honor unto Christ be paid,
Pure Offspring of the favored maid,
With Father and with Holy Ghost,
Till time in endless time be lost.

Luther's "Nun komm, der Heiden Heiland" (#95, Lutheran Hymnal) bears close resemblance to Ambrose's "Veni Redemptor gentium". Says von der Heydt: "Veni Redemptor gentium von Ambrosius ist bedeutsam geworden in der Uebersetzung Luthers 'Nun komm, der Heiden Heiland' mit der alten Melodie in den beiden Erfurter Enchiridien von 1524".²⁰

Savior of the Nations, Come

95

John 1: 14

Veni, Redemptor gentium

St. Ambrose, 1397

German version, Martin Luther, 1524

Tr., William M. Reynolds, 1860, alt.

7. 7. 7. 7.

Nun komm, der Heiden Heiland

"Geistliches Gesangbüchlein"

Wittenberg, 1524, ad.



1 Sav - ior of the na - tions, come, Vir - gin's Son, make here Thy home!
2 Not by hu - man flesh and blood, By the Spir - it of our God,
3 Won - drous birth! O won - drous Child Of the Vir - gin un - de - filed!



Mar - vel now, O heav'n and earth, That the Lord chose such a birth.
Was the Word of God made flesh—Woman's Offspring, pure and fresh.
Tho' by all the world dis-owned, Still to be in heav'n enthroned. A-men.



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

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

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

7 Praise to God the Father sing,
Praise to God the Son, our King,
Praise to God the Spirit be
Ever and eternally.

20. von der Heydt, op. cit., p. 18.

re - na - re - de - i - ter - ge - ni - tum O - ste - n - de - par - tum vir
 Den Hei - den Hei - land komm her, den Jung - frau Ge - burt
 gi - nis Mi - re - tur om - ne - sae - cu - lum: Ta - lis par - tus
 uns lehrt, dass all welt sich wun - dern thut, Solch Ge - burt ziemt
 de - set De - um.
 al - lein Gott

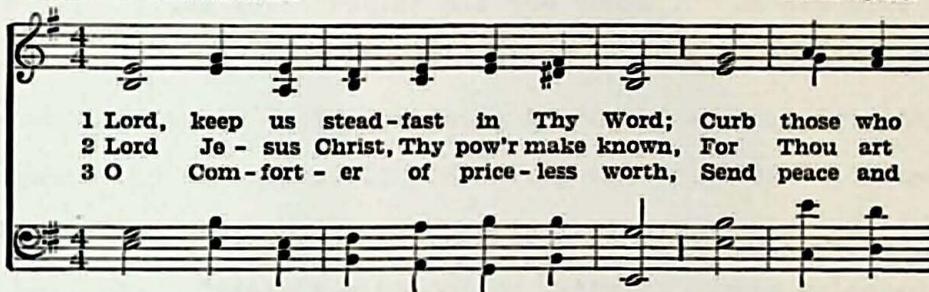
Compare also Luther's "Erhalt uns, Herr, bei deinem Wort" (# 261, Lutheran Hymnal) to the "Veni Redemptor gentium" on the foregoing page. Von der Heydt says of this melody: "Die Singweise ist aehnlich wie des Liedes 'Verleih uns Frieden gnaediglich' der des Hymnus 'Veni Redemptor gentium' nachgebildet".²¹

Lord, Keep Us Steadfast in Thy Word 261

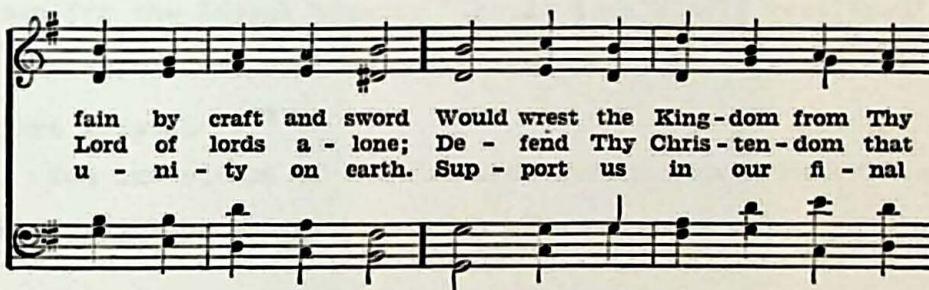
John 8: 31
Erhalt uns, Herr, bei deinem Wort
Martin Luther, 1541
Tr., Catherine Winkworth, 1863

L. M.

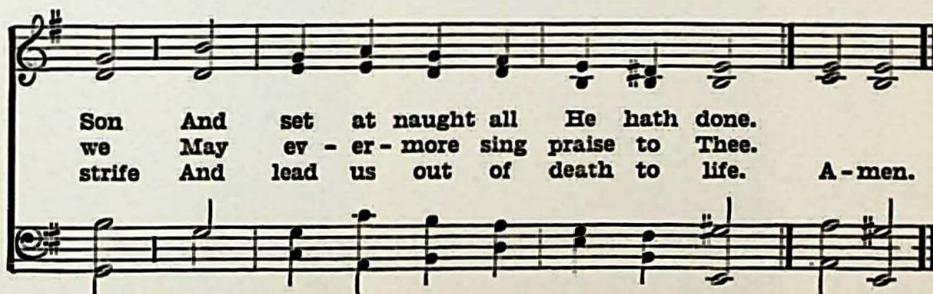
Erhalt uns, Herr
"Geistliche Lieder"
Wittenberg, 1543



1 Lord, keep us stead-fast in Thy Word; Curb those who
2 Lord Je - sus Christ, Thy pow'r make known, For Thou art
3 O Com-fort - er of price-less worth, Send peace and



fain by craft and sword Would wrest the King-dom from Thy
Lord of lords a - lone; De - fend Thy Chris-ten-dom that
u - ni - ty on earth. Sup - port us in our fi - nal



Son And set at naught all He hath done.
we May ev - er - more sing praise to Thee.
strife And lead us out of death to life. A - men.

21. von der Heydt, op. cit., p. 61.

II.

Various parts of the liturgy show definite traces of plainsong influence. We recall that it was really the reform in liturgy that started Luther on his career in hymnody. As a musician Luther was very much concerned about the proper tones and musical settings to be used in transforming the Latin liturgy into the vernacular. He once said: "Just as the Gospel is the loveliest of all the doctrines, so are E and F the loveliest of all the tones".²² He was also very careful about making unaccustomed musical changes in the liturgy. Although he saw difficulty in transcribing the Latin service into the German language and therein still preserving the Gregorian original, he was nevertheless inclined to use the traditional musical settings as much as possible. "According to Johann Walther, Luther selected sextum tonum for the Gospel because 'Christ is a kindly gentleman'. For the Epistles, however, he chose octavum tonum, for 'St. Paul is a severe apostle'".²³

The intonation of the Preface, Sursum Corda, Pater Noster, and Verba were more or less directly taken over into the "Deutsche Messe".

22. Rosenwald, op. cit., p. 250.

23. Ibid.

Testamentsworte.

PASTOR

Unser Herr Jesus Christus, in der Nacht da er verrathen ward, nahm das Brot,

brach und brach und gab es seinen Jüngern und sprach: Nehmet hin es ist das ist

mein Leib, der für euch gegeben ist, das ist das ist mein Gedächtnis

7
 Des selbigen Abends nach dem Abendmahl danket gab ihnen
 den und sprach Nehmet hin und trinket alle dar aus, dieser Kelch ist das neue
 Testament in meinem Blut, das für euch vergossen wird zur Vergebung
 der Sünden, selbigen Abends trank er aus dem Gedächtnis

The "Te Deum laudamus", the most famous non-biblical hymn of the Western Church, was directly translated into German by Luther, and its musical setting, the so-called Tonus Simplex (tone three) practically retained in its original. The true authorship of this hymn has been much disputed. Some have supposed that it was sung antiphonally by Ambrose of Milan and Augustine of Hippo at the baptism of the latter in 387.

72. Gott, dich loben wir. (Te deum.)

I.

Gott dich loben wir.

... ..

... ..

I.

... ..

... ..

I. u. II.

... ..

I.

... ..

... ..

... ..

II.

Gott dich loben wir.

... ..

... ..

II.

... ..

... ..

II.

... ..

... ..

... ..

I.

Zu - er - ste - ge - heit mit Zu - er - st

zu - er - ste - ge - heit mit Zu - er - ste - ge - heit

zu - er - ste - ge - heit mit Zu - er - ste - ge - heit

34

I.

zu - er - ste - ge - heit mit Zu - er - ste - ge - heit

zu - er - ste - ge - heit mit Zu - er - ste - ge - heit

zu - er - ste - ge - heit mit Zu - er - ste - ge - heit

I.

zu - er - ste - ge - heit mit Zu - er - ste - ge - heit

zu - er - ste - ge - heit mit Zu - er - ste - ge - heit

zu - er - ste - ge - heit mit Zu - er - ste - ge - heit

II.

zu - er - ste - ge - heit mit Zu - er - ste - ge - heit

zu - er - ste - ge - heit mit Zu - er - ste - ge - heit

zu - er - ste - ge - heit mit Zu - er - ste - ge - heit

II.

zu - er - ste - ge - heit mit Zu - er - ste - ge - heit

zu - er - ste - ge - heit mit Zu - er - ste - ge - heit

zu - er - ste - ge - heit mit Zu - er - ste - ge - heit

II.

zu - er - ste - ge - heit mit Zu - er - ste - ge - heit

zu - er - ste - ge - heit mit Zu - er - ste - ge - heit

zu - er - ste - ge - heit mit Zu - er - ste - ge - heit

The image shows a musical score for a chorale, likely from a church book. It consists of three systems of staves. The first system is divided into two parts, labeled 'I.' and 'II.', each with two staves (treble and bass clef). The second system also has two staves. The third system is labeled 'I. u. II.' and has two staves. The music is written in a simple, homophonic style with block chords and moving lines. The page number '25' is printed at the bottom right of the musical notation.

Luther's paraphrase of the Nicene Creed, "Wir glauben all' an einen Gott", (#251, Lutheran Hymnal) seems to find its melodic basis in Credo IV of the Roman rite. Von der Heydt says of this hymn: "Luther gestaltete das Credo nach einer aelteren Vorlage zu einem deutschen Liede um und behielt auch die alte Melodie bei".²⁷

Notice the close similarity between the following phrases:

We all believe in one true God--Patrem omnipotentem

He through snares and perils leadeth--Qui propter nos homines

Hath the right of children given--Qui locutus est per prophetas

27. von der Heydt, op. cit., p. 56.

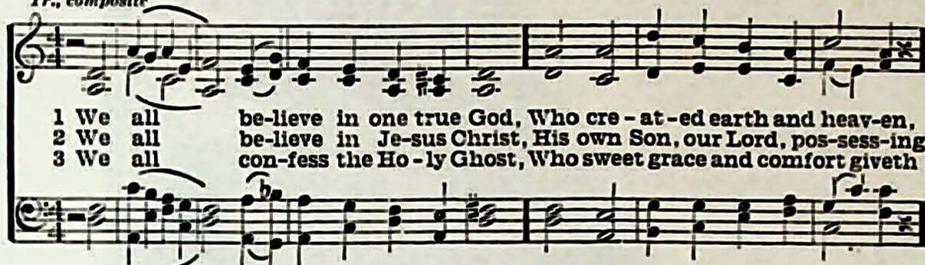
251

We All Believe in One True God

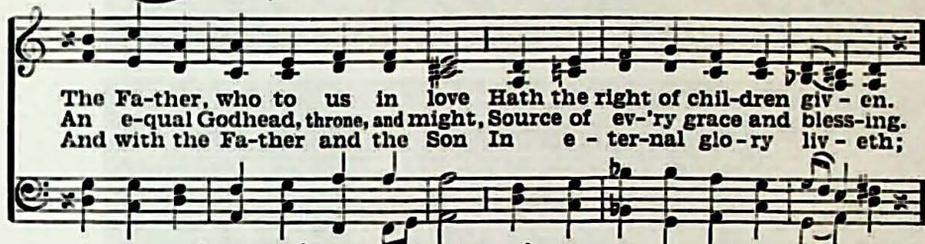
The Nicene Creed
Wir glauben all' an einen Gott
Martin Luther, 1523
Tr., composite

8s. 10 lines
(SECOND TUNE)

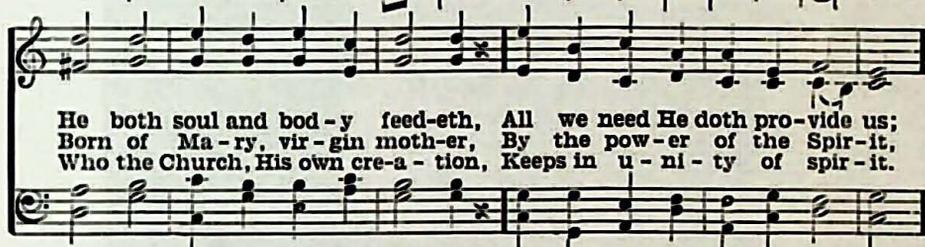
Wir glauben all' an einen Gott
Latin Credo, c. 1500



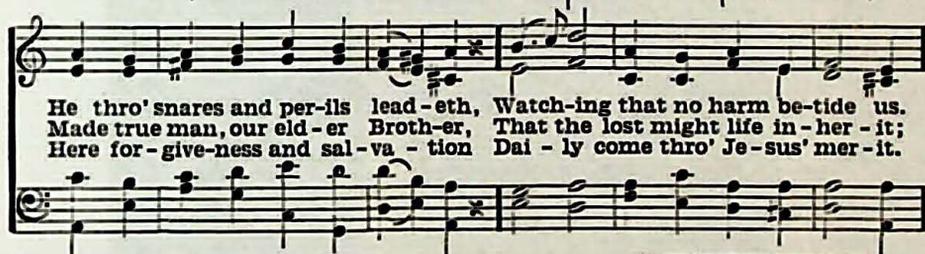
1 We all be-lieve in one true God, Who cre-at-ed earth and heav-en,
2 We all be-lieve in Je-sus Christ, His own Son, our Lord, pos-sess-ing
3 We all con-fess the Ho-ly Ghost, Who sweet grace and comfort giveth



The Fa-ther, who to us in love Hath the right of chil-dren giv-en.
An e-equal Godhead, throne, and might, Source of ev-'ry grace and bless-ing.
And with the Fa-ther and the Son In e-ter-nal glo-ry liv-eth;



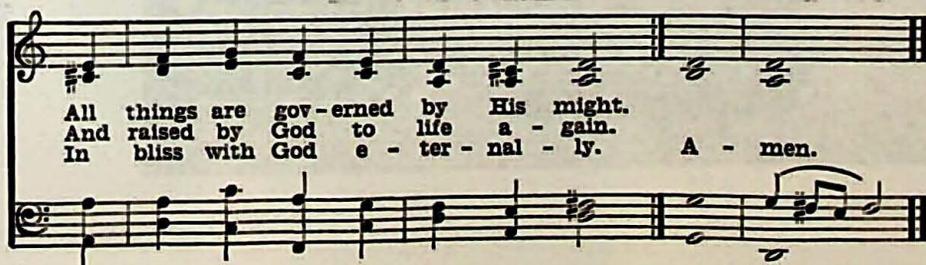
He both soul and bod-y feed-eth, All we need He doth pro-vide us;
Born of Ma-ry, vir-gin moth-er, By the pow-er of the Spir-it,
Who the Church, His own cre-a-tion, Keeps in u-ni-ty of spir-it.



He thro' snares and per-ils lead-eth, Watch-ing that no harm be-tide us.
Made true man, our eld-er Broth-er, That the lost might life in-her-it;
Here for-give-ness and sal-va-tion Dai-ly come thro' Je-sus' mer-it.



He car-eth for us day and night,
Was cru-ci-fied for sin-ful men
All flesh . . . shall rise, and we shall be



All things are gov-erned by His might.
And raised by God to life a-gain.
In bliss with God e-ter-nal-ly. A-men.

(M. M. ♩ = 144)

IV

XV. s.

1.

Cré-do in únum Dé-um. Pá-trem omni-po-
tén-tem, factó-rem cae-li et tér-rae, vi-si-bí-li-um
ó-mni-um, et invi-si-bí-li-um. Et in únum Dómi-

Credo.—IV

81

num Jé-sum Chri-stum, Fí-li-um Dé-i u-ni-gé-ni-
tum. Et ex Pá-tre ná-tum ante ómni-a sae-cu-la.
Dé-um de Dé-o, lúmen de lúmi-ne, Dé-um vé-rum de
Dé-o vé-ro. Gé-ni-tum, non fá-ctum, consubstanti-
á-lam Pá-tri: per quem ómni-a fá-cta sunt.
Qui propter nos hó-mi-nes, et propter nó-stram sa-lú-tem
descéndit de cae-lis. Et incarná-tus est de Spí-ri-
tu Sán-cto ex Ma-ri-a Ví-r-gi-ne: Et hó-mo fá-ctus
est. Cru-ci-fí-xus é-ti-am pro nó-bis: sub Pónti-

o Pi-lá-to pássus, et se-púl-tus est. Et re-sur-
 ré-xit térti-a dí-o, se-cúndum Scriptú-ras.
 Et ascéndit in caé-lum: sé-det ad dórte-ram Pá-tris.
 Et í-te-rum ventú-rus est cum gló-ri-a, ju-di-cá-
 re ví-vos et mórtu-os: cú-jus régni non é-rit fí-nis.
 Et in Spí-ri-tum Sánctum, Dómi-num, et vi-vi-fi-cán-
 tem: qui ex Pátre Fí-li-óquo pro-cé-dit. Qui
 cum Pátre et Fí-li-o simul ad-o-rá-tur, et conglo-
 ri-fi-cá-tur: qui lo-cú-tus est per Prophé-tas.

Et únam sánctam cathó-li-cam et a-postó-li-cam Ee-
 clé-si-am. Confi-te-or únum baptísma in remissi-
 ó-nem pecca-tó-rum. Et exspécto re-surrecti-ó-nem
 mortu-ó-rum. Et ví-tam ventú-ri saé-cu-li.

A- mon.

Luther's "Isaiah, Mighty Seer, in Days of Old" (#249, Lutheran Hymnal) has presented its difficulties. The following statement of von der Heydt prompts one to make a comparative study of the various Sancti of the Roman rite: "Text und Melodie stammen von Luther, der es fuer den Gemeindegang an Stelle des lateinischen Sanctus bei der Feier des heiligen Abendmahles bestimmte (Deutsche Messe, 1526)".²⁹

Sanctus I exhibits some melodic similarity. Note: Six wings had they, these messengers of Him -- pleni sunt caeli et terra gloria tua.

Sanctus

I

(M. M. ♩ = 132) XI. 8.

1. 

Sanctus, San-ctus, Sanctus Dómi-nus Dé-us



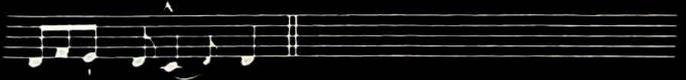
Sá-ba-oth. Plé-ni sunt cae-li et tér-ra gló-ri-a



tú-d Ho-sánna in excé-l-sis. Be-ne-di-ctus qui



vé-nit in nó-mi-ne Dó-mi-ni. Ho sán-na in



ex-cel-sis.

30

29. von der Heydt, op. cit., p. 60.

30. Kyriale seu Ordinarium Missae, op. cit., pp. 109-110.

TRINITY

249 Isaiab, Mighty Seer, in Days of Old

Is. 6: 1-4

10s. 16 lines

Jesaja, dem Propheten, das geschah

Martin Luther, 1526

Tr., composite

Jesaja, dem Propheten

Martin Luther, 1526

The musical score is written in G major (one sharp) and 4/4 time. It consists of six systems, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are printed below the vocal line of each system.

I - sa - iah, might-y seer, in days of old The Lord of
 all in spir - it did be - hold High on a loft - y throne, in
 splen - dor bright, With flow - ing train that filled the Tem - ple quite.
 A - bove the throne were state - ly ser - a - phim; Six wings had
 they, these mes - sen - gers of Him. With twain they veiled their fac - es,
 as was meet, With twain in rev - 'rent awe they hid their feet,

(over)

The chorale "Kyrie, Gott Vater in Ewigkeit" (#6, Lutheran Hymnal) based on the "Kyrie fons bonitatis" plainly shows its Gregorian influence.

OPENING OF SERVICE

6 Kyrie, God Father in Heaven Above

Ps. 23: 2
Kyrie, Gott Vater in Ewigkeit
From the Latin, c. 1100
German author unknown, c. 1541
Tr.. W. Gustave Polack, 1839

Irregular

Kyrie, Gott Vater
Based on "Kyrie fons bonitatis," c. 800

Kyr - i - e, God Fa - ther in heav'n a - bove, Great art Thou in

grace and love, Of all things the Mak - er and Pre - serv - er.

E - le - i - son, e - le - i - son! Kyr - i - e, O

Christ, our King, Sal - va - tion for sin - ners Thou didst bring.

O Lord Je - sus, God's own Son, Our Me - di - a - tor at the

(over)

OPENING OF SERVICE

Kyrie, God Father in Heaven Above

rie, Gott Vater
pontificis," c. 870

rt Thou in

- er.

o

et bring.

the

hear'n-ly throne, Hear our cry and grant our sup-pli - ca - tion.

E - le - i - son, e - le - i - son! Kyr - i - e; O

God the Ho - ly Ghost, Guard our faith, the gift we need the most;

Do Thou our last hour bless; Let us leave this sin - ful world with

glad - ness. E - le - i - son, e - le - i - son! A - men.

PROSSER STREET 79
MUSICAL SERVICES LIBRARY

II.-In Festis Solemnibus I.
(Kyrie fons bonitatis)

(M. M. ♩ = 132) X. s.

3. 

Ky-ri- e



lé- i-son. iij. Chri- ste



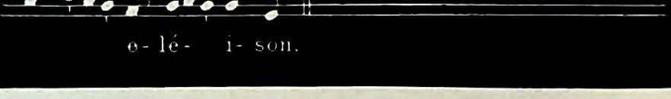
e- lé- i-son. iij. Ky- ri-



e- lé- i-son. iij.



Ky- ri- e

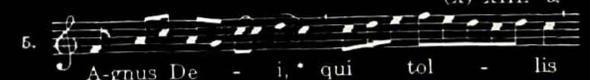


e- lé- i-son.

Nikolaus Decius, first a monk, then an evangelical pastor at Stettin, a popular preacher and good musician, has given us two excellent German paraphrases of the "Agnus Dei" and the "Gloria in Excelsis". They are "O Lamm Gottes unschuldig" (#238, Lutheran Hymnal) and "Allein Gott in der Hoeh sei Ehr" (#237, Lutheran Hymnal). Both show definite plainsong influence, as the following illustrations prove.

AGNUS DEI

(X) XIII. a.

5. 











32

LENT

146

Lamb of God, Pure and Holy

John 1: 29
 O Lamm Gottes, unschuldig
 Nikolaus Decius, 1531
 Tr., composite

7. 7. 7. 7. 7. 5. 6.

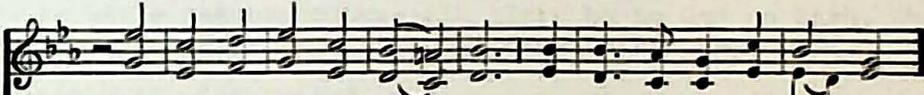
O Lamm Gottes, unschuldig
 "Christl. Kirchenordnung"
 Erfurt, 1542



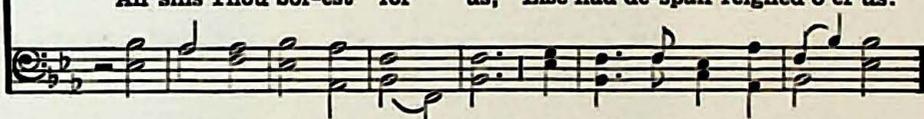
1 Lamb of God, pure and ho - - ly, Who on the cross didst suf - fer,
 2 Lamb of God, pure and ho - - ly, Who on the cross didst suf - fer,
 3 Lamb of God, pure and ho - - ly, Who on the cross didst suf - fer,




Ev - er pa - tient and low - - ly, Thy - self to scorn didst of - fer.
 Ev - er pa - tient and low - - ly, Thy - self to scorn didst of - fer.
 Ev - er pa - tient and low - - ly, Thy - self to scorn didst of - fer.

All sins Thou bor - est for us, Else had de - spair reigned o'er us:
 All sins Thou bor - est for us, Else had de - spair reigned o'er us:
 All sins Thou bor - est for us, Else had de - spair reigned o'er us:

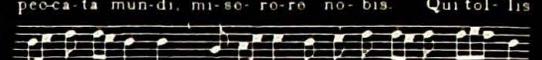
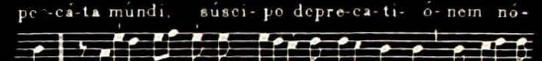
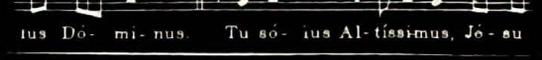



Have mer - cy on us, O Je - sus! O Je - sus!
 Have mer - cy on us, O Je - sus! O Je - sus!
 Thy peace be with us, O Je - sus! O Je - sus! A - men.



(M. M. ♩ = 152) X. S.

4.  **Gló-ri-a in-ex-cel-sis De-o. Et**
 **in-ter-ra pax ho-mi-ni-bus bé-nae vo-lun-tá-**
 **tis. Lau-dá-mus te. Bé-no-dí-ci-mus te.**
 **Ado-rá-mus te. Gló-ri-fi-cá-mus te. Grá-**
 **ti-as á-gi-mus ti-bi pro-pter má-gnam gló-ri-am**
 **tú-am. Dó-mi-ne De-us, Rex cae-lé-stis. Dó-**
 **us Pá-ter om-ni-po-tens. Dó-mi-ne Fi-li-u-**
 **ni-gé-ni-te Jé-su Chri-ste. Dó-mi-ne De-us.**

 **A-gnus De-i, Fi-li-us Pá-tris. Qui tól-lis**
 **pec-cá-ta mún-di, mi-se-ré-re nó-bis. Qui tól-lis**
 **pec-cá-ta mún-di, sú-ci-po de-pre-ca-ti-ó-nem nó-**
 **stram. Qui só-dos ad dex-te-ram Pá-tris, mi-se-ré-**
 **re nó-bis. Quo-ni-am tu só-lus san-ctus. Tu só-**
 **lus Dó-mi-nus. Tu só-lus Al-tí-si-mus, Jé-su**
 **Chri-ste. Cum Sán-cto Spi-ri-tu, in gló-ri-a**
 **Dé-i Pá-tris. A-men.**

Compare the following phrases:

Et in terra pax hominibus--All glory be to God on high, Who hath our race befriended

Dominè Fili u(nigenite)--God showeth His good will to men

Benedicimus te--And peace shall reign on earth again

in gloria Dei Patris--Oh, thank Him for His goodness

TRINITY

All Glory Be to God on High

237

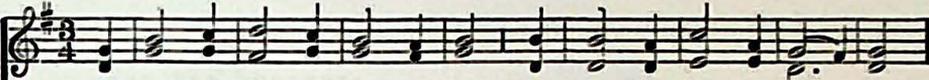
Luke 2: 14

Allein Gott in der Höh' sei Ehr'

Nikolaus Decius, 1525

Tr., Catherine Winkworth, 1863, alt.

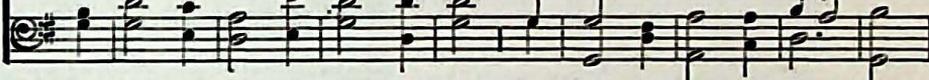
8. 7. 8. 7. 8. 8. 7.

Allein Gott in der Höh'
Nikolaus Decius, 1539, asc.


1 All glo - ry be to God on high, Who hath our race be - friend - ed!
2 We praise, we wor - ship Thee, we trust, And give Thee thanks for - ev - er,
3 O Je - sus Christ, Thou on - ly Son Of God, Thy heav'n - ly Fa - ther,
4 O Ho - ly Ghost, Thou precious Gift, Thou Com - fort - er un - fail - ing,




To us no harm shall now come nigh, The strife at last is end - ed.
O Fa - ther, that Thy rule is just And wise and chang - es nev - er.
Who didst for all our sins a - tone And Thy lost sheep dost gath - er:
O'er Sa - tan's snares our souls up - lift And let Thy pow'r a - vall - ing




God show - eth His good will to men, And peace shall reign on
Thy bound - less pow'r o'er all things reigns, Done is what - e'er Thy
Thou Lamb of God, to Thee on high From out our depths we
A - vert our woes and calm our dread. For us the Sav - ior's




earth a - gain; Oh, thank Him for His good - ness!
will or - dains: Well for us that Thou rul - est.
sin - ners cry, Have mer - cy on us, Je - sus!
blood was shed; We trust in Thee to save us. A - men.



III.

Von der Heydt makes mention of Martin Moller's "Ach Gott, wie manches Herzeleid" (the original initial phrase: "O Jesu suesz, wer dein gedenkt") as being a translation of the old Latin hymn, "Jesu dulcis memoria", ascribed to Bernhard of Clairveaux.³⁴ The similarity existing between these two melodies is not too conclusive.

Compare the phrases:

begegnet mir zu dieser Zeit--sed super mel et omnia

Der schmale Weg ist truebsalsvoll--nil auditur jucundis

1 6. Ach Gott, wie manches Herzeleid.

Ach Gott, wie man - ches Her - ze - leid be - geg - net mir zu die - ser Zeit. Der schma - le Weg ist true - bsals - voll nil au - ditur jucun - dis.

bra - uch zum Him - mel man kann sel -

35

34. von der Heydt, *op. cit.*, pp. 19-20.

35. Mehrstimmiges Choralbuch, *op. cit.*, p. 4.

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bo, et exultabo in De-o. Je-su me-o. E-u-o-u-a-e.

4. Ant. 4. E. **A** solis ortu usque ad occasum laudabile no-

men Domini. E-u-o-u-a-e. 5. Ant. 5. C. **S**acri-ficium ho-

sti-am laudis, et nomen Domini invocabo. E-u-o-u-a-e.

Chapter. *Psal. 2.*

Patres: Christus humiliavit se-illum, et donavit illi nomen quod
mecipsum, factus obediens us-est super omne nomen. * ut in be-
que ad mortem, mortem autem cru-mine Jesu omne genu flectatur.
cis. † Propter quod et Deus exaltavit.

Hymn.

Jesu dulcis memo-ri-a. Dans vé-ra cor-dis ga-
di-a: Sed super mel et omni-a. E-jus dulcis praesen-
ti-a. 2. Nil can-tur su-avi-us, Nil audi-tur jucun-di-us,
Nil cogi-tatur dul-ci-us, Quam Je-sus De-i Fi-li-us. 3. Je-
su spes pa-eni-ten-tibus, Quam pi-us es pe-ten-tibus! Quam

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bonus te quaerentibus! Sed quid inveni-entibus? 4. Nec

lingua valet di-cere. Nec litte-ra ex-prime-re: Ex-per-
tus pot-est cre-de-re. Quid sit Je-sum di-li-gere. 5. Sis Je-su
no-strum gaudi-um, Qui es fu-turus praemi-um: Sit no-
stra in-te glo-ri-a. Per cun-cta sem-per sae-cu-la. Amen.

Thes. duo dices inter choro.

V. Sit nomen Domini benedictum, alleluia.
R. Et hoc nomen, et usque in saeculum, alleluia.

Ant. Magn. 1. R. **V**ocatus * nomen eius Je-sum: ipse enim ad-
sum la-ci-et popu-lum su-um a pec-ca-tis ei-o-rum, alle-
lu-ia. E-u-o-u-a-e.

Cant. Magnificat: i. g. p. 207, or. p. 213.

Prayer.

Deus, qui unigenitum Filium sanctum nomen veneramus in ter-
ritum constitisti humani gene-ritis, * ejus quoque aspectu perfrua-
ris Salvatorem, et Jesum vocari jus-mur in caelis. Per eundem Domi-
sisti: † concède propius, ut, cujus num.

36

(This illustration is written in the C clef. The first note is A.)

The melody to Luther's greatest and most popular hymn, "A Mighty Fortress is our God", (#262, Lutheran Hymnal) has been greatly contested. Rosenwald³⁷ states that Baeumker claims it is a composite of Gregorian fragments from a Roman Mass. Zahn³⁸ refutes Baeumker's claim with the statement that this particular Mass to which Baeumker has reference is undoubtedly of later origin.

Others would have us believe that "Ein feste Burg" is based on the old Latin hymn, "Exultet coelum laudibus". Meister,³⁹ however, claims that there is but slight connection between the two. The fact that the first phrase, "Exultet coelum laudibus", bears a slight resemblance is hardly conclusive.

It is difficult to say whether or not this melody was directly borrowed from a plainsong melody in pre-Reformation use. Perhaps it is a composite of Gregorian fragments. In tracing this melody our attention was directed to Credo III of the Roman rite. Compare the same to "A Mighty Fortress" and note the similarity between these particular phrases:

factorem caeli et terrae--the old evil foe
 confiteor unum baptisma--now means deadly woe, deep guile
 and great might
 et vitam-- on earth is not
 Amen--His equal

37. Rosenwald, op. cit., p. 249.

38. Zahn, Johannes, Die Melodien der deutschen evangelischen Kirchenlieder, p. 400.

39. Meister, op. cit., pp. 31-32.

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A Mighty Fortress Is Our God

Ps. 46

Ein' feste Burg ist unser Gott

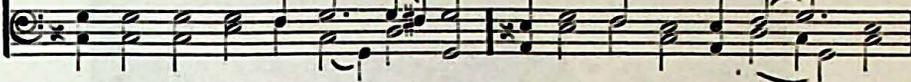
Martin Luther, 1529

Tr., composite

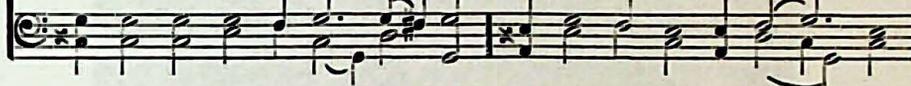
8. 7. 8. 7. 5. 5. 5. 6. 7.

Ein' feste Burg
Martin Luther, 1529

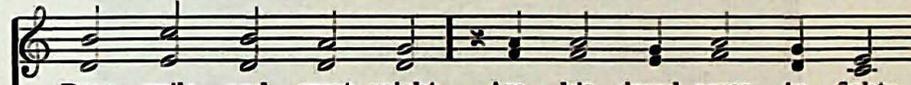
1 A might-y For-tress is our God, A trust-y Shield and Weap - on;
 2 With might of ours can naught be done, Soon were our loss ef - fect - ed;
 3 Tho' dev - ils all the world should fill, All ea - ger to de - vour us,
 4 The Word they still shall let re - main Nor an - y thanks have for it;



He helps us free from ev - 'ry need That hath us now o'er-tak - en.
 But for us fights the Val - iant One, Whom God Him-self e - lect - ed.
 We trem - ble not, we fear no ill, They shall not o - ver - pow'r us.
 He's by our side up - on the plain With His good gifts and Spir - it.



The old e - vil Foe Now means dead - ly woe;
 Ask ye, Who is this? Je - sus Christ it is,
 This world's prince may still Scowl fierce as he will,
 And take they our life, Goods, fame, child, and wife,



Deep guile and great might Are his dread arms in fight;
 Of Sab - a - oth Lord, And there's none oth - er God;
 He can harm us none, He's judged; the deed is done;
 Let these all be gone, They yet have noth - ing won;



On earth is not his e - - - qual.
 He holds the field for - ev - - - er.
 One lit - tle word can fell him.
 The King - dom ours re - main - - - eth. A - men.



CREDO III

XVII. a.

6. 

Credo in unum De - um, Pa - trem omni-poten-
 tem, facto-rem caeli et ter-rae, vi-si-bi-li-um o-mni-
 um, et invi-si-bi - li-um. Et in u-num Do-mi-num
 Je-sum Christum, Fi-li-um De-i uni-ge-nitum. Et ex
 Patre na - tum an-te omni-a sae - cu-la. De-um de
 De-o, lumen de lumine, De-um verum de De-o vero.
 Geni-tum, non fac - tum, consub-stanti-a-lem Patri :
 per quem omni-a facta sunt. Qui propter nos ho-mi-
 nes, et propter nostram sa-lutem des-cendit de cae-

CREDO—III

51



lis. Et incarnatus est de Spiri-tu San-cto ex Ma-ri-a
 Virgi-ne: Et homo factus est. Cru-ci - fi - xus e-ti-
 am pro nobis: sub Ponti-o Pi-lato passus, et sepul-
 tus est. Et resurrexit terti-a di-e, secundum Scriptu-
 ras. Et ascen-dit in cae - lum: se-det ad dexte-ram
 Pa - tris. Et i-te-rum ven-turus est cum glo-ri-a, ju-

di-care vivos et mortu-os : cu-jus re-gni non e-rit fi-
 nis. Et in Spi-ri-tum Sanctum, Domi-num, et vi-vi-fi-
 cantem : qui ex Patre Fi-li-o-que pro-ceedit. Qui cum
 Patre et Fi-li-o simul a-do-ratur, et conglo-ri-fi-ca-
 tur: qui locutus est per Prophe-tas. Et unam san-
 ctam catho-li-cam et a-posto-licam Eccle-si-am. Con-

52 MASS FOR THE DEAD

fi-te-or unum baptisma in remissi-onem pec-catorum.
 Et exspecto resurrecti-onem mortu-orum. Et vi-tam
 venturi sae-cu-li. A men.

40

41

40. Parish Kyriale, op. cit., pp. 50-52.
 41. Meister, op. cit., p. 32.

In evaluating the plainsong influence on the chorales of Luther and those of his day someone is apt to accuse these reformers of merely piecing together individual phrases of plainsong in the creation of their melodies. Quite the contrary. If we properly analyze and evaluate these tunes we must admit that they are complete melodic units. They represent something sublime, noble, popular, but yet sincerely devotional in musical thought. The importance of these tunes rests perhaps not so much in new form, but in the new spirit which was theirs. Plainsong was popularized, enhanced, and enriched. It became the possession of clergy and laity alike. The Roman Church has also as much as conceded this fact by adopting some of these chorales into its own hymnals not so many years after the Reformation.

History attests that it is the old tunes, and perhaps particularly those from the Reformation period and shortly thereafter, in plainsong mode, that are the best and have withstood the test of time. True, we should not speak disparagingly of some of the outstanding melodies of later and more modern composers; but can one imagine a hymnal without "Ein feste Burg", "Aus tiefer Not", "Agnus Dei", "Veni Emmanuel", and the like? The present tendency is away from what critics call "the I and me hymns", "the weary Willie songs", "the self-centered egotism of the Glory song", and happily so!

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