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The a cappella motets of Reinhard Schwarz-Schilling: a resource guide

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**THE A CAPPELLA MOTETS OF REINHARD SCHWARZ-SCHILLING:
A RESOURCE GUIDE**

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by
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TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	ii
ABSTRACT.....	iv
CHAPTER	
1 REINHARD SCHWARZ-SCHILLING: AN INTRODUCTION.....	1
2 REINHARD SCHWARZ-SCHILLING’S COMPOSITIONAL STYLE: AS SEEN IN THE A CAPPELLA MOTETS.....	9
3 THE A CAPPELLA MOTETS: A RESOURCE GUIDE.....	26
Section One.....	28
Dominabitur, WV 10.....	28
O sacrum convivium, WV 32.....	36
Venite ad me omnes, WV 32.....	40
Pater noster, WV 32.....	43
Ein Wenig nur, Herr, Wende Dich uns zu, WV 51.....	48
Laß Mich in Treue Deine Wege Wandeln, WV 51.....	55
Ich Tret Hinzu, WV 51.....	62
O salutaris hostia, WV 52.....	68
Section Two.....	71
Exaudi, Domine, vocem meam WV 64.....	71
Die Einsetzungsworte Nach Paulus / Herr ich bin nicht wert, WV 65a, 65b.....	79
Cibavit, WV 70.....	91
Der, Herr, der ewige Gott/Vater unser, WV 72.....	102
Section Three.....	113
Benedictus, WV 75.....	113
Über die Schwelle, WV 76.....	117
Drei Geistliche Lieder, WV 73.....	135
4 CONCLUSION.....	142
REFERENCES.....	144
APPENDIX A: LIST OF CHORAL WORKS.....	146
APPENDIX B: LIST OF SACRED A CAPPELLA CHORAL WORKS.....	150
APPENDIX C: <i>CIBAVIT</i> , EDITED BY BRIAN KITTREDGE, TRANSCRIBED BY KARL SIMMERMAN.....	151
APPENDIX D: LETTERS OF PERMISSION.....	163
VITA.....	168

ABSTRACT

This document serves as a resource guide to the sacred a cappella motets of Reinhard Schwarz-Schilling, including background information and a structural analysis of each work. Also included in this document is a guide to the compositional techniques of Reinhard Schwarz-Schilling and background information on the life and works of the composer. Though largely unknown by most choral musicians, Reinhard Schwarz-Schilling's sacred a cappella motets represent some of the finest and well crafted of all contemporary German composers.

The German composer Reinhard Schwarz-Schilling (1904-1985) began to explore his musical interests in composition and performance at the age of fourteen. The pursuit of his formal musical endeavors, however, began at the *Hochschule für Musik* in Munich, Germany, where he studied composition with Walter Braunfels. He later held an apprenticeship with renowned composer and musician Heinrich Kaminski, whose work highly influenced and inspired the writing of Schwarz-Schilling throughout the remainder of his lifetime. His most influential posts include an organist and choirmaster position at the Innsbruck Canisianum in 1929, and a full professorship in composition at the *Hochschule für Musik* in Berlin in 1938, where he taught for the remainder of his career.

Though his works center around three genres, the motet, the cantata, and the symphony, the choral works are at the forefront of his compositional output. Works of significance in this area are *Dominabitur* (1933), the composer's first choral motet, *Missa in Terra Pax* (1955), the composer's only full setting of the Mass Ordinary, and *Die Botschaft* (1982), which became the composer's magnum opus for choir, soloists and orchestra.

CHAPTER 1

REINHARD SCHWARZ-SCHILLING: AN INTRODUCTION¹

Reinhard Schwarz-Schilling was born in Hanover, Germany in 1904, into an artistic and well-educated family, the third of five children born to Carl Schwarz and his wife, Elisabeth Schilling.² His musical training began at an early age, studying piano with Liszt-Schuler Heinrich Lutter, and music theory with C. Leonhardt. Schwarz-Schilling studied classical languages throughout his childhood, but did not fully focus his attention solely toward music until after his grade school education. Looking to J.S. Bach, Beethoven, and Bruckner as early major influences, Schwarz-Schilling began to explore his musical interests in composition, and performance at the age of fourteen. He familiarized himself with orchestral, operatic, and choral compositions of these and other influential composers. In addition to his music studies, Schwarz-Schilling developed his knowledge of arts and sciences by attending numerous lectures given at the university in art history, natural science, and philosophy. In 1922, Schwarz-Schilling received a secondary school certificate for the humanities in Hannover.³

The pursuit of his own musical endeavors began at the *Hochschule für Musik* in Munich, Germany during the years 1922-1927 under the mentorship of composer Walter Braunfels. When Braunfels accepted a position as director of Cologne's *Hochschule*, he led Schwarz-Schilling to Cologne to further pursue composition lessons. Here, Schwarz-Schilling studied organ with Heinrich Boell, score reading with Philipp Jarnach, and conducting with Carl Ehrenberg.

¹ All biographical information in this section, unless otherwise attributed, with permission comes from: Jurgen Thym, "Reinhard Schwarz-Schilling: A Twentieth-Century Choral Composer." *American Choral Review* v.30 no.2 (Spring 1988), 7-29.

² Margot Heller. *Reinhard Schwarz-Schilling: Werkverzeichnis und Schriften*. Wolfenbüttel, trans. Sarah Gates, Thematic Catalog (Möseler, 1986), 12.

³ Ibid.

During these years, Schwarz-Schilling worked as pianist, organist, and conductor, giving occasional public performances. However, Schwarz-Schilling did not feel adequate in his own compositional skills to begin a career. Thus, he took an apprenticeship in 1927 with Heinrich Kaminski, an artist of great musical and philosophical integrity. Throughout his time with Kaminski, the young composer began to formulate the religious and intellectual meaning he wanted his own music to express. Kaminski persuaded Schwarz-Schilling to develop his music from a contemplative and religious standpoint that he had never considered. As a result, Schwarz-Schilling's compositional output from 1927-1929 reflected Kaminski's religious and ethical influences. These expressions, reflected in his artistry and creativity, are seen from his earliest works to his last.

At the end of his studies with Kaminski, Schwarz-Schilling was offered a position as organist and choir director in Innsbruck. He accepted the position in 1929 and he and his wife, Dusza von Hakrid, began their lives together. It was here that the composer was able to thrive in what would become one of his most significant periods.

Reinhard Schwarz-Schilling's time in Innsbruck proved to be significant as performer and composer. He worked as organist at the Canisianum, a Catholic seminary, and gained experience as conductor of the Innsbruck Chamber Chorus. As a young musician, the positions as conductor of the Innsbruck Chamber Chorus and organist at the Canisianum gave Schwarz-Schilling the opportunity to gain exposure as composer and performer of choral and organ compositions.

Moreover, with Kaminski no longer at hand to influence his writings, the years at Innsbruck allowed the musician to explore his own style. As organist at the Canisianum, Schwarz-Schilling composed works for chorus and organ, some of which are the composers most widely known and

respected compositions.⁴ The position at Innsbruck also offered the composer the opportunity to develop his orchestral compositions as well. It was Schwarz-Schilling's orchestral compositions that allowed the musical world to see just how much the young composer had to offer. These compositions include the *String Quartet in F Minor* (1932) and the *Partita for Orchestra* (1935). Schwarz-Schilling left the position at Innsbruck in 1935, and moved to Feldafing, Germany a small city near Munich, to focus exclusively on his personal compositions and performances.

As freelance composer and performer in Feldafing, he was able to present performances of his compositions throughout Europe, including Germany, Austria, and Switzerland, as well as performances in the United States and Canada. These performances and other concert tours were the reason for an invitation to consider a faculty appointment at the *Hochschule für Musik* in Berlin. In 1938, Schwarz-Schilling graciously accepted the position as teacher of composition and theory, a position that he held for the remainder of his professional career. Teachers were not required to obtain degrees or formal instruction in those days. Rather, it was the breadth of output and their notoriety that was valued.⁵

Schwarz-Schilling was drafted into the German armed forces in 1944 and sent to the symphonic band in Potsdam. Interestingly, he played at Lord's Prayer Service in the Garrison Church of Potsdam on the night of April 14, 1945. The next night the church was destroyed in one of the many raids on the city. Shortly after, in the spring of 1945, he spent two months in American and English prisoner-of-war camps.⁶

⁴ Thym, 10.

⁵ Jurgen Thym, Interview by author, 15 July 2009, Mansfield, PA, tape recording, Baton Rouge, LA.

⁶ Heller, 12.

Perhaps due to the political unrest in Europe at this time, Schwarz-Schilling's artistic output declined during the late 1930's and early 40s, though he remained a well renowned teacher and recognized composer. Pieces such as *Kleine Kammermusik*, the *Eichendorff Songs*, and the *Sonatina for Piano*, and various other small works for chorus and organ are most characteristic of this volatile period. Between the years 1946-1950, and after almost a decade of little production, Schwarz-Schilling once again began to produce larger, more significant works. He resumed his teaching at the Berlin Academy, began to publish essays on his work, and was gaining exposure as composer and performer with recordings of selected works broadcast on German, Swiss, and Austrian broadcasting stations.⁷

Heinrich Kaminski's death on June 21, 1946, though very distressing, ignited Schwarz-Schilling to pay homage to his mentor by completing unfinished works of Kaminski. He was assigned executor of the Kaminski estate, and set out to complete the composer's unfinished works with no personal recognition in mind. One of the most significant was the completion and publication of the piano excerpt started by Kaminski for his stage work "*The Play of the King of Apheluis*." Along with the completion of this work, Schwarz-Schilling provided expert historical perspectives about his former teacher, and served as guest conductor for numerous Kaminski productions.

At the first performance of Kaminski's final work "*The Play of the King of Aphelius*", in Göttingen in 1950, Schwarz-Schilling spoke of the compositions of his former teacher.⁸ He viewed this opportunity not only as an occasion to look back and honor the artistic legacy of an

⁷ Heller, 13.

⁸ The full text of this lecture appears in Margot Heller. *Reinhard Schwarz-Schilling: Werkverzeichnis und Schriften*. *Wolfenbüttel*, trans. Sarah Gates, Thematic Catalog (Mösel, 1986), 149-156.

outstanding musical and spiritual guide, but also as an occasion, especially for those who had been touched by Kaminski's work of rededicating themselves to the goals Kaminski had espoused, namely, the idea of music as a transcendental art and the idea of the artist as a mediator between God and Man.⁹ This reconnection to the aspirations of his former teacher inspired the artistic intentions of Schwarz-Schilling rejuvenating the original spiritual, intellectual, and emotional goals of his compositions. Though tragic and influential to Schwarz-Schilling, the death of Kaminski served as a portal to the future of his compositions.

Throughout the late 1940's and early 1950's, Schwarz-Schilling began to explore new realms of composition. Though the Innsbruck compositions were of significance to the development of his musical signature, they only hinted at compositional forms that would follow. He began this new phase by focusing on three different genres: the cantata, the symphony, and the motet, which were to remain as his focus throughout the rest of his life. With these genres, he further developed a formal structural and compositional basis for his artistry. At the forefront of this new stage in his life were several cantatas, including: *Lob der Mutter* (1950), *Vom Baum des Lebens* (1950), *Laetare* (1958), and *Vormesse* (1958).

The symphony soon became Schwarz-Schilling's second area of interest, cultivated through a number of orchestral pieces that preceded his most significant orchestral work, the *Symphony in C* (1963). Other symphonic works of note include the *Symphony in C*, *Violin Concerto* (1953), *Sinfonia diatonica* (1957), and the *Concerto per Organo* (1957). These works, along with his motets, the primary focus of this study, signify the unique compositional techniques of Schwarz Schilling.

⁹ Heller, 13.

Schwarz-Schilling combines the cantata, symphony, and motet into a large work, his *magnum opus*, *Die Botschaft* (1979-82), into his most complex and large-scale composition incorporating orchestral, solo and choral components. He also combines liturgical texts, including fragments of the Old and New Testaments, with the poetry of Novalis, a widely known German Romantic composer and Sister Hadewych, a Flemish mystic of the thirteenth century.¹⁰

The latter years of Schwarz-Schilling proved to be some of his most successful as composer, teacher, lecturer, and performer. In 1955, the composer was named Professor of Composition at the Berlin Academy, a title that would reinforce his international profile. His first international concert tour to the United States and Canada took place in 1960, a prominent international trip to promote his music. Not only was he able to perform and conduct his own compositions, but he also gave lectures concentrating on his compositional techniques and writing practices.

The trip led to other lectures and guest performances in all of Europe, Korea, and Japan. His accomplishments include a guest lecture on Beethoven in Salzburg in 1965, numerous concerts in Italy, and jury member in Trieste for the international competition for composition. Moreover, he was named guest of honor at the Villa Massimo in Rome in 1966.

One of Schwarz-Schilling's most significant honors was his appointment as lecturer, teacher, and conductor at the National University of Seoul, Korea in 1972. These significant appointments opened the door for a number of other international excursions, including return trips to North America and Israel. Accomplishments of note include a trip to Mainz in 1976 for a German television (ZDF)¹¹ recording of *Über die Schwelle* (1975) in the church of St. Matthew in Soberheim, a trip to France in 1977 for performances of *Über die Schwelle* in Sète and

¹⁰ Thym, 22.

¹¹ Zweites Deutsches Fernsehen, or Second German Television, based in Mainz.

Montpellier, and a second residency at the Villa Massimo in 1979 for the presentation of the full score of *Missa in Terra Pax* (1955) to Pope John Paul II and an audience in St. Peter's Square in Rome.¹² While maintaining a relatively active international performance schedule, from 1972-1976 Schwarz-Schilling was also able to focus on the reworking of earlier unfinished works until their definitive publication, specifically his a cappella works.¹³

Schwarz-Schilling continued to compose until his death in 1985. In fact, *Die Botschaft* (The Message) was the last work that he was able to complete and conduct. *Die Botchaft* presents Schwarz-Schilling's evangelical "message" about man's relation to God, love and suffering, death and resurrection, and culminates in a jubilant affirmation of God's majesty. Schwarz-Schilling was able to witness performances of *Die Botschaft* in several venues, including a performance tour in Israel in 1980, and a performance in Munich in 1984 for a ZDF recording of the work on *Katholikentag*.¹⁴ Three years later, on December 9, 1985, Reinhard Schwarz-Schilling died in his home on Taubert Street in the Grunewald locality of Berlin.¹⁵

Reinhard Schwarz-Schilling was the recipient of several distinctions throughout his lifetime, such as the Medal of Honor from the National University of Seoul in 1972; the Silver Medal "St. Hedwig" for *Musica Sacra* in 1979; the Silver Medal from Wimersdorf, a locality of Berlin, in 1979; the *Medal on honor from Society for musical performing and mechanical reproduction rights* in 1982; and the Federal Cross of Merit ribbon in 1982.¹⁶

¹² Heller, 13.

¹³ Ibid.

¹⁴ A festival among Catholic laity in Germany, translated as Catholic's Day.

¹⁵ Heller, 13.

¹⁶ Heller, 14.

Schwarz-Schilling's contribution to choral literature is no doubt at the forefront of his compositional output. Margot Heller, in collaboration with the composer himself, compiled a complete list of Schwarz-Schilling's choral works. That list is included with permission from Margot Heller in *Appendix A* of this document.¹⁷ Throughout his life, the composer focused on unaccompanied choral music, with both sacred and secular texts. The most significant of these compositions, nevertheless, are set to sacred texts in Latin and in German thus making the compositions suitable for Protestant services. Schwarz-Schilling's sacred a cappella motet oeuvre includes fifteen separate publications. Of these fifteen, seven publications are motet cycles, which include a compilation of two or more motets under one title. A complete list of the a cappella motets can be found in *Appendix B* of this document.¹⁸

¹⁷ Permission granted by Margot Heller via e-mail, 10 September 2009, e-mail in possession of author, Baton Rouge, LA. This information is also provided in Thym's article as well as Heller's Thematic Catalogue.

¹⁸ Permission granted by Heller.

CHAPTER 2

REINHARD SCHWARZ-SCHILLING'S COMPOSITIONAL STYLE: AS SEEN IN THE A CAPPELLA MOTETS

“No artist is entirely unaffected by his time, not even when he appears to work in opposition to it. The degree to which tendencies of the time support the artist or challenge him to develop counterforces will be different for each individual according to his nature and his goals.”¹⁹

The crossroads of the twentieth century was the emergence of atonality as the compositional medium. Throughout the 1950s-60s, serialism, twelve-tone composition, electronic music, chance music, and liberal expressionism seemed to be the wave of the future, and composers sought to revel in the innovations of the *avant-garde*. Schwarz-Schilling however, “without denying the significance of the revolutionary achievements of modernist composers, gently but firmly pointed to tonality as a force of undiminished validity for the composition of musical works of art, and he defended his choice as a decision of an ethical and religious nature.”²⁰

The sacred a cappella choral compositions of Schwarz-Schilling articulate his preference for the traditional choral art forms most closely associated with the music of the Renaissance. In particular, the motet genre sparked interest for the composer as an expressive medium through which he could reach larger audiences in liturgical contexts.²¹ In light of the developments of the mid-twentieth century, the religious nature of Schwarz-Schillings' choral compositions related to and impacted the audiences of his time.

¹⁹ Reinhard Schwarz-Schilling. *Warum ich tonal komponiere*. In *Philharmonische Blätter*, Juni 1964. Quoted in Thym, *Reinhard Schwarz-Schilling: A Twentieth Century Composer*, 8.

²⁰ Thym, 9.

²¹ Thym, 12.

Schwarz-Schilling's choral works provided an outlet to the critical world that allowed him to express his thoughts and creativity to the art of composition.²² These compositions utilized texts that communicated and impacted the public; something that his orchestral and piano compositions could not always do. The choral works helped Schwarz-Schilling focus his attention on genres that were by their very nature communal rather than private.²³

Concerning the motets of Reinhard Schwarz-Schilling, Hans Elmar Bach wrote in his *Musica sacra* of 1976,

"The consciousness of a deep internal relationship with the styles of a Palestrina or Bruckner gives the impulse for the religious works of Schwarz-Schilling. In the view of the existing choir music, which reaches from the most technical and highly demanding compositions to the simple four-measure sentence, whereby the author develops its philosophy always out of the intellect of linearity. This basic tendency expresses itself however in variable kinds of play of the music of Schwarz-Schilling."²⁴

With a profound understanding of the works of earlier choral art forms, Schwarz-Schilling was able to craft his own musical style; one that would be considered a rebirth of Renaissance ideals, balanced with the practices of his contemporaries. Therefore, Schwarz-Schilling himself can be characterized as a composer of the Neo-Renaissance style, in which a rebirth of traditional practices combines with the observance of modernist values. The compositional style of the motets "owes a good deal to the Franco-Flemish masters of the High Renaissance, but the stylistic borrowings from an earlier age are blended with twentieth-century sonorities to form a genuine synthesis of old and new techniques."²⁵

²² Jurgen Thym, Reinhard Schwarz-Schilling, 13.

²³ Thym, 13.

²⁴ Hans Elmar Bach, *Musica sacra of 1976*. Quoted in Heller, *Reinhard Schwarz-Schilling*, 137.

²⁵ Thym, 14.

There is no clearer distinction of Schwarz-Schilling's music than his work as a preservationist of renaissance choral art forms. His devotion to tonality, chant-like melody, paired imitation, canonic form, homophony, and rhythmic text painting are clearly established techniques that pervade his sacred a cappella motet settings. Through a close observation of his sacred a cappella works, these characteristics reveal themselves as trademarks of the composer's compositional style.

In an essay entitled "Why I compose Tonally", Schwarz-Schilling states, "the tonal composer: in dealing with tones, is dealing with actual forces...of sound and movement, on constant new attempts to balance them, so that they may achieve the exciting, moving cumulative effect that he seeks... The most qualified goal of his work is to address and affect the entire human being in his/her totality; in other words, referred to as mind, body and spirit."²⁶ These ideals only glimpse into the tonal mindset of the composer's style. The question then remains, in what ways did Schwarz-Schilling honor his own beliefs? In what ways did he compose tonally? In an examination of his tonal practices, the answers to these questions become clear.

Schwarz-Schillings melodic content is most often at the forefront of his compositional style. While his melodies are often derived from earlier chant forms (to be examined later), in some instances they are based on pentatonic scale patterns mixed with modal sonorities. For example, in *Ich tret hinzu*, Schwarz-Schilling introduces a pentatonic melody that is repeated imitatively throughout all voices. The melody here is built around the pitches *D, E, G, A, and B* and the canonic entrances of the melody help prepare and arrival at the first cadence in m. 13, experienced as a tonic cadence in the *A* aeolian mode (Figure 2.1). His technique of writing melodic material in canonic texture is a practice that is often seen in his motets.

²⁶ Reinhard Schwarz-Schilling, quoted in Heller, translated by Sarah Gates.

Ziemlich bewegt (♩. = ca. 48) Reinhard Schwarz-Schilling
(1955)

mit Anmut

1. *mp* *cresc.*

Sopran 1. Ich tret hin - zu und bring in Sei - nem *cresc.*

Sopran 2. Ich tret hin - zu und

Alt 1. Ich tret hin - *mp*

Alt 2.

Tenor

Baß

4. *mf* *mf* *cresc.* *mf*

Zelt ein Ju - - - - - bel - o - - - - pfer

bring in Sei - nem Zelt ein Ju - - - - - bel -

zu und bring in Sei - nem Zelt ein Ju - - - - -

Figure 2.1, mm. 1-17, *Ich tret hinzu* by Reinhard Schwarz-Schilling.

Figure 2.1 continued

The musical score is divided into two systems. The first system consists of six staves. The top staff is a vocal line with lyrics: "dar;". The second staff is a piano accompaniment with lyrics: "o - - pfer dar;". The third staff is another vocal line with lyrics: "- - - bel - o - - - pfer dar;". The fourth staff is a piano accompaniment with lyrics: "ich tret hin - zu;". The fifth staff is a vocal line with lyrics: "ich tret hin -". The sixth staff is a piano accompaniment. The second system starts at measure 12 and consists of six staves. The top staff is a vocal line with lyrics: "ich weih dem Herrn Ge - sang und". The second staff is a piano accompaniment with lyrics: "ich weih Ge - sang und Sai - - ten-". The third staff is a vocal line with lyrics: "ich weih dem Herrn Ge -". The fourth staff is a piano accompaniment with lyrics: "zu;". The fifth staff is a vocal line with lyrics: "ich tret hin - zu;". The sixth staff is a piano accompaniment. The score includes dynamic markings such as *p*, *p grazioso*, and *dim.*, and a tempo marking *a tempo*.

The tonality of Schwarz-Schilling's works is often centered on modal harmonies. While he incorporates the use of conventional key signatures most frequently, chromatic alterations are often incorporated to create modal sonorities. The consistent use of specific alterations suggest the practice of *musica ficta* to solidify such sonorities as in Schwarz-Schilling's setting of *Derr*

Herr, der Ewige Gott, where a constant added *B-flat* creates modal harmonies suggesting the *C mixolydian* mode (Figure 2.2).

12

S. *f deciso*
Gott, das ist der Herr, ein e - - wi - ger Gott, ein e - - wi - ger
God, that is the Lord, the e - ver - la - - sting God, the e - ver - la - - sting

A. *f deciso*
Gott, das ist, das ist der Herr, ein e - - wi - ger Gott, ein e - - wi - ger
God, that is, that is the Lord, the e - ver - la - - sting God, the e - ver - la - - sting

T. *f deciso*
Gott, das ist der Herr, ein e - - wi - ger Gott, ein e - - wi - ger
God, that is the Lord, the e - ver - la - - sting God, the e - ver - la - - sting

B. *f deciso*
Gott, das ist der Herr, ein e - - wi - ger Gott, ein e - - wi - ger
God, that is the Lord, the e - ver - la - - sting God, the e - ver - la - - sting

16

S. *p* *pp*
Gott _____, der Herr, der e - wi - ge Gott _____.
God _____, the e - ver - la - - sting God _____.
pp

A. *p* *pp*
Gott _____, der Herr, der e - wi - ge Gott _____.
God _____, the e - ver - la - - sting God _____.
pp

T. *p* *pp*
Gott, der die En - den der Er - de ge - schaf - fen hat _____, der e - wi - ge Gott _____.
God, God, the Cre - a - tor of the ends of the earth, the e - ver - la - - sting God _____.
pp

B. *p* *pp*
Gott, der die En - den der Er - de ge - schaf - fen hat _____, der e - wi - ge Gott _____.
God, God, the Cre - a - tor of the ends of the earth, the e - ver - la - - sting God _____.
pp

Figure 2.2, mm. 12-20, *Der Herr, der ewige Gott* by Reinhard Schwarz-Schilling.

Schwarz-Schillings personal devotion to his faith and moreover his own compositional style can also be interpreted through his consistent use of chant or chant-like melody. The vast majority of his melodic content is deeply rooted in the melodies of earlier Gregorian chant forms. Most of Schwarz-Schilling's melodies are imitative variations of earlier chant forms, but in some instances, the composer sets the melody in its original form. A clear example is his setting of *Pater noster*, a *cantus firmus* motet with the chant melody in its original form (Figure 2.3). The alto voice carries the *cantus firmus*, the *pater noster* chant, while outer voices are written in imitative style as contrapuntal variants of the *cantus firmus* (Figure 2.4).

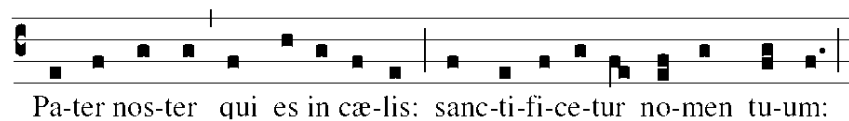


Figure 2.3: *Pater noster* prayer chant.²⁷

Figure 2.4, mm. 1-8, *Pater noster* by Reinhard Schwarz-Schilling.

²⁷ Fr.Scott Haynes. "Sancta Missa: Ordo Missæ." *Sancta Missa: Tutorial on the Extraordinary Form of the Mass*, 2007, <http://www.sanctamissa.org/en/tutorial/ordo-missae-5.html>, (accessed May 29, 2010).

These examples are only a small sampling of a pervasive structural musical device throughout Schwarz-Schillings motet settings.

Another compositional technique linked to the characteristics of the Renaissance motet is Schwarz-Schilling's use of paired imitation and canonic structure. With a clear interest in cantus firmus style and paired imitation, it can be inferred that the music of Josquin des Prez (c.1450-1521) largely influenced Schwarz-Schilling. Thym makes particular reference to this correlation stating, "the style was no doubt inspired by some of Josquin's motets, particularly those written after the composer had come into contact with the Italian *lauda*."²⁹

17

S. - di - xi - mus vo - bis de do - mo Do - mi - ni: *p dolce*

A. - bis, be - ne - di - xi - mus vo - bis de do - mo Do - mi - ni: *p dolce*

T. Do - mi - ni, de do - mo Do - mi - ni: *p dolce*

B. - ni, be - ne - di - xi - mus vo - bis de do - mo Do - mi - ni: *p dolce*

21

S. *p dolce* De - us Do - mi - nus, et il - lu -

A. Do - mi - nus, De - us Do - mi - nus, et il - lu -

T. *p dolce* De - us Do - mi - nus et il - lu -

B. Do - mi - nus, De - us Do - mi - nus, et il - lu -

Figure 2.7, mm. 17-21 *Benedictus* by Reinhard Schwarz-Schilling.

²⁹ Thym, 18.

Several examples of paired imitation and canonic writing can be referenced from Schwarz-Schilling's music including his setting of *Benedictus*. Points of imitation are evident throughout the second section of the motet as the alto and bass voices enter on the melodic subject in unison. The melody is then repeated in imitative fashion in the soprano and tenor voices (Figure 2.7).

Assai mosso

1

Soprano

Alto

Tenor *mf* *sempre molto legato*

Bass *mf* *sempre molto legato*

Sa - cer - do - tes Do - mi - ni in - cen - sum et pa - nes of - fe - runt De - o:

Sa - cer - do - tes Do - mi - ni in - cen - sum et pa - nes of - fe - runt De - o:

5

S *mp* *sempre molto legato*

A *mp* *sempre molto legato*

T *mp*

B *mp*

Sa - cer - do - tes Do - mi - ni in - cen - sum et pa - nes of - fe - runt De - o:

Sa - cer - do - of - fe - runt De - o:

et *mf*

et

Figure 2.8, mm. 1-8, *III. Offertorium, Cibavit* by Reinhard Schwarz-Schilling.

Polyphonic textures in Schwarz-Schillings motets often contain canonic imitation usually clearly defined by exact repetitions of earlier material in alternating voices as in the third movement of *Cibavit*. Here, Schwarz-Schilling uses canonic voicing as the sole structural format. Melodic material from the men's voices is repeated verbatim in the women's voices four bars later (Figure 2.8).

3. Bitten
Sehr ruhig und verhalten

1 *p legato* *pp*

Sopran 1
 2 Herr, Du gabst Le - ben, gabst den Tod, dem wir auf al - - len

Alt 1
 2 Herr, Du gabst Le - ben, gabst den Tod, dem wir auf al - - len

Tenor 1
 2 Herr, Du gabst Le - ben, gabst den Tod, dem wir auf al - - len

Bass 1
 2 Herr, Du gabst Le - ben, gabst den Tod, dem wir auf al - - len

7 *poco* *pp* *p*

S. 1
 2 We - gen all - zeit ent - ge - gen - - gehn: Er - leuch - te uns, Herr, den

A. 1
 2 We - gen all - zeit ent - ge - gen - - gehn: Er - leuch - te uns, Herr, den

T. 1
 2 We - gen all - zeit ent - ge - gen - - gehn: Er - leuch - te uns, Herr, den Tod

B. 1
 2 We - gen all - zeit ent - ge - gen - - gehn: Er - leuch - te uns, Herr, den Tod

Figure 2.9, mm. 1-8, 3. *Bitten*, *Über die Schwelle* by Reinhard Schwarz-Schilling.

31

S. Et nunc, Re - dém - ptor

A. Et nunc, Re - dém - ptor

T. ta. Et nunc, Re - dém - ptor

B. ta. Et nunc, Re - dém - ptor

36

S. Dó - mi - ne, ad te só - lum con - fú - gi -

A. Dó - mi - ne, ad te só - lum con - fú - gi -

T. Dó - mi - ne, ad te só - lum con - fú - gi -

B. Dó - mi - ne, ad te só - lum con - fú - gi -

41

S. o, te vé - rum Dé - um ad - ó - ro, in *rall.* *a tempo*

A. o, te vé - rum Dé - um ad - ó - ro, in

T. o, te vé - rum Dé - um ad - ó - ro,

B. o, te vé - rum Dé - um ad - ó - ro,

Figure 2.10, mm. 1-8, *Tu pauperum refugium* by Josquin des Prez, ed. Abel Di Marco.

While Schwarz-Schilling's style focuses primarily on imitative polyphony, his use of homophonic textures should not be overlooked. In his discussion about the homophonic style of Schwarz-Schilling's motet *Über die Schwelle*, Thym states, "Schwarz-Schilling had written to me that he had been searching for an edition of Josquin's *Tu solus, qui facis mirabilia* for quite some time, a work that meant a great deal to him."³⁰ Furthermore, Thym points out the similarities in texture, harmonic progression, and rhythmic simplicity of mm. 1-8 of *Über die Schwelle* (Figure 2.9) to mm. 34-41 of *Tu pauperum refugium* (Figure 2.10).³¹

The image shows a musical score for a motet. The title at the top is "Bewegt (♩ : 144)". The score is in 4/4 time. It consists of four staves. The first staff is for Soprano, the second for Alto, the third for Tenor, and the fourth for Bass. The lyrics are in German. The score is divided into two systems. The first system contains measures 1-7, and the second system contains measure 17. The lyrics for the first system are: "Ich will den Herrn lo - ben al - le - zeit, sein Lob, sein Lob soll". The lyrics for the second system are: "im-mer-dar, soll im-mer-dar, im-mer-dar in mei - nem Mun - de sein, soll". The score includes various musical notations such as notes, rests, and dynamic markings (f, mf, p, legato). The entire score is enclosed in a red rectangular border.

Figure 2.11, mm. 1-7, 17. *Herr ich bin nicht wert, #3., Die Einsetzungsworte* by Reinhard Schwarz Schilling.

³⁰ Thym, 18.

³¹ Ibid.

Homophonic textures are present in all of the sacred a cappella motets as they can be found in all of the sacred a cappella motets. In some instances, entire sections are set in this particular style. This is true for the second movement of *Die Einsetzungsworte*, where the third section of the movement is set solely in homophonic fashion (Figure 2.11).

Although the a cappella motets are sophisticated works in several aspects of Schwarz-Schilling's compositional style, the works should also be noted for their rhythmic simplicity. Schwarz-Schilling's settings of the *Alleluia* text are set in alternating duple and triple divisions of the quarter note. The contrasting metrical relationship between the two divisions imposes a rather jubilant, exclamatory character to the text, perhaps a signature of the composer's devotion to text portrayal. This is a trademark of his style, and the technique is found frequently in Schwarz-Schilling's *Alleluia* settings.³²

An example of such an *Alleluia* setting can be observed in Schwarz-Schilling's first motet setting, *Dominabitur*, the expansive *Alleluia* sections incorporate both duple and compound divisions of the quarter note. The agitated quality of the text is heightened by a faster tempo, textural changes, and improvisatory declamation of the text (Figure 2.12).³³

A similar example is found in the *Alleluia* section of *Ein wenig mur, Herr, wende dich uns zu* in m. 84, where the division of the beat is again divided between duple and triple rhythmic figures. Furthermore, the tempo of the section becomes faster and much more active in texture. Schwarz-Schilling also incorporates the use of scalar passages to intensify the exclamation of the *Alleluia* text (Figure 2.13). This compositional technique is used can be found throughout all of Schwarz-Schilling's a cappella motets.

³² Hans Elmar Bach, Quoted in Heller, 175.

³³ Thym, 14.

[illegible]

langsam und leise beginnen, dann
(kurz) schnell beschleunigen u. anschwellen

lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al -

ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al -

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al -

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al -

45 **Tempo I (bewegt)**

le - lu-ja, al-le-lu-ja, al - le-lu-ja, al-le -

le - lu-ja, al-le-lu-ja, al - le-lu-ja, al -

le - lu-ja, al-le-lu - ja, al - le-lu-ja, al-le - lu - ja,

le - lu-ja, al-le-lu - - ja, al - le - lu-ja, al-le-lu-ja,

Figure 2.12, mm. 40-47, *Dominabitur* by Reinhard Schwarz-Shilling.

In a radio broadcasting just days after his death RIAS, a radio and television station in Berlin commented on Schwarz-Schilling's compositional style, stating:

“Reinhard Schwarz-Schilling was one of the most remarkable creators of a contemporary music that the pretensions of modernity rejected. He was never modern in the sense of fashionable trends and composition systems, nor did he wish to be. He perceived his art, which is in the broadest sense of the word a “*musica sacra*,” with an almost anachronistic seriousness, as a commitment to tradition. Experiments, the so-called “new way,” dissonant stimulations that were supposed to have an affect – all of this was for him artistically and profoundly suspicious: he believed in the unspent power of tonality and spoke, always with great skepticism even in his last weeks, about the superficiality of tonal art. This hopelessness made his parting more difficult.”³⁴

The techniques outlined above are merely a snapshot into the composer's compositional style. However, this snapshot illustrates just how rooted Schwarz-Schilling was in the early foundations of choral composition. These traits, along with the composers desire to preserve traditional practices, mark his characteristics as a composer of the Neo-Renaissance.

³⁴ Heller, 15. Translated by Sarah Gates.

CHAPTER 3

THE A CAPPELLA MOTETS: A RESOURCE GUIDE

The sacred unaccompanied motets are certainly the heart of Reinhard Schwarz-Schillings compositional output, and therefore include some of the composers' finest work. The following is a complete resource guide to these motets. The information below is arranged into three distinct sections chronologically by date of composition.³⁵ The first section of this chapter includes motets written between 1933-1955, as listed here:

Dominabitur, WV 10

Three Latin Motets, WV 32

O Sacrum Convivium

Venite Ad Me

Pater Noster

Three Motets, WV 51

Ein wenig nur, Herr, wende dich uns zu

Lass mich in Treue deine Wege wandeln

Ich tret hinzu.

O Salutaris Hostia, WV 52

The second section of this chapter includes motets written between 1956-1973, as listed here:

Exaudi, Domine, vocem meam WV 64

Die Einsetzungsworte nach Paulus /Herr ich bin nicht wert, WV 65a, 65b

Cibavit, WV 70

Der Herr, der ewige Gott/Vater unser, WV 72

³⁵ The works are classified by publication order. Separate publications will be given separate headings. If the works are published under one publication number, they will be included under one heading.

The third and final section of this chapter includes motets written between 1974-1980, as listed here:

Benedictus, WV 75

Über die Schwelle, WV 76

Drei Geistliche Lieder, WV 73

The guide lists pertinent information as outlined in the following format:³⁶

Title
Composition Date
Duration
Scoring
Liturgical Function
Available Editions
First Performance³⁷
Available Recordings
Text and Translation³⁸
Structural Analysis

The final component will be a concise structural, harmonic, and textural analysis of each motet.

³⁶ All information, unless otherwise attributed, comes from Heller's List of Choral Works, found in Thym, 30-39.

³⁷ First Performance information comes from Heller's Thematic Catalogue.

³⁸ All Latin texts, unless otherwise attributed, come from Glenn Gunnhouse. "Psalter." *Parallel Latin/English Psalter*, <http://www.medievalist.net/psalmstxt/home.htm>, (accessed June 7, 2010). All English translations, unless otherwise attributed, come from John Hurt. "The King James Version." The HTML Bible, 2000, <http://www.angelfire.com/alt/scmeritt/bible/index.htm>, (accessed June 6, 2010).

SECTION ONE

DOMINABITUR, WV 10

Composition Date: 1933

Duration: ca. 3.5 minutes

Scoring: SATB

Liturgical Function: A setting of the Gradual for Epiphany.

Available Editions: Schwann, Edition 1593, 1934

First Performance: Vierte International Festival, Münchener Domchor, Ludwig Berberich-conductor, Frankfurt, 1936.

Available Recordings: None known.

Text and Translation:

Psalm 71: 8 and 11

Et dominabitur a mari usque ad mare et a flumine usque ad terminos orbis terrarum. Et adorabunt eum omnes reges omnes gentes servient ei. Alleluia.

And he shall rule from sea to sea, and from the river unto the ends of the earth. And all kings of the earth shall adore him: all nations shall serve him. Alleluia

Book of Daniel 7: 14

Potestas eius, potestas aeterna, quae non auferetur: et regnum eius, quod non corrumpetur. Alleluia

His dominion is an everlasting dominion, which shall not pass away, and his kingdom that which shall not be destroyed. Alleluia

Structural Analysis:

Dominabitur is an example of Schwarz-Schilling's representative style and at the forefront of the composers' complete oeuvre in this genre representing the techniques that will be developed upon in later motets. The motet is divided into five sections, as is the text. Schwarz-Schilling provides each section of text with new musical ideas, textures, rhythms, and harmonies (Figure3.1).

The opening of the motet is largely contrapuntal in texture, with alternations of duple and triplet figures that highlight the rhythmic activity of the text (Figure 3.2a).

Sections	A mm.1-13	B mm.14-20	C mm. 21-26	D mm.27-39	C' mm.40-69
Phrase Structure	7+6	7	6	13	4+2+13+6+4
Meter	3/4	4/4	3/4	3/4	mixed
Tonal Area	bm	BM	BM	BM	BM
Texture	homophonic	polyphonic	homophonic	polyphonic	polyphonic and homophonic

Figure 3.1, Flowchart, *Dominabitur*

As the section progresses, so does the use of consecutive triplet figures. The figures contribute to the melodic activity of the texture. This is seen particularly in the ornamented tenor line in mm. 8-9 (Figure 3.2b).

1 *Lebhaft* 5 *etwas ver-*

Sopran
Do-mi-na-bi-tur a-ma-ri-us-

Alt
Do-mi-na-bi-tur a-ma-ri-us-

Tenor
Do-mi-na-bi-tur a-ma-ri-us-que

Baß
Do-mi-na-bi-tur a-ma-ri-us-que

breiternd *wieder fließender werdend*

que ad-ma-re, et a-flu-mi-ne

que ad-ma-b-re, et a-flu-mi-ne us-

ad-ma-re, et a-flu-mi-ne us-

ad-ma-re, et a-flu-mi-ne us-

Figure 3.2, mm. 1-10, *Dominabitur* by Reinhard Schwarz-Schilling.

Harmonically, the opening section remains within the key area of *B* minor. However, the use of chromatic harmonies, such as the alternation of *G* natural/sharp and *C* natural/sharp coincides with the introduction of more complex rhythmic patterns comes leading to the cadence in *B* major (Figure 3.3a).

Figure 3.3 shows musical notation for measures 11-14 of *Dominabitur*. The score is in B minor, 4/4 time. It features four staves: Soprano, Alto, Tenor, and Bass. The lyrics are: "us - que ad ter - mi - nos or - bis ter - ra - rum. Et ad - o - ra - bunt e - um o -". The score includes triplets and a red box labeled 'a' and a blue box labeled 'b'. The tempo/mood markings are "etwas verbreiternd", "breit", and "sehr ruhig". The dynamics are "pp".

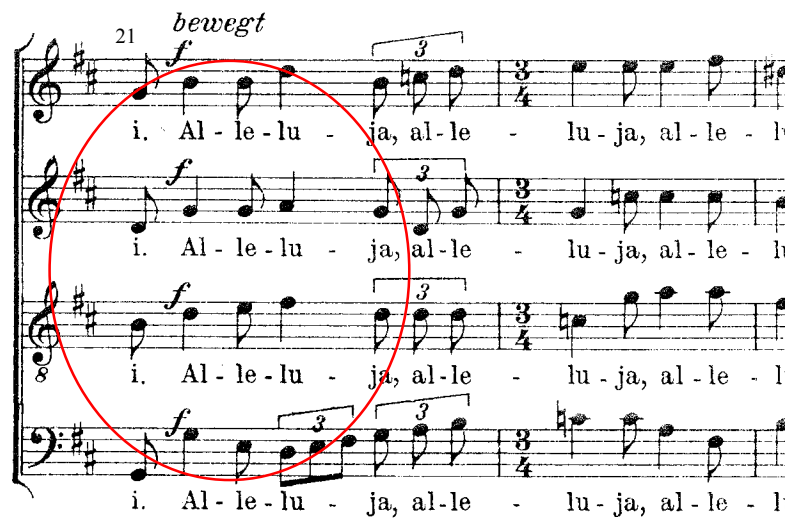
Figure 3.3, mm. 11-14, *Dominabitur* by Reinhard Schwarz-Schilling

The second section of the motet is more active texturally than the first. Set in imitative polyphony, the tenors introduce new melodic material that passes through all the voices at different pitch levels, first on *B* for the tenors and basses (Figure 3.3b), then starting on *E* and *F*-sharp for the Altos and Sopranos respectively (Figure 3.4a).

Figure 3.4 shows musical notation for measures 15-16 of *Dominabitur*. The score is in B minor, 4/4 time. It features four staves: Soprano, Alto, Tenor, and Bass. The lyrics are: "Et ad - o - ra - bunt o - mnes, - - - - - Et ad - o - ra - bunt e - um o -". The score includes triplets and a red box labeled 'a' and a blue box labeled 'b'. The tempo/mood markings are "cresc. poco a poco" and "nacl". The dynamics are "pp" and "m".

Figure 3.4, mm. 15-16, *Dominabitur* by Reinhard Schwarz-Schilling.

Rhythmic variety is enhanced through the use of combined rhythmic figures, including sixteenth note and triplet syncopations. Fugal entrances of the motive occur throughout the texture, providing complexity to the polyphonic structure of the piece (Figure 3.4b).



The fourth section returns to an imitative style, with a new melodic idea once again introduced in the tenor line on new text. While the initial melody in the first section of the work is mostly scalar, this motive is rather angular in shape. This motive is used quite consistently and is restated throughout all voices in exact repetition (Figure 3.6a). The use of chromatic alterations is evident throughout this section, especially with the use of doubly altered notes, such as *C* and *F double-sharps* (Figure 3.6b). While the key signature continues to indicate only two sharps, the addition of accidentals suggests the key of *B* major.

25 *verbreiternd* *breit und kraftvoll*

- lu - ja, al - le - lu - ja, al - le - lu - - ja.

- lu - ja, al - le - lu - ja, al - le - lu - a ja. Po -

- lu - ja, al - le - lu - ja. Po - tes - tas e - ius, po - tes - tas ae -

- lu - ja, al - le - lu - ja, al - le - lu - ja. Po - tes - tas e - ius, po -

30 *ff*

Po - tes - tas ae - ter - - na, quae non au - fe - re - tur, et

tes - tas ae - ter - na, quae non, non au - fe -

ter - - na, quae non, non au - fe - re - tur,

tes - tas ae - ter - na, quae non au - fe - re - tur, et

Figure 3.6, mm. 25-34, *Dominabitur* by Reinhard Schwarz-Schilling.

The fifth and final section of the piece is indicated once again by new text material and also a new key signature. Previously, a large portion of text was inserted into shorter musical sections. However, here in the final 29 measures, the *Alleluia* text is set alone in the longest and most complex section of the piece, beginning polyphonically in close imitative entrances (Figure 3.7a), with moments of homophonic text declamation, such as in m. 44 (Figure 3.7b).

Earlier rhythmic and melodic forms return, such as the use of scalar passages and the grouping of triplet figures throughout the texture. In some cases, 8 and 9 triplet figures are strung together (Figure 3.8a). While the key center remains around *B* major in this lengthy *Alleluia*,

3.9).

b

Figure 3.7, mm. 40-44, *Dominabitur* by Reinhard Schwarz-Schilling.

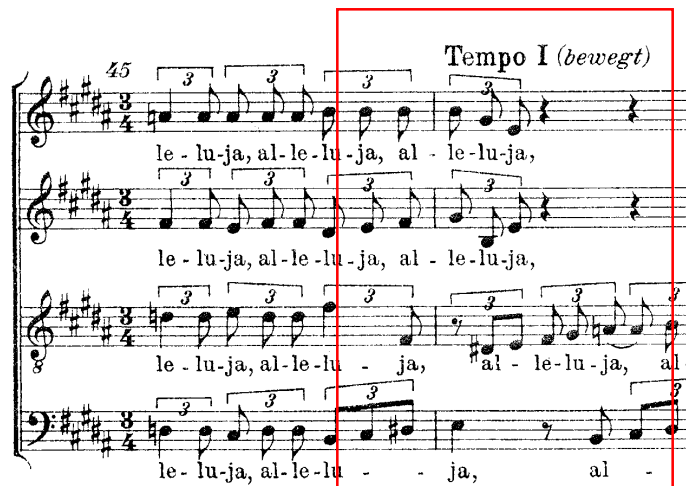


Figure 3.9, mm. 45-46, *Dominabitur* by Reinhard Schwarz-Schilling.



Figure 3.10, mm. 60-62, *Dominabitur* by Reinhard Schwarz-Schilling.



Figure 3.11, mm. 67-69, *Dominabitur* by Reinhard Schwarz-Schilling.

O SACRUM CONVIVIUM, WV 32

Composition Date: 1947

Duration: ca. 2 minutes

Scoring: SATB

Liturgical Function: An antiphon honoring the Blessed Sacrament.

Available Editions: Anton Böhm, Edition 9468, 1951

First Performance: RIAS-Chor, 1948.

Available Recordings: *The St. Alban's Chapel Choir, Baton Rouge, LA*: recording available through Brian Kittredge, 2010. CD.

Text and Translation:

O sacrum convivium, in quo Christus sumitur: recolitur memoria passionis eius; mens impletur gratia et futurae gloriae nobis pignus datur.

O sacred banquet, in which Christ is received, the memory of His Passion is renewed, the mind is filled with grace, and a pledge of future glory given to us.

Structural Analysis:

O sacrum convivium is one of Schwarz-Schilling's shorter works from a collection of three sacred motets, WV 32. The motet is a simpler composition, without complex rhythms, dense textures, or complex harmonies. On the contrary, the piece is characterized by imitative counterpoint, scalar motives, and linear melodies. It remains within the key of *D* major, with few harmonic shifts. The work is through-composed and is sectionalized by the changing lines of text (Figure 3.12)

Sections	A mm. 1-6	B mm. 7-11	C mm. 12-19	D mm. 20-25
Phrase Structure	6	5	8	5
Meter	4/2			broadened 4/2 (4/4)
Tonal Area	D			
Texture	imitative/fugal		imitative	

Figure 3.12, Flowchart, *O sacrum convivium*

For each line of text, a new motive is introduced and used in imitative fashion. For example, in the opening, the introduction of the first melodic idea in the soprano voice. The motive is then

repeated polyphonically by the other voices in fugal style (Figure 3.13). The second line of text carries a new motivic idea is also repeated throughout all four voice parts polyphonically (Figure 3.14).

1

Sopran *p* O sa-crum con-vi - - vi - um, in quo Chri - -

Alt *p* O sa-crum con - vi - - vi -

Tenor *p* O sa-crum con - vi -

Baß *p* O sa-crum

Figure 3.13, mm. 1-4, *O sacrum convivium* by Reinhard Schwarz-Schilling.

5

Sopran stus su - - mi - tur, re - - co - li tur me - mo - -

Alt um, in quo Chri-stus su - - mi - tur, re - - co - li -

Tenor - - vi - um, in quo Chri-stus su - - mi - tur,

Baß con - - vi - - vi - um, in quo re - - co - li - tur

Sopran - ri - a pas - - si - o - - nis e - ius, mens im -

Alt tur me - mo - - ri - a pas - si - o - - nis e - ius, mens

Tenor re - - co - li - tur me - mo - ri -

Baß me - mo - ri - a pas - si - o - - nis, mens

Figure 3.14, mm. 5-12, *O sacrum convivium* by Reinhard Schwarz-Schilling.

In similar imitative fashion, Schwarz-Schilling incorporates a melismatic motive to depict the *gloria* text. This melody is repeated quite strictly, with little variation from the original statement throughout all voice parts (Figure 3.15).

Figure 3.15, mm. 13-20, *O sacrum convivium* by Reinhard Schwarz-Schilling.

In the final section, a *Halleluia* motive is introduced in imitative, contrapuntal fashion throughout each of the voices. A counter-melody in augmentation and contrary motion is held in the bass line (Figure 3.16). The motet concludes on a cadence in *D* major (Figure 3.17).

Figure 3.16, mm. 21-22, *O sacrum convivium* by Reinhard Schwarz-Schilling.

22

Hal - le-lu - ja, Hal - le - lu - ja, Hal - le - lu - ja!

ja, Hal-le - lu - ja, Hal - le-lu - ja, Hal-le - lu - ja!

lu - ja, Hal - le - lu - ja, Hal-le-lu - ja, Hal-le-lu - ja!

- le - lu ja, Hal - le - lu - ja, Hal-le-lu - - - - ja!

Figure 3.17, mm. 22-25, *O sacrum convivium* by Reinhard Schwarz-Schilling.

VENITE AD ME OMNES, WV 32

Composition Date: 1947

Duration: ca. 1.5 minutes

Scoring: SSA

Liturgical Function: A setting of Matthew 11:28 for use in the Mass Proper.

Available Editions: Anton Böhm, Edition 8811, 1951

First Performance: RIAS-Chor, 1948.

Available Recordings: None known.

Text and Translation:

Matthew 11: 28

Venite ad me omnes qui laboratis et onerati estis et ego reficiam vos.

Come unto me, all ye that labor, and are heavy-laden, and I will give you rest.

Structural Analysis:

Venite ad me omnes is one of only two motets in Schwarz-Schilling's complete oeuvre composed for treble voices. The piece is imitative and rhythmically active throughout. It also incorporates the use of *mensurstrict*, emphasizing the importance of non-metrical plainsong melody (Figure 3.18).

Sections	A mm.1-9	B mm. 10-15
Phrase Structure	4+5	3+3
Meter	♩ (mensurstrict)	
Tonal Area	F	
Texture	imitative	

Figure 3.18, Flowchart, *Venite ad me omnes*.

Venite ad me omnes contains a plainchant melody that is introduced in the middle voice-part and is pervasive throughout the setting (Figure 3.19a). The texture of the work is predominantly imitative, with the outer voices carrying the initial melody at the interval of a fifth. The initial point of imitation occurs in the first measure, with the entrance of the lower

voice-part (Figure 3.19b). The upper voice-part also carries the melody at the fifth. This imitative entrance repeats exactly the material present in the lower voice-part (Figure 3.20).

Figure 3.19, mm. 1-3, *Venite ad me omnes* by Reinhard Schwarz-Schilling.

Figure 3.20, mm. 4-6, *Venite ad me omnes* by Reinhard Schwarz-Schilling.

For a brief moment in m.10, the texture becomes a paired duet between the upper and lower voice parts, with an echo of this material in the middle voice in mm. 11-12 (Figure 3.21). A final restatement of the opening material in the middle and lower voice-parts combines with a restatement of the last line of text in the upper voice-part, bringing the motet to its completion (Figure 3.22).

10

e-go re-fi-ci-am vos, re-fi-ci-am vos, et

et e-go re-fi-ci-am vos, ve-

e-go re-fi-ci-am vos, et e-go re-fi-ci-am vos,

Figure 3.21, mm. 10-12, *Venite ad me omnes* by Reinhard Schwarz-Schilling.

13

e-go re-fi-ci-am vos, et re-fi-ci-am vos. *allarg.*

ni-te ad me o-mnes, et re-fi-ci-am vos.

ve-ni-te ad me, o-mnes ad me.

Figure 3.22, mm. 13-15, *Venite ad me omnes* by Reinhard Schwarz-Schilling.

PATER NOSTER, WV 32

Composition Date: 1947

Duration: ca. 2.5 minutes

Scoring: SSATB

Liturgical Function: A setting of the Lord's Prayer.

Available Editions: Anton Böhm, Edition 9469, 1951

First Performance: RIAS-Chor, 1948.

Available Recordings: None known.

Text and Translation:

Pater noster

Pater noster, qui es in caelis, sanctificetur nomen tuum. Adveniat regnum tuum. fiat voluntas tua, sicut in caelo et in terra. Panem nostrum quotidianum da nobis hodie, et dimitte nobis debita nostra sicut et nos dimittimus debitoribus nostris. Et ne nos inducas in tentationem, sed libera nos a malo. Amen.

The Lord's Prayer

Our Father, which art in heaven, hallowed be thy name; thy kingdom come; thy will be done, on earth as it is in heaven. Give us this day our daily bread. And forgive us our trespasses, as we forgive them that trespass against us. And lead us not into temptation; but deliver us from evil. Amen.

Structural Analysis:

There are several characteristics that set *Pater noster* apart from the other motets in the WV 32 cycle. It is constructed in the cantus firmus style, incorporating the melody in long note values into one voice throughout the entire motet. The piece is through-composed and is sectionalized predominantly by lines of text, with smaller sub-sections indicating breaks within the lines. Melodically, the piece is composed around a cantus firmus melody held by the alto voice throughout the motet. Rhythmically, there is little use of syncopated rhythms, triplet figures, or agitated melismas. The piece is constructed using long note values, block-chord sonorities and scalar motion throughout. The texture remains imitative by use of differing text underlay, and the imitative scalar material. Nevertheless, alternating moments of homophony occur through

simultaneous chordal progression and text declamation, particularly apparent at the ends of phrases (Figure 3.23)

Sections	A mm. 1-19			B mm. 20-28		C mm. 29-40		
Phrase Structure	6	4	9	3	6	6	4	2
Meter	♩ broadened							
Tonal Area	G-D-e-A			D-b-e		a-G		
Texture	imitative			imitative/chordal		imitative/chordal		

Figure 3.23, Flowchart, *Pater noster*.

The work opens with the statement of the cantus firmus in the alto voice (Figure 3.24a). The other voices, while imitative of the cantus firmus, fill out harmonies and chordal progressions. For example, in the opening bars of the motet, the cantus firmus is present in the top soprano voice, but is presented in diminution with rhythmic embellishments (Figure 3.24b).

The image shows a musical score for the first four measures of 'Pater noster' by Reinhard Schwarz-Schilling. The score is for five voices: Soprano I, Soprano II, Alto, Tenor, and Bass. The tempo is 'tempo giusto' and the dynamics are 'mp'. The Alto part is marked 'cantus firmus et was durchklingend'. The lyrics are 'Pa - ter no - - ster, qui es in coe - - -'. A blue box highlights the Soprano I part, and a red box highlights the Alto part.

Figure 3.24, mm. 1-4, *Pater noster* by Reinhard Schwarz-Schilling.

The use of scalar motion is particularly evident throughout the work, and is used as propulsion to cadences and then ends of textual lines. This is seen in m. 6, where the soprano and tenor lines

drive the harmonic progression to a cadential resting place at the end of the measure. A new section begins in the subsequent measure on the dominant of the previous chord (Figure 3.25).



Figure 3.25, mm. 5-7, *Pater noster* by Reinhard Schwarz-Schilling.

A similar occurrence appears in m. 10 with a cadence in *D* major, followed by a new section in *B* minor on new text (Figure 3.26).



Figure 3.26, mm. 9-11, *Pater noster* by Reinhard Schwarz-Schilling.

Once again, this takes place in m. 19 with a cadence in *A* major, followed by a section in *D* major on new text (Figure 3.27). In contrast to other sections of the work, the texture briefly

becomes imitative in mm. 23-25 with the bass voice introducing a cantus firmus melody (Figure 3.28).

19

ter - - - ra. Pa - - - nem

- - - - ra. Pa - - - - nem

- - - - ra. Pa - - - - nem

ter - - - - ra. Pa - - - - nem

ter - - - - ra.

Figure 3.27, mm. 19-20, *Pater noster* by Reinhard Schwarz-Schilling.

22

a-num da no-bis ho - - di-e, et di-mit-te poco più

a-num da no-bis ho - - - die, et di-mit-te poco più

a - num da no - - - bis ho - - di-e, et di-mit-te no - - - poco più

a-num da no-bis ho - die, et di-mit-te no - - bis de - bi - ta - (mp) poco più

et di-mit-te no - - bis de - bi - ta no -

Figure 3.28, mm. 22-24, *Pater noster* by Reinhard Schwarz-Schilling.

The next line of text returns to the previous imitative style, with the upper and lower voices echoing the cantus firmus melody (Figure 3.29).



Figure 3.29, mm. 28-31, *Pater noster* by Reinhard Schwarz-Schilling.

This section concludes with a deceptive cadence in m. 29 and the earlier, predominantly homophonic texture returns. After two small phrases cadencing in *A* minor and *G* major respectively, the piece closes with a final, declamatory *Amen* (Figure 3.30).

Figure 3.30, mm. 36-40, *Pater noster* by Reinhard Schwarz-Schilling.

EIN WENIG NUR, HERR, WENDE DICH UNS ZU, WV 51

Composition Date: 1955

Duration: ca. 3.5 minutes

Scoring: SSAATB

Liturgical Function: A setting of the Gradual for the sixth Sunday after Pentecost.

Available Editions: Bärenreiter - Ausgabe, Edition 3179, 1960

First Performance: St. Hedwigs Cathedral Choir, K. Forester-conductor, 1955.

Available Recordings: MonteverdiChor München, Konrad von Abel, conductor: Mph Meunchen, 2005. CD/DVD.

Text and Translation:

Psalm 90: 13 and 1

Ein wenig nur, Herr, wende Dich uns zu; lass Dich erbitten, erbitten über Deine Knechte.
O herr, zur Zuflucht bist Du uns geworden von Geschlecht zu Geschlecht. Alleluia.

Return, O Lord, how long? and let it repent thee concerning thy servants. Lord, thou hast
been our dwelling place from generation to generation. Alleluia.

Psalm 30: 2 and 3

Auf Dich, o Herr, vertraue ich, ich werde nicht zu Schanden werden in Ewigkeit, nach
Deiner Gerechtigkeit befreie und erette mich! Neige zu mir Dein Ohr und eile, mich
zuretten. Alleluia.

Bow down thine ear to me; deliver me speedily: be thou my strong rock, for an house of
defence to save me. For thou art my rock and my fortress; therefore for thy name's sake
lead me, and guide me. Alleluia

Structural Analysis:

Constructed around more formulaic compositional practices, *Ein wenig nur, Herr, wende dich uns zu* is one of Schwarz-Schilling's more intricate motets. Divided into two large sections based on the different Psalm texts, the first section includes both verses from Psalm 90 with a concluding *Alleluia* while the second section is based on two verses from Psalm 31 with an extended *Alleluia* section to conclude the motet. The rhythms remain declamatory with little use of complex figures.

Harmonically, the majority of the tonality centers around *D* major and *B* minor, with the use of other modal harmonies such as *E* dorian and *F#* mixolydian. Texturally, the first section is predominantly homophonic, with brief points of paired imitation throughout. The second section is a strict canon to the very end of the work (Figure 3.31)

Sections	A mm. 1-42	B mm. 43-115
Phrase Structure	14+16+12	17+12+12+28+5
Meter	C	$3/2$
Tonal Area	<i>F#</i> mixolydian, <i>b</i> , <i>e</i> dorian, <i>D</i>	<i>D</i> , <i>e</i> dorian, <i>D</i> , <i>b</i>
Texture	homophonic, imitative	canonic

Figure 3.31, Flowchart, *Ein wenig nur, Herr, wende dich uns zu*

The opening of *Ein wenig nur, Herr, wende dich uns zu* begins with a declamatory, homophonic statement of the text in the women's voices. The first alto and soprano voices carry the same melody at the interval of a fifth, while the second voices carry the same melody in inversion; thus creating harsh dissonance, dual modality, and obscuring the tonality (Figure 3.32).

The image shows a musical score for the piece "Ein wenig nur, Herr, wende dich uns zu" by Reinhard Schwarz-Schilling, measures 1-5. The score is for Soprano and Alto voices. The Soprano part has two staves (1. and 2.) and the Alto part has two staves (1. and 2.). The lyrics are "Ein wenig nur, Herr, wende dich uns zu;". The first measure is circled in red and labeled "poco f" and "dim.". The second measure is boxed in blue and labeled "poco f" and "dim.". The tempo is marked "d = 76".

Figure 3.32, mm. 1-5, *Ein wenig nur, Herr, wende dich uns zu* by Reinhard Schwarz-Schilling.

[illegible]

Shortly thereafter, in m. 21, the texture once again becomes imitative, with the men echoing the women's voices (Figure 3.35). The first section ends with a syllabic, homophonic statement of the *Alleluia* text, cadencing on the central key of *D* major (Figure 3.36).

15

5. *pp* Herr, zur Zu - - - flucht bist Du uns ge - wor - den

1. *pp* Herr, zur Zu - - - flucht bist Du uns ge - wor - den

4. *pp* Herr, zur Zu - - - flucht bist Du uns ge - wor - den

2. *pp* Herr, zur Zu - - - flucht bist Du uns ge - wor - den

7. *pp* Herr, zur Zu - - - flucht bist Du uns ge - wor - den

8. *pp* Herr, zur Zu - - - flucht bist Du uns ge - wor - den

1. *pp* Herr, zur Zu - - - flucht bist Du uns ge - wor - den

B. *pp* Herr, zur Zu - - - flucht bist Du uns ge - wor - den

2. *pp* Herr, zur Zu - - - flucht bist Du uns ge - wor - den

Figure 3.34, mm. 15-20, *Ein wenig nur, Herr, wende dich uns zu* by Reinhard Schwarz-Schilling.

21 *mf*

— von Ge-schlecht zu Ge - schlecht, — von Ge - schlecht zu Ge -

mf — von Ge-schlecht zu Ge - schlecht, — von Ge - schlecht zu Ge -

mf — von Ge-schlecht zu Ge - schlecht, von Ge - schlecht zu Ge - schlecht, —

mf — von Ge - schlecht, — von Ge - schlecht zu Ge - schlecht, —

8. *mf* — von Ge - schlecht, — von Ge - schlecht zu Ge - schlecht, —

mf — von Ge - schlecht, — von Ge - schlecht zu Ge - schlecht, —

Figure 3.35, mm. 21-26, *Ein wenig nur, Herr, wende dich uns zu* by Reinhard Schwarz-Schilling.

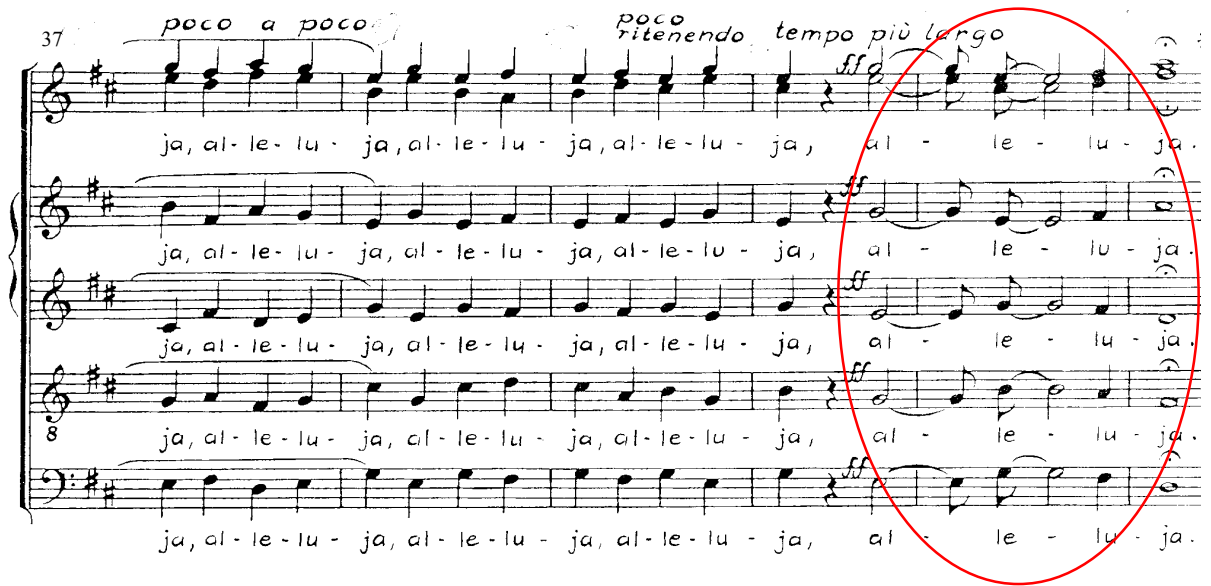


Figure 3.36, mm. 37-42, *Ein wenig nur, Herr, wende dich uns zu* by Reinhard Schwarz-Schilling.

The second section of *Ein wenig nur, Herr* is a strict canon between the women's and men's voices. The contrapuntal duet introduced by the women at the onset of the section in m. 43 is repeated exactly one bar ahead by the men. The canonic duet is executed strictly to the very end of the motet (Figure 3.37)



Figure 3.37, mm. 43-45, *Ein wenig nur, Herr, wende dich uns zu* by Reinhard Schwarz-Schilling.

While the rhythm remains syllabic and conventional, strings of triplet melismatic figures add rhythmic vitality to the texture. Alternation between triplet figures and duple rhythms occurs

throughout. For instance, in m. 60 the compound rhythmic activity changes back to a duple rhythmic pulse (Figure 3.38).

Figure 3.38, mm. 58-60, *Ein wenig nur, Herr, wende dich uns zu* by Reinhard Schwarz-Schilling.

The alternation between duple and triple metrical patterns strings together long melismatic lines, thus creating a rather extensive closing *Alleluia* section approximately thirty-two bars in length (Figure 3.39). The work ends with a grandiose, syllabic presentation of the text in m. 111 (Figure 3.40).

Figure 3.39, mm. 85-87, *Ein wenig nur, Herr, wende dich uns zu* by Reinhard Schwarz-Schilling.

110 *poco più pesante*

ff

- lu - ja, al - le - lu - ja, al - le - lu - - ja. _____

ff

- lu - ja, al - le - lu - ja, al - le - lu - - ja. _____

ff

8 ja, al - le - - lu - - ja, al - le - lu - ja, al - le - lu - - ja.

ff

ja, al - le - - lu - - ja, al - le - lu - ja, al - le - lu - - ja.

Figure 3.40, mm. 110-115, *Ein wenig nur, Herr, wende dich uns zu* by Reinhard Schwarz-Schilling.

LAß MICH IN TREUE DEINE WEGE WANDELN, WV 51

Composition Date: 1955

Duration: ca. 3 minutes

Scoring: SSATBB

Liturgical Function: A setting of the Offertory for the sixth Sunday after Pentecost.

Available Editions: Bärenreiter - Ausgabe, Edition 3177, 1960

First Performance: St. Hedwigs Cathedral Choir, K. Forester-conductor, 1955.

Available Recordings: MonteverdiChor München, Konrad von Abel, conductor: Mph Meunchen, 2005. CD/DVD.

Text and Translation:³⁹

Laß mich in Treue Deine Wege wandeln, daß mein Fuß nicht wanke. Neige Dein Ohr, erhöre meine Bitte: laß Dein Erbarmen Wunder wirken. Denn Du errettest, Herr, die auf Dich hoffen.

Let me walk Your ways in faithfulness, that my foot does not stumble. Incline Your ear toward me, hear my plea: Let Your healing work wonders. For You save those, Lord, who wait upon You.

Structural Analysis:

Lass mich in Treue Deine Wege wandeln is divided into three large sections, correlating to the three sentences of the text. Each section has distinctive features that set it apart from the other contrasting sections. The rhythm remains within conventional means, with little use of complex rhythmic patterns. Due to consistent meter changes and overlapping textures, there is a freedom from anticipated metric accent that occurs throughout each musical statement. The use of syncopated rhythms and polyphonic textures obscures the metric pulse of each line of text. These lines close with cadential arrival points throughout the piece. Harmonically, the piece remains in G major, with moderate use of chromaticism and harmonic unrest. Texturally, Schwarz-Schilling makes use of various techniques, including imitative counterpoint, full homophony, and melismatic lines (Figure 3.41).

³⁹ Reinhard Schwarz-Schilling, *Lass mich in treue Deine Wege wandeln*. Kassel: Bärenreiter-Verlag, 1955. English translation by Sarah Gates.

Sections	A mm.1-10	B mm. 11-30	C mm. 31-49
Phrase Structure	2+4+4	4+5+4+7	4+4+4+4+3
Meter	mixed 4/2, 3/2, 5/2, 6/2	3/2	lively 3/2
Tonal Area	G-e-G	G-c-d-D	G
Texture	antiphonal	homophonic	imitative

Figure 3.41, Flowchart, *Laß mich in Treue Deine Wege wandeln*.

The opening introduces a three-part motive introduced by the women's voices in m. 1 (Figure 3.42a). The melody heard in the top soprano voice is used as imitative material throughout the first ten measures of the work. The women's voices are echoed with the same three-part motive in the men's voices in m.3 (Figure 3.42b). The texture becomes thicker and predominantly homophonic as voices are added. The lower voices carry driving, scalar motive that leads to the first cadential arrival point in *G* major in m. 10 (Figure 3.43).

The image shows a musical score for the song "Laß mich in Treue Deine Wege wandeln" by Reinhard Schwarz-Schilling, measures 1-3. The score is for Soprano, Alto, Tenor, and Bass. A red box labeled 'a' highlights the first three measures of the Soprano and Alto parts. A blue box labeled 'b' highlights the first three measures of the Tenor and Bass parts. The lyrics are: "Laß mich in Treu-e Dei-ne We-ge wan-deln, daß-".

Figure 3.42, mm. 1-3, *Laß mich in Treue Deine Wege wandeln* by Reinhard Schwarz-Schilling.

7

wan - deln, daß mein Fuß nicht, nicht wan-ke, nicht wan - - - -

wan - deln, daß mein Fuß nicht, nicht wan-ke, nicht wan - - - -

We-ge wan - deln, daß mein Fuß nicht, nicht wan-ke, nicht wan - - - -

wan - deln, daß mein Fuß nicht, nicht wan-ke, nicht wan - - - -

wan - deln, laß mich in Treu - e, laß mich Dei-ne We-ge wan -

We - ge wan-deln, in Treu-e, in Treu-e Dei - ne We-ge wan -

Figure 3.43, mm. 7-9, *Laß mich in Treue Deine Wege wandeln* by Reinhard Schwarz-Schilling.

The second section of the motet introduces a new chromatic motive, providing emphasis to the meaning of the text *Neige dein Ohr*, or *bow down thine ear*. The motive, held in the alto and tenor voices in parallel motion, incorporates several altered pitches to capture a sense of yearning. As this motive develops, the outer voices sustain a long pedal tone, maintaining the tonal center of the section around G (Figure 3.44).

The first line of text returns in m. 22 in the men's voices, and then one measure later in the women's voices. Along with this return of text comes the return of the original motive in G major (Figure 3.45). The arrival on the dominant in m. 31 sets up the third line of psalm text and the final section of the motet (Figure 3.46a).

10

pp

ke. O

pp

ke. O

pp

ke. Nei - ge Dein Ohr, er - hö - re mei - ne

pp

ke. Nei - ge Dein Ohr, er - hö - re mei - ne

pp

deln. Nei - ge Dein Ohr, er - hö - re mei - ne

pp

deln. O

Figure 3.44, mm. 10-13, *Laß mich in Treue Deine Wege wandeln* by Reinhard Schwarzschilding.

21

p ten.

Bit - te: laß mich in Treu - e

p ten.

Bit - te: laß mich in Treu - e Dei -

p ten.

Bit - te: laß mich in Treu - e Dei - ne

p ten.

- ne Bit - te: laß mich in Treu - e Dei - ne We - ge

p ten.

- ne Bit - te: laß mich in Treu - e Dei - ne We - ge

Figure 3.45, mm. 21-24, *Laß mich in Treue Deine Wege wandeln* by Reinhard Schwarzschilding.

Figure 3.46 shows a musical score for mm. 28-33 of *Laß mich in Treue Deine Wege wandeln* by Reinhard Schwarz-Schilling. The score is for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The tempo is marked *bewegt* (♩ = c. 76). The lyrics are in German. The score includes various musical markings such as *cresc.*, *mf*, and *f*. A red box highlights the first system, and a blue box highlights the second system.

Figure 3.46, mm. 28-33, *Laß mich in Treue Deine Wege wandeln* by Reinhard Schwarz-Schilling.

The third section of the motet introduces another motivic idea heard in the alto voice (Figure 3.46b). This motive is the building block by which this final section is constructed and helps portray the text as well. The use of arpeggiation, along with a changing tempo as indicated in the score, give the music an uplifting character. The motive is repeated at various points throughout the texture, first in the second soprano voice in m. 32 (Figure 3.46c). Other imitative statements are heard in the bass in m. 35 (Figure 3.47a), which is followed by a variation of the motive in the top soprano voice in m. 37 (Figure 3.47b). The motive comes back to the alto voice in m. 39 at the fifth (Figure 3.47c). The tenors carry the original motive in m. 41 (Figure 3.47d), followed

by the two bass parts in m. 43 (Figure 3.48). The final statement is carried in all voice parts in m. 47 (Figure 3.49).

34

Herr, die auf Dich hof - fen, *mf*

Herr, die auf Dich hof - fen, die auf Dich hof - fen, *mf*

ret - test, Herr, er - ret - test, Herr, die auf Dich hof - fen, *mf*

ret - test, Herr, **a** die auf Dich, auf Dich

b Denn Du er - ret - test, Herr, die auf Dich hof - fen, *mf*

denn Du er - ret - test, Herr, die auf Dich hof - fen, Du *mf*

fen, Du er - ret - test, Herr, die auf Dich **c** hof - fen, Du ret - *f*

fen, Du *mp* er - ret - test, Herr, die auf Dich hof - fen, Du er - ret - test, *f*

hof - fen, Du er - ret - test, *mp*

fen, ret - test,

er - ret - test, Herr, ret - test, die auf Dich

- test, Herr, die auf Dich hof - fen, *mf*

Herr, die auf Dich hof - **d** fen, die auf Dich hof - *mf*

denn Du er - ret - test, Herr, die auf Dich hof -

Figure 3.47, mm. 34-42, *Laß mich in Treue Deine Wege wandeln* by Reinhard Schwarzschilding.

43 *etwas verbreiternd.*
cresc. molto
 hof - fen, Du er - ret - - - test, die auf
cresc. molto
 - - - denn Du er - ret - - - test, die auf
cresc. molto
 fen, denn Du - - - ret - test, Herr, die auf
cresc. molto
 fen, denn Du - - - er - ret - test, die auf
mf *cresc.*
 denn Du er - ret - test, Du er - ret - test, Du er - ret - test, Herr,
mf *cresc.*
 denn Du er - ret - test, Du er - ret - test, Du er - ret - test, Herr,

Figure 3.48, mm. 43-45, *Laß mich in Treue Deine Wege wandeln* by Reinhard Schwarz-Schilling.

46 *ff*
 Dich hof - fen, Du er - ret - test, ret - test, Herr.
ff
 Dich hof - fen, Du er - ret - test, ret - - - test, Herr.
ff *durchklingend*
 Dich hof - fen, Du er - ret - test, Herr, die auf Dich hof - fen.
ff
 Dich hof - fen, Du er - ret - test, ret - test, Herr.
ff
 die auf Dich hof - fen, Du er - ret - test, ret - - - test, Herr.
ff
 die auf Dich hof - fen, Du er - ret - test, Herr, die auf Dich hof - fen.

Figure 3.49, mm. 47-49, *Laß mich in Treue Deine Wege wandeln* by Reinhard Schwarz-Schilling.

ICH TRET HINZU, WV 51

Composition Date: 1955

Duration: ca. 3 minutes

Scoring: SSAATB

Liturgical Function: A setting of the Communion for the sixth Sunday after Pentecost.

Available Editions: Bärenreiter - Ausgabe, Edition 3178, 1955

First Performance: St. Hedwigs Cathedral Choir, K. Forester-conductor, 1955.

Available Recordings: Monteverdi Chor München, Konrad von Abel, conductor: Mph Meunchen, 2005. CD/DVD.

Text and Translation:

Psalm 27: 6

Ich tret hinzu und bring in Seinem Zelt ein Jubelopfer dar, ich weih dem Herrn Gesang und Spiel, Saitenspiel.⁴⁰

I come to join You and offer unto Your tent a sacrifice of praise. I dedicate to God song and music, stringed music.

Structural Analysis:

Ich tret hinzu is in binary form, with *A* and *B* sections which are then repeated as *A'* and *B'*.

Although the motet is very brief, exactly 54 measures in length, its structure is quite complex.

The piece is constructed on two contrasting melodies, one based on a pentatonic melody, the other a hexatonic melody. Rhythmically, the piece stays within standard notational practices, with little use of syncopations, compound meter, or agitated melismas. Harmonically, the pieces key signature is *D* major, with the use of modal harmonies in *G* and *C*. The piece is polyphonic, with the use of canonic form and paired imitation (Figure 3.50).

The opening section is 14 measures long and is in strict canonic form on a pentatonic melody, beginning on *D* in the women's voices (Figure 3.51). In m. 10-11, the second alto and tenor voices enter on the same melody at the interval of a fifth (Figure 3.52a). The voices arrive at the end of the *A* section in m. 13, with a cadence on an open fifth sonority (Figure 3.52b).

⁴⁰ Reinhard Schwarz-Schilling, *Ich tret hinzu*, Hannsler-Verlag, 1967. English translation by Sarah Gates.

Sections	A mm. 1-13	B mm. 14-31	A' mm. 32-45	B' mm. 46-54
Phrase Structure	4+5+4	4+4+4+6	7+7	4+5
Meter	3/4, quite lively			
Tonal Area	G Lydian (pentatonic)		C Lydian (pentatonic)-G Lydian-D	
Texture	canonic/paired imitation		canonic/paired imitation	

Figure 3.50, Flowchart, *Ich tret hinzu*.

Ziemlich bewegt (♩. = ca. 48)
mit Anmut

Reinhard Schwarz-Schilling
(1955)

Sopran

1. *mp* Ich tret hin - zu *cresc.* und bring in Sei - nem *cresc.*

2. *mp* Ich tret hin - zu und

Alt

1. *mp* Ich tret hin -

2.

Tenor

Baß

4

mf Zelt ein Ju - bel o - pfer

mf bring in Sei - nem Zelt ein Ju - bel

cresc. zu und bring in Sei - nem Zelt ein Ju -

Figure 3.51, mm. 1-7, *Ich tret hinzu* by Reinhard Schwarz-Schilling.

8

p

dar; - - - pfer dar; - - - bel - o - - - pfer dar;

a *p* ich tret hin - zu;

ich tret hin -

12

c *a tempo* *p grazioso* ich weih dem Herrn Ge - sang und

b *dim.* *p grazioso* ich weih Ge - sang und Sai - - ten -

dim. *p* ich weih dem Herrn Ge -

dim. *p* zu;

ich tret hin zu;

Figure 3.52, mm. 8-17, *Ich tret hinzu* by Reinhard Schwarz-Schilling.

The second section is based on a hexatonic theme introduced in the top soprano voice, which accompanied by the same theme in parallel motion by the second soprano voice (Figure 3.52c).

This duet is repeated by the second alto and tenor voices in m. 18 (Figure 3.53a). Variations on this theme are presented imitatively throughout the texture, such as the bass line in m. 23 (Figure 3.53b), and in the top soprano voice in m. 26 (Example 3.53c).

18

mp Spiel, Sai - - - - - ten - spiel,

mf spiel - - dem Herrn, ich

sang und Spiel, **a**

mp ich weih dem Herrn Ge - sang - und Spiel

mp ich weih Ge - sang und Sai - - ten - spiel *mf*

ich

23

c *f* ich weih dem

cresc. weih - dem Herrn Ge - sang - und Spiel, weih - dem

mf *cresc.* dem Herrn weih - ich Ge - sang.

mf *cresc.* dem Herrn weih - ich Ge - sang.

b *cresc.* dem Herrn, ich *f*

cresc. weih dem Herrn Ge - sang - und Spiel,

Figure 3.53, mm. 18-27, *Ich tret hinzu* by Reinhard Schwarz-Schilling.

O SALUTARIS HOSTIA, WV 52

Composition Date: 1955

Duration: ca. 1.5 minutes

Scoring: SSA

Liturgical Function: The last two lines of the hymn *Verbum supernum prodiens*, composed by St. Thomas Aquinas for the Hour of Lauds in the Office of the Feast of Corpus Christi.⁴¹

Available Editions: Anton Böhm & Sohn, Edition 10785, 1962

First Performance: Unknown.

Available Recordings: None known.

Text and Translation:⁴²

O Salutaris Hostia Quae caeli pandis ostium: Bella premunt hostilia, Da robur, fer auxilium.

Uni trinoque Domino Sit sempiterna gloria, Qui vitam sine termino Nobis donet in patria. Amen.

O Saving Victim opening wide the gate of heaven to all below. Our foes press on from every side; Thine aid supply, Thy strength bestow.

To Thy great name be endless praise Immortal Godhead, One in Three; Oh, grant us endless length of days, In our true native land with Thee. Amen.

Structural Analysis:

Schwarz-Schilling's setting of *O salutaris hostia* is strophic, with the second verse of text using the same music as the first. Each verse is through-composed, with different musical ideas for each line of text. The tonal center of the motet remains in the key of *B-flat*, with tonicizations in *C dorian* and *C minor*. Furthermore, the motet remains rather homorhythmic, with short points of imitation throughout (Figure 3.56).

⁴¹ Hugh Henry. "O Salutaris Hostia." *The Catholic Encyclopedia*. Vol. 11. New York: Robert Appleton Company, 1911, <http://www.newadvent.org/cathen/11334a.htm>, (accessed May 29, 2010).

⁴² Michael Martin. "O Salutaris Hostia." *Treasury of Latin Prayers*, 1998, <http://www.preces-latinae.org/thesaurus/Euch/OSalutaris.html>, (accessed November 19, 2010).

Sections	A mm. 1-4	B mm. 5-9	C mm. 10-18	D mm. 19-22
Phrase Structure	2+2	3+2	3+3+3	4
Meter	C			
Tonal Area	c dorian-c-Bb			
Texture	homophonic			

Figure 3.56, Flowchart, *O salutaris hostia*

Although the text is presented in syllabic, declamatory style; moments of varying text underlay provide an imitative character (Figure 3.57a). The music is conceived in linear fashion, with the voices moving in contrary and parallel motion (Figure 3.57b). Brief points of rhythmic and melodic imitation throughout the texture provide for moments of independent voice leading (Figure 3.58). In the last four bars of music, the rhythms and harmonies become slower and rhythmic ties over the bar line help depict the end of each verse of text (Figure 3.59).

1 *Moderato, assai mosso* (♩ = ca 80)

mp

Sopran I

b

1. O sa - lu - ta - ris ho - sti - a, quae
2. U - ni tri - no - que Do - mi - no sit

mp

Sopran II

1. O sa - lu - ta - ris ho - sti - a, quae
2. U - ni tri - no - que Do - mi - no sit

mp

Alt

1. O sa - lu - ta - ris ho - sti - a, quae
2. U - ni tri - no - que Do - mi - no sit

a

Figure 3.57, mm. 1-3, *O salutaris hostia* by Reinhard Schwarz-Schilling.

sti-li-a, bel-la pre-munt ho-sti-li-a, da-
 ter-mi-no, qui vi-tam si-ne ter-mi-no no

sti-li-a, bel-la pre-munt ho-sti-li-a, da-
 ter-mi-no, qui vi-tam si-ne ter-mi-no no

sti-li-a, bel-la pre-munt ho-sti-li-a, da-
 ter-mi-no, qui vi-tam si-ne ter-mi-no no

Figure 3.58, m. 7-10, *O salutaris hostia* by Reinhard Schwarz-Schilling.

um, au-xi-li-um. men. A-men, a-men. um, au-xi-li-um. men. A-men, a-men. um, fer-au-xi-li-um. men. A-men, a-men.

um, au-xi-li-um. men. A-men, a-men. um, au-xi-li-um. men. A-men, a-men. um, fer-au-xi-li-um. men. A-men, a-men.

um, au-xi-li-um. men. A-men, a-men. um, au-xi-li-um. men. A-men, a-men. um, fer-au-xi-li-um. men. A-men, a-men.

Figure 3.59, mm. 18-22, *O salutaris hostia* by Reinhard Schwarz-Schilling.

SECTION TWO

EXAUDI, DOMINE, VOCEM MEAM, WV 64

Composition Date: 1964, edited in 1973

Duration: ca. 8 minutes

Scoring: SATB

Liturgical Function: Introit, Gradual, Offertory, and Communion portions of the Mass.

Available Editions: Bärenreiter, Edition 5427, 1974

First Performance: St. Hedwigs Cathedral Choir, Anton Lippe-conductor, Berlin. 1964

Available Recordings: *Selected Works of Reinhard Schwarz-Schilling*: SONOPRESS GmbH, 1991. CD.

Text and Translation:

Psalm 27: 7 and 1

Exaudi, Domine, vocem meam, qua clamavi ad te. Miserere mei, et exaudi me.
Dominus inluminatio mea et salus mea. Quem timebo?

Hear, O Lord, my voice, with which I have cried to thee: have mercy on me and hear me.
The Lord is my light and my salvation, whom shall I fear?

Psalm 84: 10 and 9, Psalm 20: 2

Protector noster aspice Deus et respice super servos tuos.
Domine Deus virtutum exaudi preces servorum tuorum. Alleluia.
Domine, in virtute tua laetabitur rex et super salutare tuum exsultabit vehementer.
Alleluia.

Behold, O God our protector: and look on the face of thy Christ. O Lord God of hosts, hear my prayer. In thy strength, O Lord, the king shall joy; and in thy salvation he shall rejoice exceedingly.

Psalm 16: 7 and 8

Benedicam Domino qui tribuit mihi intellectum: Providebam Dominum in conspectu meo
semper quoniam a dextris est mihi ne commovear.

I will bless the Lord, who hath given me understanding. I set the Lord always in my sight:
for he is at my right hand, that I be not moved.

Psalm 27: 4

Unam petii a Domino hanc requiram ut inhabitem in domo Domini omnes dies vitae meae.

One thing I have asked of the Lord, this will I seek after; that I may dwell in the house of the Lord all the days of my life.

Structural Analysis:

The piece is divided structurally into four movements (Introitus, Graduale, Offertorium and Communio), with the first and last movements using the same musical material in their construction. Rhythmically, Schwarz-Schilling makes use of triplet and compound figures, as well as duple patterns to set the text. Harmonically, the piece is built around modal tonality, with the use of altered pitches to build tonicizations in different key areas. Texturally, the piece remains predominantly homophonic, with moments of polyphony for musical interest (Figure 3.60).

Movements	Introitus			Graduale				Offertorium			Communio
Sections	A 1-12	B 13-33	A 1-12	A 1-17	B 18-25	A' 26-33	B' 34-41	A 1-9	B 10-19	C 20-25	A 1-15
Phrase Structure	4+4+4, 9+10+2, 4+4+4			3+4+10, 2+2+4, 8, 2+6				4+5, 6+4, 6			6+6+3
Meter	3/4 and 4/4			3/4 and 4/4, 9/8 and 12/8				4/4			3/4 and 4/4
Tonal Area	C-Eb-C			C-G				C-G			C
Texture	homophonic			homophonic				polyphonic			homophonic

Figure 3.60, Flowchart, *Exaudi, Domine, vocem meam*.

The most apparent characteristic in Schwarz-Schilling's writing is his use of chant-like melodic structure. In the *Introitus*, he introduces a melody in the soprano and tenor lines that is the basis for both the first and last movements (Figure 3.61). This melodic motive returns three times throughout the set and serves as a unifying idea for the entire cycle.

The *Graduale* is clearly divided into two sections. In the primary thematic section, Schwarz-Schilling again uses a chant-like melody (Figure 3.62). He sets the voices in unison and uses modal melodic material to set the two verses of the Psalms, and then expands these melodies in the *Alleluia* section that follows. The implementation of changing metrical patterns gives the

Alleluia text a jubilant, uplifting, and propelling character. The use of mixed meter juxtaposes simple and compound meter, creating a moving line that is passed along through all of the voices. This melody is present in unison by the altos and basses, while the tenors and sopranos present accompanying material based on the earlier chant melody (Figure 3.63).

The musical score is for four voices: Sopran, Alt, Tenor, and Baß. The time signature is 3/4. The tempo is *Moderato*. The dynamics are *mf* and *p*. The lyrics are "Ex - au - di, Do - mi - ne, vo - cem me - am,". The score shows a melodic line in unison for the altos and basses, and a different line for the sopranos and tenors. A red box highlights the first measure of the soprano and tenor parts. The score includes a *crescendo* and a *legato* marking.

Figure 3.61, mm. 1-2, "Introit," *Exaudi, Domine, vocem meam*, by Reinhard Schwarz-Schilling.⁴³

The following section is a close variation of the first section on different text. The voices carry a similar melodic motive as before in unison. The rhythmic variation of this section, however, is altered for text declamation and inflection (Figure 3.64).

⁴³ Reinhard Schwarz-Schilling, *Exaudi Domine vocem meam: vier Psalm-Motetten für gemischten Chor*. Kassel: Bärenreiter-Verlag, 1974.

Assai mosso, con affetto *mf* 1. Graduale *p*

S. Pro- te-ctor no-ster a- - spi-ce De- us:

A. Pro- te-ctor no-ster a- - spi-ce De- us:

T. Pro- te-ctor no-ster a- - spi-ce De- us:

Figure 3.62, mm. 1-3, "Graduale," *Exaudi, Domine, vocem meam*, by Reinhard Schwarz-Schilling.

17 *pp* Non troppo mosso (♩.) *cresc.*

S. Al- le- lu-ja, Al-le- lu-ja, Al- le- lu-ja, Al-le-

A. Al- le- lu-ja, Al-le- lu-ja, Al- le- lu-ja, Al-le-

T. Al- le- lu-ja, Al-le- lu-ja, Al- le- lu-ja, Al-le-

B. Al- le- lu-ja, Al-le- lu-ja, Al- le- lu-ja, Al-le-

Figure 3.63, mm. 17-20, "Graduale," *Exaudi, Domine, vocem meam*, by Reinhard Schwarz-Schilling.

The second declamation of the *Alleluia* text is similar to the first. This time, however, the melodies are expanded and used as closing material for the movement. The rhythmic character creates a sense of elation to the section. As before, the *Alleluia* melody is introduced in the tenor and soprano voices, with the alto and bass voices carrying accompanying material in open fifth choral sonorities. The melodic contour of the section consistently ascends and the use of driving eighth-note figures propels the section to its climax. The movement closes on an open fifth sonority in a higher registration (Figure 3.65).

25 *p* *Tempo I*
mf
 - lu - ja, Do - mi - ne, in vir - tu - te tu - a lae - ta - - - bi - tur rex et
 - - - ja, Do - mi - ne, in vir - tu - te tu - a lae - ta - - - bi - tur rex et
 - - - ja, Do - mi - ne, in vir - tu - te tu - a lae - ta - - - bi - tur rex et
 Do - mi - ne, in vir - tu - te tu - a lae - ta - - - bi - tur rex et

Figure 3.64, mm. 25-28, “Graduale,” *Exaudi, Domine, vocem meam*, by Reinhard Schwarz-Schilling.

37 *dim. ed allarg. molto*
 - ja. Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja.
 - ja, Al - le - lu - - - ja, Al - le - lu - ja.
 - ja, Al - le - lu - ja.
 - ja, Al - le - lu - - - ja, Al - le - lu - ja.

Figure 3.65, mm. 37-41, “Graduale,” *Exaudi, Domine, vocem meam*, by Reinhard Schwarz-Schilling.

In the third movement, *Offertorium*, Schwarz-Schilling uses yet another compositional technique. He introduces the primary theme in imitative polyphony beginning with the sopranos;

then the altos enter one measure later a fifth lower (Figure 3.66). The tenors and basses enter three measures later in strict canon with the upper voices (Figure 3.67).

1
S. *Andante con moto (ruhig fließend, entsprechend ruhige Triole)*
p dolce
Be - ne - di - cam Do - - - mi - num qui tri - bu - it - mi - hi in -
A. Be - - ne - di - cam Do - - - mi - num qui tri - bu - it
T.
B.

Figure 3.66, mm. 1-4, “Offertorium,” *Exaudi, Domine, vocem meam*, by Reinhard Schwarz-Schilling.

5
- tel - le - ctum, - qui - tri - bu - it -
mi - - hi in - - - tel - le - ctum, qui tri - bu -
Be - - ne - di - cam Do - - - mi - num, qui tri - bu - it
Be - - ne - di - cam Do - - - mi -

Figure 3.67, mm. 5-7, “Offertorium,” *Exaudi, Domine, vocem meam*, by Reinhard Schwarz-Schilling.

This imitative counterpoint is only seen for a brief period at the opening of the *Offertorium* before it returns to homophonic writing in the eighth measure. Schwarz-Schilling makes particular mention of the use of compound rhythm in this movement, noting that all of the

triplets should be sung softly and with care, where notated. The movement, as before, concludes with an open fifth (Figure 3.68).

24

molto f

ve - ar, ne com - mo - ve - ar.

ve - ar, ne com - mo - ve - ar.

ve - ar, ne com - mo - ve - ar.

ve - ar, ne com - mo - ve - ar.

Figure 3.68, mm. 25-26, “Offertorium,” *Exaudi, Domine, vocem meam*, by Reinhard Schwarz-Schilling.

In the final movement of the motet cycle, *Communio*, the thematic material of the first movement returns exactly as in the *Introitus*, but on different text (Figure 3.69). The rhythmic progression of the movement follows closely the natural declamation of the text. Text stress is written into the movement through mixed rhythmic structures (Figure 3.70). The piece builds to a striking cadence in *C* Major, bringing the motet cycle to its conclusion (Figure 3.71).

Etwas ruhiger als I

sempre legato

poco p

IV. Communio

U - - nam pe - - ti - i, Do - mi - ne, hanc re - qui - -

u - - nam pe - ti - i, Do - mi - ne, hanc re - qui - -

U - - nam pe - - ti - i, Do - mi - ne, hanc re - qui - -

u - - nam pe - ti - i, Do - mi - ne, hanc re - qui - -

Figure 3.69, mm. 1-3, “Communio,” *Exaudi, Domine, vocem meam*, by Reinhard Schwarz-Schilling.

4

mp *p* *pp* (*legatissimo*)

- - ram, ut in - ha-bi-tem in do-mo Do-mi-ni, hanc re-qui-ram, ut

- - ram, ut in - ha-bi-tem in do-mo Do-mi-ni, hanc re-qui-ram, ut

- - ram, ut in - ha-bi-tem in do-mo Do-mi-ni, hanc re-qui-ram, ut

- - ram ut, in - ha-bi-tem in do-mo Do-mi-ni, hanc re-qui-ram, ut in

mp *cresc.*

in-ha-bi-tem in do-mo Do-mi-ni om-ni-bus di-e-bus vi-tae

in-ha-bi-tem in do-mo Do-mi-ni om-ni-bus di-e-bus vi-tae

in-ha-bi-tem in do-mo Do-mi-ni om-ni-bus di-e-bus vi-tae

ha-bi-tum in do-mo Do-mi-ni om-ni-bus di-e-bus vi-tae

Figure 3.70, mm. 4-11, "Communio," *Exaudi, Domine, vocem meam*, by Reinhard Schwarz-Schilling.

12

f *mp* *p* *pp*

me - ae. om-ni-bus di-e-bus vi-tae me - ae.

me - ae. in do-mo Do - mi - ni.

me - ae, om-ni-bus di-e-bus vi-tae me - ae.

me - ae, in do-mo Do-mi-ni.

Figure 3.71, mm. 12-15, "Communio," *Exaudi, Domine, vocem meam*, by Reinhard Schwarz-Schilling.

DIE EINSETZUNGSWORTE NACH PAULUS, HERR ICH BIN NICHT WERT,
WV 65a, 65b

Composition Date: 1966

Duration: ca. 8 minutes

Scoring: SATB

Liturgical Function: A setting of text from 1 Corinthians and Matthew 8:8 for use during Communion.

Available Editions: Hänssler- Verlag, Edition XV 4, 1967 This edition is published together with an “Amen” by Heinrich Kaminski.

First Performance: Unknown.

Available Recordings: *Selected Works of Reinhard Schwarz-Schilling*: SONOPRESS GmbH, 1991. CD.

Text and Translation:⁴⁴

16. Die Einsetzungsworte nach Paulus, 1 Korinther 11

Unser Herr Jesus Christus, in der Nacht, da er verraten ward, nahm er das Brot, dankte und brach und gab seinem Jüngern und sprach: <Nehmet hin und esset; das ist mein Leib, der für euch gegeben wird; solches tut zu meinem Gedächtnis.>

Desselbigengleichen nahm er auch den Kelch, nach dem Abendmahl, dankte und gab ihnen den und sprach: <Nehmet hin und trinket alle daraus; dieser Kelch ist das neue Testament in meinem Blut, das für euch vergossen wird zur Vergebung der Sünden. Solches tut, so oft ihr trinket, zu meinem Gedächtnis.> Denn so oft ihr von diesem Brot esset und von diesem Kelch trinket, verkündigt ihr des Herrn Tod, bis daß er kommt, unser Herr, Jesus Christus.

16. The words of institution according to Paul, 1 Corinthians 11

Our Lord Jesus Christ, on the night upon which he was betrayed, took bread, gave thanks, broke it and said to his disciples: Take this and eat; this is my body, which will be given for you; do this in remembrance of me. In the same manner, after supper he took the cup, gave thanks, shared it with his disciples and said: Take this and drink from it; this cup is the new testament to my blood that will be shed for you for the forgiveness of your sins. Do this, as often as you drink, in remembrance of me. For whenever you eat from this bread and drink from this cup, you proclaim the Lord's death, until he comes, our Lord, Jesus Christ.

17. Herr ich bin nicht wert

⁴⁴ Reinhard Schwarz-Schilling, *Die Einsetzungsworte nach Paulus Zur Kommunion*. Stuttgart: Hänssler-Verlag, 1967. English translation by Sarah Gates.

Herr ich bin nicht wert, daß du unter mein Dach gehest, aber sprich ein Wort, so wird meine Seele gesund. Herr, Ich will das Himmels brot nehmen und den Namen des Herrn anrufen.

Wie soll ich vergelten dem Herrn alle seine Wohl tat, die er an mir tut? Ich will den Kelch des Heils nehmen und den Namen des Herrn anrufen.

Ich will den Herrn loben allezeit, sein Lob, sein Lob soll immerdar in meinem Munde sein. Meine Seele soll sich rühmen des Herrn, daß es die Elenden hören und sich freuen. Preiset mit mir den Herrn, und laßt uns miteinander seinen Namen erhöhen. Ich will den Herrn loben allezeit.

17. Lord I am not worthy

O Lord, I am not worthy for you to come under my roof, but say the word, and my soul will be healed. Lord, I want to take manna and call upon Your name.

How shall I repay the Lord for all of the good that he has done for me? I want to take the healing cup and call upon the name of the Lord.

I want to praise the Lord forever, his praise, his praise shall forever be in my mouth. My soul shall praise the Lord, so that those in distress hear it and are delighted. Glorify the Lord with me, and let us exalt his name together. I want to praise the Lord forever.

Structural Analysis:

Die Einsetzungsworte is one of two motets published in the *Benedicamus* choral edition, edited by Gottfried Grott. Structurally, the piece is through-composed, with new melodic material presented with each new line of text. It can be divided into three larger sections, with seven sub-sections divided according to the text.

Movements	Die Einsetzungsworte nach Paulus			Herr ich bin nicht wert		
Sections	A 1-28 (1-14, 15-28)	B 29-69 (29-39, 40-69)	C 70-105 (70-77, 78-99, 100-105)	1.A 1-18	2.B 1-21	3.C 1-32
Phrase Structure	6+8+6+8, 11+7+7+8+8, 8+6+7+9+6			9+9	6+7+4+4	11+4+5+2+8+2
Meter				4/4, 3/4 5/4	3/4, 4/4	4/4, 3/4, 5/4
Tonal Area	c-f-bb	bb-Db	c-G-C-c	c-C-G	C-D-B-E	C-D-A-a-C
Texture	imitative/homophonic		homophonic	imitative	canonic/ homophonic	homophonic

Figure 3.72, Flowchart, *Die Einsetzungsworte* / *Herr ich bin nicht wert*.

Texturally, the piece is predominantly homophonic with moments of polyphony, especially at the beginning of new sections. The rhythms are conventional, with few complex rhythmic figures. Harmonically, the piece is rather complex, with use of block chords, suspended harmonies, and shifting tonicizations (Figure 3.72).

The piece begins with a motive presented in the alto voice alone (Figure 3.73a). While the opening 6 measures are in imitative style, the majority of the texture is full homophony, as in the opening of the second phrase (Figure 3.73b). Schwarz Schilling also makes use of descending scalar passages, as in the soprano line in m. 11-14 (Figure 3.73c).

Figure 3.73 shows the musical score for measures 1-14 of "Die Einsetzungsworte" by Reinhard Schwarz-Schilling. The score is for Soprano, Alto, Tenor, and Bass. The lyrics are in German. The score is divided into three sections: (a) measures 1-6, (b) measures 7-10, and (c) measures 11-14. Section (a) shows the Alto voice with a solo line. Section (b) shows the beginning of the second phrase with all voices entering. Section (c) shows the Soprano voice with a descending scalar passage.

Figure 3.73, mm. 1-14, "Die Einsetzungsworte," *Die Einsetzungsworte / Herr ich bin nicht wert*, by Reinhard Schwarz-Schilling.

In addition to downward scalar passages, the use of suspended harmonies over the bar-line helps sustain chordal progressions and create a sense of seamlessness throughout the texture. This is experienced several times, as in m. 23 in the alto and tenor voices (Figure 3.74a). This section ends with a cadential arrival point in *B-flat* minor (Figure 3.74b).

Figure 3.74 shows a musical score for measures 22-28. The score is in B-flat major (two flats). The lyrics are: "ge - ge - ben wird ; sol - ches tut zu mei - - nem Ge - dächt - nis.«". A red box labeled 'a' highlights measures 22-23 in the Alto and Tenor voices. A blue box labeled 'b' highlights measures 27-28 in the Soprano and Alto voices.

Figure 3.74, mm. 22-28, “Die Einsetzungsworte,” *Die Einsetzungsworte / Herr ich bin nicht wert*, by Reinhard Schwarz-Schilling.

The second large section of the *Die Einsetzungsworte* is set in *b-flat* minor, with the accidentals primarily written into the score. As before, the section begins with one melodic line, this time presented in the tenor voice, with the other voices entering in imitative fashion (Figure 3.75).

Figure 3.75 shows a musical score for measures 29-38. The score is in B-flat minor (two flats and a natural on the B). The lyrics are: "... und gab ih-nen den_ und Dessel-bi - gen-gleichen nahmer_ auch den Kelch, dank - - - te und gab ih-nen den_ und ... nach dem A - - bend mahl_ und gab ih-nen den_ und". Red ovals highlight the Tenor voice in measures 29-30, 31-32, and 33-34.

Figure 3.75, mm. 29-38, “Die Einsetzungsworte,” *Die Einsetzungsworte / Herr ich bin nicht wert*, by Reinhard Schwarz-Schilling.

After the polyphonic opening, the texture remains predominantly homophonic, with emphasis placed on chordal progression, rather than melodic interest. Downward scalar motion in this section helps portray textual emphasis in m. 55, emphasizing the plea for the forgiveness of sins (Figure 3.76). As the section progresses, a series of downward scalar passages help capture the somber tone of the text. The section closes on an open fifth cadence in *D-flat* major (Figure 3.77).

49
das neu - e Te - sta - ment in mei - nem Blut, — das für euch ver-gos-sen
das neu - e Te - sta - ment in mei - nem Blut, — das für euch ver-gos-sen
das neu - e Te - sta - ment in mei - nem Blut, — das für euch ver-gos-sen
das neu - e Te - sta - ment in mei - nem Blut, — das für euch ver-gos-sen

legatissimo

Figure 3.76, mm. 49-55, “Die Einsetzungsworte,” *Die Einsetzungsworte / Herr ich bin nicht wert*, by Reinhard Schwarz-Schilling.

63
trin - ket, — zu mei - - nem Ge - - dächt - - - - - nis.«
trin - ket, — zu mei - - nem Ge - - dächt - - - - - nis.«
trin - ket, — zu mei - - nem Ge - - dächt - - - - - nis.«
trin - - - ket, zu mei - - nem Ge - - dächt - - - - - nis.«

legatissimo

Figure 3.77, mm. 63-69, “Die Einsetzungsworte,” *Die Einsetzungsworte / Herr ich bin nicht wert*, by Reinhard Schwarz-Schilling.

The final section of the motet begins with a unison, primarily monotone setting of the text, with little musical material to detract from the significance of the text. For further textual significance, the meter shifts from duple to compound (Figure 3.78).

Figure 3.78 shows a musical score for measures 70-74. It consists of four staves. The first staff is a vocal line starting with a rest. The second, third, and fourth staves are unison settings of the text. A red circle highlights the first measure of these three staves, which are marked *pp*. The text is: "... und von die-sem Kelch trin-ket, ver -" on the first staff, and "Denn so oft ihr von die-sem Brot es-set und von die-sem Kelch trin-ket, ver -" on the other three staves. The meter shifts from duple to compound (6/8) in measure 71.

Figure 3.78, mm. 70-74, “Die Einsetzungsworte,” *Die Einsetzungsworte / Herr ich bin nicht wert*, by Reinhard Schwarz-Schilling.

The final line of text “bid das er kommt,” meaning “until he comes,” is repeated several times homophonically, with tonicizations of several major keys (Figure 3.79a). This section also includes duple rhythmic figures to intensify the final statement of the repeated text (Figure 3.79b). The text repetition ends with a brief tonicization of *C* major in m. 99, and the motet concludes with a perfect authentic, open cadence in *C* minor (Figure 3.79c).

Schwarz Schilling divides *Herr ich bin nicht wert* into three distinct sections according to the text he sets. This motet is actually divided numerically into these three sections, with each section presenting new musical material. The first part of the motet begins with a syncopated entrance in the top three voices. The opening material is quite rhythmic, with sixteenth note and tied figures incorporated for ease of syllabic stress (Figure 3.80a).

[illegible]

Figure 3.79, mm. 81-105, “Die Einsetzungsworte,” *Die Einsetzungsworte / Herr ich bin nicht wert*, by Reinhard Schwarz-Schilling.

1

Sopran

Herr, ich bin nicht wert, daß du un-ter mein Dach ge-hest, -

Alt

Herr, ich bin nicht wert, daß du un-ter mein Dach ge-hest, -

Tenor

Herr, ich bin nicht wert, daß du un-ter mein Dach ge-hest, -

Baß

Herr, ich bin nicht wert, daß du un-ter mein Dach gehest, -

5

a-ber sprich nur ein Wort, so wird mei-ne See-le ge-sund. b

a-ber sprich nur ein Wort, so wird mei-ne See-le ge-sund. Herr, p

a-ber sprich nur ein Wort, so wird mei-ne See-le ge-sund. Ich pp

a-ber sprich nur ein Wort, Herr

Figure 3.80, mm. 1-9, “Herr ich bin nicht wert, No. 1,” *Die Einsetzungsworte / Herr ich bin nicht wert*, by Reinhard Schwarz-Schilling.

A cadence on C major in m. 9 ends the first small section and begins another in canonic form (Figure 3.80b). The phrase is a small canon between the soprano and tenor voices with a pedal tone present in the bass and alto voices (Figure 3.81). The section ends on a half cadence on G in m. 18 (Figure 3.82).

10

Sopran

Ich will das Him-melsbrot neh-men und den NamendesHerrnanru-fen, Herr, will das Himmelsbrot nehmen und den Namen des Herrn an-ru-fen, Herr, Herr, Hei

Alt

Herr, will das Himmelsbrot nehmen und den Namen des Herrn an-ru-fen, Herr, Herr, Hei

Tenor

Ich will das Him-melsbrot neh-men und den NamendesHerrnanru-fen, Herr, will das Himmelsbrot nehmen und den Namen des Herrn an-ru-fen, Herr, Herr, Hei

Baß

Herr, will das Himmelsbrot nehmen und den Namen des Herrn an-ru-fen, Herr, Herr, Hei

Figure 3.81, mm. 10-12, “Herr ich bin nicht wert, No. 1,” *Die Einsetzungsworte / Herr ich bin nicht wert*, by Reinhard Schwarz-Schilling.



Figure 3.82, mm. 14-18, “Herr ich bin nicht wert, No. 1,” *Die Einsetzungsworte / Herr ich bin nicht wert*, by Reinhard Schwarz-Schilling.

The second section of the motet begins with a duet in *G* major in the soprano and alto voices, which is repeated in canonic form in the men’s voices one measure later (Figure 3.83). The texture changes to pure homophony in m. 14. The rhythmic content is rather declamatory in construction, and aids in text portrayal (Figure 3.84). The section ends with a cadence on *E* major in m. 21 (Figure 3.85).

Figure 3.83, mm. 1-3, “Herr ich bin nicht wert, No. 2,” *Die Einsetzungsworte / Herr ich bin nicht wert*, by Reinhard Schwarz-Schilling.

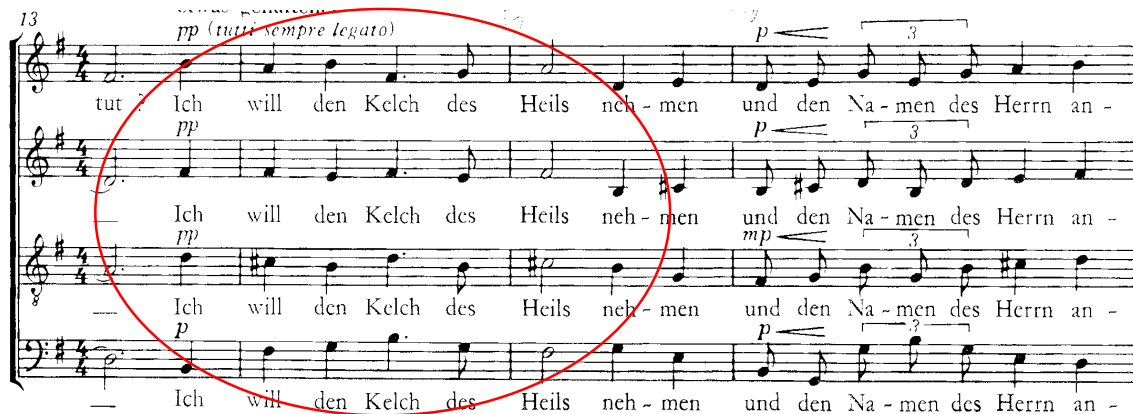


Figure 3.84, mm. 13-15, “Herr ich bin nicht wert, No. 2,” *Die Einsetzungsworte / Herr ich bin nicht wert*, by Reinhard Schwarz-Schilling.

Figure 3.85, mm. 27-31, “Herr ich bin nicht wert, No. 2,” *Die Einsetzungsworte / Herr ich bin nicht wert*, by Reinhard Schwarz-Schilling.

The last section of the motet is purely homophonic, with use of declamatory rhythms to set the text. The rhythmic pattern follows closely the natural spoken rhythmic pattern of the text. Significant words in the text receive agogic accents for further emphasis. (Figure 3.86). The harmonies remain within *C* major, with cadences in other key areas, such as *D* major in m. 11 (Figure 3.87a) and *A* major in m. 22 (Figure 3.87b). The piece closes with a restatement of the opening text on an open fifth sonority in *C* (Figure 3.88).

Figure 3.86 shows the first three measures of a musical setting. It consists of four staves, each with a vocal line and German lyrics. The lyrics are: "Ich will den Herrn lo - ben al - le - zeit, sein Lob, sein". The first staff has a forte (*f*) dynamic. The second and third staves also have a forte (*f*) dynamic. The fourth staff has a forte (*f*) dynamic. A red box highlights the first three measures of each staff.

Figure 3.86, mm. 1-3, "Herr ich bin nicht wert, No. 3," *Die Einsetzungsworte / Herr ich bin nicht wert*, by Reinhard Schwarz-Schilling.

Figure 3.87 shows measures 8-11 and 21-22 of a musical setting. It consists of four staves, each with a vocal line and German lyrics. The lyrics are: "— im-mer-dar, soll im-mer-dar, im-mer-dar in mei-nem Mun - de sein." The first staff has a forte (*f*) dynamic. The second and third staves have a piano (*p*) dynamic. The fourth staff has a piano (*p*) dynamic. A red box highlights the last three measures of each staff.

Figure 3.87, mm. 8-11 and 21-22, "Herr ich bin nicht wert, No. 3," *Die Einsetzungsworte / Herr ich bin nicht wert*, by Reinhard Schwarz-Schilling.

Figure 3.87 continued

17

p *mf* *p* *f* *mf* *f* *b* *p*

E-len-den hö - ren und sich freu-en, sich freu-en. Prei - set, preiset mit mir den Herrn, und

E-len-den hö - ren und sich freu-en, sich freu-en. Prei - set, preiset mit mir den Herrn, und

E-len-den hö - ren und sich freu-en, sich freu-en. Prei - set, preiset mit mir den Herrn, und

E-len-den hö - ren und sich freu-en, sich freu-en. Prei - set, preiset mit mir den Herrn, und

30

molto f

mit-ein-an-der sei - nen Na - men er - hö - - hen. Ich will den Herrn lo-ben al - le - zeit.

mit-ein-an-der sei - nen Na - men er - - hö - hen. Ich will den Herrn lo-ben al - le - zeit.

mit-ein-an-der sei - nen Na - men er - hö - - - hen. Ich will den Herrn lo-ben al - le - zeit.

molto f

molto f

Figure 3.88, mm. 30-34, “Herr ich bin nicht wert, No. 3,” *Die Einsetzungsworte* / Herr ich bin nicht wert, by Reinhard Schwarz-Schilling.

CIBAVIT, WV 70

Composition Date: 1979

Duration: ca. 8 minutes

Scoring: SATB

Liturgical Function: Introit, Gradual, Offertory and Communion settings for the Feast of Corpus Christi.

Available Editions: Full manuscripts available through Margot Heller. Edited performance edition available through Brian Kittredge.⁴⁵

First Performance: Katholikentag-Aachener Domchoir, Rudolf Pohl-conductor, Aachen, 1980.

Available Recordings: *None known.*

Text and Translation:

Introit- Psalm 81: 16

Cibavit eos ex adipe frumenti, et de petra, melle saturavit eos,

He should have fed them also with the finest of the wheat: and with honey out of the rock should I have satisfied thee.

Gradual- Psalm 144: 15 and 16, John 6: 56 and 57

Oculi omnium in te sperant, Domine: et tu das illis escam in tempore opportuno. Aperis tu manum tuam: et imples omne animal benedictione. Caro mea vere est cibus et sanguis meus vere est potus: qui manducat meam carnem, et bibit meum sanguinem, in me manet, et ego in eo.

The eyes of all hope in Thee, O Lord, and Thou givest them meat in due season. Thou openest Thy hand, and fillest every living creature with Thy blessing. My Flesh is meat indeed and My Blood is drink indeed: he that eateth My Flesh and drinketh My Blood, abideth in Me, and I in Him.

Offertory- Leviticus 21: 6

Sacerdotes Domini incensum et panes offerunt Deo: et ideo sancti erunt Deo suo, et non pollutent nomen ejus.

The priests of the Lord offer incense and loaves to God, and therefore they shall be holy to their God, and shall not defile His Name.

⁴⁵ The original manuscript edition of Cibavit is scored for solo, choral and congregational singing. The score referenced here is the performance edition edited by Brian Kittredge, and is included in *Appendix C*.

Communion- 1 Corinthians 11:26 and 27

Quotiescumque manducabitis panem hunc, et calicem bibetis mortem Domini annuntiabitis, donec veniat: itaque quicumque manducaverit panem vel biberit calicem Domini indigne: reus erit corporis et sanguinis Domini.

As often as you shall eat this Bread, and drink the Chalice, you shall show the death of the Lord, until He come: therefore whosoever shall eat this Bread or drink the Chalice of the Lord unworthily, shall be guilty of the Body and Blood of the Lord.

Structural Analysis:

Like the earlier *Exaudi, Domine, vocem meam, Cibavit* is divided into four movements (Introitus, Graduale, Offertorium and Communio), which serve a specific function in the Mass Proper. Each of the movements is carefully constructed with varying rhythmic patterns, harmonic progressions, and textures. While some movements follow a more homophonic, chordal structure, others are based on strict canonic patterns, giving the piece a clear formal structure (Figure 3.89).

Movements	Introit			Gradual			Offertory				Communio	
Sections	A 1-9	B 10-25	B' 26-37	A 1-12	B 13-24	C 25-38	A 1-8	B 9-16	C 17-30	A' 31-35	A 1-14	B 15-23
Phrase Structure	5+4, 3+5+7, 3+9			6+6, 3+9, 4+4+6			4+4, 4+4, 7+7, 4				7+7, 6+3	
Meter	C			4/2			6/4				4/2	
Tonal Area	C-G			e-D-d-e-c#-e			a-C-a				a-E-B	
Texture	homophonic			canonic/homophonic			canonic duet				canonic duet	

Figure 3.89, Flowchart, *Cibavit*

The *Introitus* is set in a declamatory, homophonic style. The opening of the movement begins in unison. The use of contrary motion between the men and women's voices help build the modal harmonic structure of the piece (Figure 3.90a). The use of alternating duple and compound rhythms heightens the natural text portrayal (Figure 3.90b).

Con moto moderato

mf **a**

crescendo poco a poco

Soprano

Alto

Tenor

Bass

Ci - ba - vit e - os ex a - di - pe fru -

Figure 3.90, mm. 1-6, “Introit,” *Cibavit*, by Reinhard Schwarz-Schilling.

The use of block chords and longer note values also emphasize text portrayal. For further textual emphasis, there are instances where one voice presents the text in imitative polyphonic style. This usually occurs in the outer voices, as indicated in the bass in m. 11-15 (Figure 3.91) and the soprano in m. 15 (Figure 3.92). The movement closes with an unresolved, open half-cadence on *G* (Figure 3.93).

f *molto f*

S

A

T

B

men - ti, et de pe - tra, de pe - tra, de

Figure 3.91, mm. 11-14, “Introit,” *Cibavit*, by Reinhard Schwarz-Schilling.

15
S
et de pe tra
A
et de pe tra
T
pe tra et de pe tra
B
ra, et de pe tra

Figure 3.92, mm. 15-18, "Introit," *Cibavit*, by Reinhard Schwarz-Schilling.

30
S
sa - - - tu - ra - - - - vit e - os.
A
sa - - - tu - ra - - - - vit e - os.
T
sa - - - tu - ra - - - - vit e - os.
B
sa - - - tu - ra - - - - vit e - os.

Figure 3.93, mm. 30-37, "Introit," *Cibavit*, by Reinhard Schwarz-Schilling.

The second movement, the *Graduale*, opens in strict canonic form, with the women's voices echoing the men's voices at the measure (Figure 3.94a). The polyphonic character of the music helps intensify the compositional complexity of the writing. Harmonically, this section tonicizes *E* minor, with the use of accidentals to indicate such harmonies (Figure 3.94b). The canon comes to a close at the first break in the text at m. 12 (Figure 3.95a). The second section returns to a simpler homophonic form reminiscent of the first movement (Figure 3.95b).

1

p

Soprano

a

O - cu - li om - - ni - um in te

p

Alto

O - cu - li om - - ni - um in te

p

Tenor

b

O - cu - li om - - ni - um in te spe - - rant,

p

Bass

O - cu - li om - - ni - um in te spe - - rant,

Figure 3.94, mm. 1-4, “Graduale,” *Cibavit*, by Reinhard Schwarz-Schilling.

The third line of text is also set homophonically, emphasizing the syllabic text portrayal throughout the movement. Agogic accents follow the natural syllabic stress of the text as if spoken. Furthermore, the key signature changes to indicate a harmonic shift to *C#* minor (Figure 3.96). The movement concludes with an open fifth cadence in *E* (Figure 3.97).

9

S
tem - po - re op - - - por - tu - - - no.

A
e - scam in tem - - po - re op - por - tu - - - no.

T
8
por - tu - - - no.

B
- - po - re op - por - tu - - - no.

13

S
molto **p**
A - pe - ris tu ma - num tu - am: et im - ples, et

A
molto **p**
A - pe - ris tu ma - num tu - am: et im - ples, et

T
8
molto **p**
A - pe - ris tu ma - num tu - am: et im - ples

B
molto **p**
A - pe - ris tu ma - num tu - am: et im - ples

Figure 3.95, mm. 9-16, “Graduale,” *Cibavit*, by Reinhard Schwarz-Schilling.

25

S
molto **p**
Ca - ro me - a ve - re est ci - bus, san - guis me - us ve - re est

A
molto **p**
Ca - ro me - a ve - re est ci - bus, san - guis me - us ve - re est

T
8
molto **p**
Ca - ro me - a ve - re est ci - bus, san - guis me - us ve - re est

B
molto **p**
Ca - ro me - a ve - re est ci - bus, san - guis me - us ve - re est

Figure 3.96, mm. 25-28, “Graduale,” *Cibavit*, by Reinhard Schwarz-Schilling.

36

S - net et e - go in e - - - o.

A - net et e - go in e - - - o.

T - net et e - go in e - - - o.

B - net et e - go in e - - - o.

mf

Figure 3.97, mm. 36-38, “Graduale,” *Cibavit*, by Reinhard Schwarz-Schilling.

The third movement, *Offertorium*, is the most complex melodically and rhythmically. Like the *Graduale*, the *Offertorium* is also in strict canonic form. The opening of the motet begins with a four-bar contrapuntal duet between the tenor and bass voices. The duet includes a chant-like melody in the tenor against a counter-melody in the bass (Figure 3.98). This material is then repeated exactly by the women’s voices in the following measures (Figure 3.99).

1

Soprano

Alto

Tenor *mf* *sempre molto legato*

Bass *mf* *sempre molto legato*

Sa - cer - do - tes Do - mi - ni in - cen - sum et pa - nes of - fe - runt De - o:_____

Sa - cer - do - tes Do - mi - ni in - cen - sum et pa - nes of - fe - runt De - o:_____

Figure 3.98, mm. 1-4, “Offertorium,” *Cibavit*, by Reinhard Schwarz-Schilling.

5 *mp* *sempre molto legato*

S Sa - cer - do - tes Do - mi - ni in - cen - sum et pa - nes of - fe - runt De - o:

A *mp* *sempre molto legato*

A Sa - cer - do - of - fe - runt De - o:

T *mp* *mf*

B *mp* *mf*

et

Figure 3.99, mm. 5-8, “Offertorium,” *Cibavit*, by Reinhard Schwarz-Schilling.

The remainder of this movement follows in similar form, with the men’s voices introducing a new motive and the women’s voices echoing verbatim. As the movement evolves, however, the melodic material becomes more virtuosic in style. This is seen in the final verse of text in the melodic line, where long strings of running passages are grouped together (Figure 3.100).

17

S

A

T *cresc.* *f*

B *cresc.* *f*

non pol - lu - ent no - men

non pol - lu - ent no - men

Figure 3.100, mm. 17-21, “Offertorium,” *Cibavit*, by Reinhard Schwarz-Schilling.

The section ends with a recapitulation of the initial four-bar statement in the men's voices.

The movement remains in the key of *A* minor and concludes with a half-cadence on an open fifth sonority, as in earlier movements (Figure 3.101).

Figure 3.101, mm. 31-35, “Offertorium,” *Cibavit*, by Reinhard Schwarz-Schilling.

Figure 3.102, mm. 1-3, “Communio,” *Cibavit*, by Reinhard Schwarz-Schilling.

The final movement, *Communio*, is perhaps the most unique both structurally and harmonically. For the opening, the soprano and tenor voices carry the same melodic material, which is echoed by a contrapuntal melody in the bass and alto voices, creating a fugal canon (Figure 3.102). The canonic structure remains constant throughout the first 14 bars, where the first cadential arrival point occurs in *E* major (Figure 3.103a).

Figure 3.103 shows musical notation for measures 13-15 of the "Communio" section of *Cibavit* by Reinhard Schwarz-Schilling. The score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). A red box highlights measures 13-15, and a blue box highlights measures 16-18. The lyrics are: "ni - at: i - ta - que". The notation includes dynamic markings such as *poco*, *mf*, and *p*, and a blue 'b' marking in measure 17.

Figure 3.103, mm. 13-15, "Communio," *Cibavit*, by Reinhard Schwarz-Schilling.

Figure 3.104 shows musical notation for measures 22-23 of the "Communio" section of *Cibavit* by Reinhard Schwarz-Schilling. The score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). A red box highlights measures 22-23, and a blue box highlights measures 24-25. The lyrics are: "rit cor - po - ris et san - gui - nis Do - mi - ni.". The notation includes dynamic markings such as *diminuendo* and *pp*, and a blue 'b' marking in measure 24.

Figure 3.104, mm. 22-23, "Communio," *Cibavit*, by Reinhard Schwarz-Schilling.

The remainder of the setting is predominantly homophonic and declamatory in style (Figure 3.103b). Harmonically, the tonal center becomes *B* minor, with chromatic alterations to pitches written into the score (Figure 3.104a). The piece closes on a cadential arrival in *B* major (Figure 3.104b).

DER, HERR, DER EWIGE GOTT/VATER UNSER, WV 72

Composition Date: 1967, edited in 1973

Duration: ca. 6 minutes

Scoring: SAATB/SSSAAAAATTB

Liturgical Function: Introit, Gradual, Offertory, and Communion portions of the Mass.

Available Editions: Bärenreiter, Edition 5427, 1974

First Performance: Heinrich Schütz-Kreis,, Wolfgang Matkowitz-conductor, St. Ludwig's Church, Berlin, 1974.

Available Recordings: *Selected Works of Reinhard Schwarz-Schilling*: SONOPRESS GmbH, 1991. CD.

Text and Translation:

Isaiah 40: 28

Der Herr, der ewige Gott, der die Enden der Erde geschaffen hat, wird nicht müde noch matt; Ergibt dem Müden Kraft und Stärke. Weißt du nicht? Hast du nicht gehört? Ein ewiger Gott, das ist der Herr, der ewige Gott.

Have you not known? Have you not heard, that the everlasting God, the Lord, the Creator of the ends of the earth, faints not, neither is weary? There is no searching of his understanding.

Vater unser

Vater Unser im Himmel, Geheiligt werde Dein Name, Dein Reich komme. Dein Wille geschehe, Wie im Himmel, so auf Erden. Unser tägliches Brot gib uns heute, Und vergib uns unsere Schuld, Wie auch wir vergeben unseren Schuldigern. Und führe uns nicht in Versuchung, Sondern erlöse uns von dem Bösen. Denn Dein ist das Reich und die Kraft und die Herrlichkeit, in Ewigkeit. Amen.

The Lord's Prayer

Our Father, which art in heaven, hallowed be thy name; thy kingdom come; thy will be done, on earth as it is in heaven. Give us this day our daily bread. And forgive us our trespasses, as we forgive them that trespass against us. And lead us not into temptation; but deliver us from evil. For thine is the kingdom, the power, and the glory, for ever and ever. Amen.

Structural Analysis:

Der Herr, der ewige Gott is one of the shorter motet settings, including only twenty measures of music. The piece is structurally divided into three small sections that are indicative of rounded

binary form. Harmonically, the piece is written constructed using the *C* mixolydian scale, with *C* being its tonal center. Rhythmically, the piece is set using alternating meter, triplet figures, and diminution to emphasize a more conversational depiction of the text. Texturally, there is a great deal of imitative polyphony, where groups of voices are echoed by the other voices. Typically this imitative texture is paried between the men’s and women’s voices (Figure 3.105).

Movements	Der Herr, der ewige Gott			Vater unser				
Sections	A 1-8	B 9-15	A’ 16-20	A 1-24	B 25-40	C 41-49	D 50-69	E 70-82
Phrase Structure	3+5, 2+2+3, 2+3			7+6+8+3, 3+7+6, 4+5, 4+11+5, 9+4				
Meter	4/4, 3/4, 2/4			C- quiet and floating			♩, new beginning	
Tonal Area	C			e-a-d-a-B			B-a-E	
Texture	imitative/paired imitation			homophonic/chordal			homophonic/imitative	

Figure 3.105, Flowchart, *Derr Herr, der ewige Gott/Vater unser*

Der Herr, der ewige Gott is predominantly antiphonal in style, with the women’s and men’s voices often paired in duet with one another. The opening of the movement begins with a motive in the men’s voices, which will be used as imitative material throughout (Figure 3.106a). The top three women’s voices carry a response to this motive in the following measures (Figure 3.106b).

In the second section, the same motive is repeated and developed as imitative material in different key areas. Each voice part carries some variation on the theme. The alto voice carries the theme in augmented form, while the tenors and basses are doubled at the octave (Figure 3.107).

1 Lebhaft, bei maßvoller Bewegung

Sopran

1

Alt

2

Tenor

Baß

b

a

... der die En - den der Er - de ge -
... God, the Cre - a - tor of the ends

Der Herr, der e - wi - ge Gott
The Lord, the e - ver - la - sting God

Der Herr, der e - wi - ge Gott
The Lord, the e - ver - la - sting God

Figure 3.106, mm. 1-2, “Der Herr, der ewige Gott,” *Der Herr, der ewige Gott/Vater unser*, by Reinhard Schwarz-Schilling.

9

S.

A.

T.

B.

du denn nicht? Hast du es denn nicht ge-hört? Ein e - wi -
thou not known? Hast thou not heard? The e - ver - la -

du denn nicht? Hast du es denn nicht ge-hört? Ein e - wi -
thou not known? Hast thou not heard? The e - ver - la -

der Herr, der e - wi - ge Gott. Ein e - wi -
Hast thou not known? Hast thou not heard? The e - ver - la -

der Herr, der e - wi - ge Gott. Ein e - wi -
Hast thou not known? Hast thou not heard? The e - ver - la -

Figure 3.107, mm. 9-10, “Der Herr, der ewige Gott,” *Der Herr, der ewige Gott/Vater unser*, by Reinhard Schwarz-Schilling.

The final section of the motet begins with another statement of the original theme in yet another key area in the men's voices (Figure 3.108). The last statement of the motive is present in the women's voices in the original key (Figure 3.109).

12

S. *f deciso*
Gott, das ist der Herr, ein e -
God, that is the Lord, the e - ver

A. *f deciso*
Gott, das ist, das ist der Herr, ein e -
God, that is, that is the Lord, the e - ve

T. *f deciso*
Gott, das ist der Herr, ein e -
God, that is the Lord, the e - ver

B. *f deciso*
Gott, das ist der Herr, ein e -
God, that is the Lord, the e - ve

Figure 3.108, mm. 12-13, “Der Herr, der ewige Gott,” *Der Herr, der ewige Gott/Vater unser*, by Reinhard Schwarz-Schilling.

Calling for a mixed ensemble of eleven voice parts, *Vater unser* is the most heavily voiced of all the sacred a cappella motets. The piece is through-composed, with very little use of repetitive material. Structurally, the piece is divided into five large sections according to the text. The piece is quite complex harmonically, with tonicizations in several key areas. The first three sections remain in the tonal center of *A* minor, while the last two sections are built using the *E* major key signature, which is ultimately the final key area. Schwarz-Schilling makes use of long rhythmic values, giving emphasis to chordal, homophonic textures. The piece is structured predominantly

with half and whole note rhythms, with the exception of triplet figures to serve as word painting on words such as *glory* and *Amen* (Figure 3.105).

16

S.
Gott _____,
God _____,
der Herr, der e - wi - ge Gott _____.
the e - ver - la - sting God _____.
p *pp*

A.
Gott _____,
God _____,
der Herr, der e - wi - ge Gott _____.
the e - ver - la - sting God _____.
p *pp*

T.
Gott, der die En - den der Er - de ge - schaf - fen hat _____, der e - wi - ge Gott _____.
God, God, the Cre - a - tor of the ends of the earth, the e - ver - la - sting God _____.
p *pp*

B.
Gott, der die En - den der Er - de ge - schaf - fen hat _____, der e - wi - ge Gott _____.
God, God, the Cre - a - tor of the ends of the earth, the e - ver - la - sting God _____.
p *pp*

Figure 3.109, mm. 16-20, "Der Herr, der ewige Gott," *Der Herr, der ewige Gott/Vater unser*, by Reinhard Schwarz-Schilling.

The opening of *Vater unser* builds a melodic motive in cluster-chord arrangement starting in the women's voices on E (Figure 3.110). As the voices ascend upwards a cluster chord (E, G, A, C, D, F) results at the beginning of m. 3, which resolves to an E minor chord at the end of m.3. This suggests an E phrygian tonality, where E remains the tonal center through the first section of the motet.

Zu Beginn recht ruhig, dann allmählich fließende

1 Pa - ter no - ster, qui es in coe - lis,
 Va - ter un - ser im Him - mel,
 Our Fa - ther (who art) in hea - ven,

Sopran 2
 Va - ter un - - - ser,
 Our Fa - - - ther,

3
 Va - ter un - - - ser,
 Our Fa - - - ther,

1
 Va - ter un - - - ser,
 Our Fa - - - ther,

2
 Va - ter un - - - ser,
 Our Fa - - - ther,

Alt 3
 Va - - - -
 Fa - - - -

4
 Va - - - -
 Fa - - - -

5
 Va - ter
 Fa - ther

Figure 3.110, mm. 1-4, “Vater unser,” *Der Herr, der ewige Gott/Vater unser*, by Reinhard Schwarz-Schilling.

A new phrase begins in m. 14 in *A* minor, with the text presented clearly in homorhythm. In addition, the texture becomes standard four-part scoring (Figure 3.111). This section closes in m. 24 with a tonicization in *D* at the closing of the second line of text (Figure 3.112).

13 - um. *pp sempre* Fi - at vo - lun - tas tu - a,

1 2 3
- me. Dein Wil - le ge - sche - he,
Thy will be done on earth

1 2 3 4 5
- me. Dein Wil - le ge - sche - he,
Thy will be done on earth as

1 2
- me. Dein Wil - le ge - sche - he,
Thy will be done on earth

pp sempre

Dein Wil - le ge - sche - he,
Thy will be done on earth

Figure 3.111, mm. 13-16, "Vater unser," *Der Herr, der ewige Gott/Vater unser*, by Reinhard Schwarz-Schilling.

23 ter - ra.

S.
Er - den.
on earth

A.
Er - den.
on earth.

T.
Er - den.
on earth.

B.
Er - den.
on earth.

Figure 3.112, mm. 23-24, "Vater unser," *Der Herr, der ewige Gott/Vater unser*, by Reinhard Schwarz-Schilling.

27 nobis ho - die. Et di - mit - te
 S. heu - te Und ver - gib, ver - gib, und ver -
 bread For give, for give, for -
 A. heu - te Und ver - gib, ver - gib, und ver -
 bread And for - give, for - give and for -
 T. heu - te Und ver - gib, ver - gib, und ver -
 bread For - give, for - give, for -
 B. heu - te Und ver - gib, ver - gib, und ver -
 bread For - give, for - give, for -
 (fast unhörbar einsetzen)

32 no - bis de - bi - ta no - stra, si - cut et nos di -
 S. - gib uns un - se - re Schuld, wie auch wir ver -
 - give us the wrong we have done, as we have for -
 A. - gib uns un - se - re Schuld, wie auch wir ver -
 - give us our tres - pas-ses, as we for -
 T. - gib uns un - se - re Schuld, wie auch wir ver -
 - give us the wrong we have done, as we have for -
 B. - gib uns un - se - re Schuld, wie auch wir ver -
 - give us the wrong we have done, as we have for -

37 - mit - ti - mus de - bi - to - ri - bus no - stris. Et ne
 S. - ge - ben un - sern Schul - di - gern. Und
 - gi - ven them that have wronged us. And
 A. - ge - ben un - sern Schul - di - gern. Und
 - give those who tres - pass against us. And
 T. - ge - ben un - sern Schul - di - gern. Und
 - gi - ven them that have wronged us. And
 B. - ge - ben un - sern Schul - di - gern. Und
 - gi - ven them that have wronged us. And

Figure 3.113, mm. 27-41, "Vater unser," *Der Herr, der ewige Gott/Vater unser*, by Reinhard Schwarz-Schilling.

The third section of the motet also centers around *A* minor, with the text presented syllabically. While the rhythms of this section remain rather steady, it is the harmonic progressions that are the cause of musical interest. The piece moves through a series of chordal sonorities, including *A* minor, *C* major, *D* major, *E* major, back to *C* major and a minor, *B* minor and finally *B* major (Figure 3.113a). The harmonic unrest that results from this chordal planing gives emphasis to the angst of forgiveness portrayed in the text. The use of chordal dissonance also adds a sense in heightened intensity, as in m. 34 (Figure 3.113b).

The fourth section remains in the key area of *B* major (Figure 3.114a), however, Schwarz-Schilling changes the key signature to foreshadow a return to *E* as tonal center (Figure 3.114b). The use consecutive triplet rhythmic figures in m.56 help increase the intensity of the section to the climax in m. 58 (Figure 3.115a). At this point not only has the piece reached its melodic peak, but the harmonies indeed tonicize *E*, as the earlier key signature change indicates. The triplet figures are also compressed and become much more melismatic to capture the spirit of the text (Figure 3.115b). The texture is supported by a pedal tone on *B* in the men's voices (Figure 3.115c).

Figure 3.114, mm. 50-55, “Vater unser,” *Der Herr, der ewige Gott/Vater unser*, by Reinhard Schwarz-Schilling.

Figure 3.115 shows a musical score for the hymn "Vater unser" by Reinhard Schwarz-Schilling, measures 56-60. The score is for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices. The lyrics are "Kraft und die Herr" and "power and the glo". The score includes dynamic markings like *f*, *ff*, and crescendo markings. A red box highlights measures 56-60, a blue box highlights measures 58-60, and a green box highlights measures 58-60. The score is in G major and 4/4 time.

Figure 3.115, mm. 56-60, "Vater unser," *Der Herr, der ewige Gott/Vater unser*, by Reinhard Schwarz-Schilling.

Figure 3.116 shows a musical score for the hymn "Vater unser" by Reinhard Schwarz-Schilling, measures 76-82. The score is for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices. The lyrics are "A - men" and "A - men". The score includes dynamic markings like *poco crescendo* and *pp*. A red box highlights measures 76-82, a blue box highlights measures 78-82, and a green box highlights measures 78-82. The score is in G major and 4/4 time.

Figure 3.116, mm. 76-82, "Vater unser," *Der Herr, der ewige Gott/Vater unser*, by Reinhard Schwarz-Schilling.

The fifth and final section of the work remains in *E* and is an expansion of the triplet figures as before over long, chordal pedal tones in the lower voices. The long, suspended chordal structure of the *Amen* helps drive the motet to its close in *E* major in m. 82. The ethereal nature of the ending is captured by a scalar climb in the women's voices (Figure 3.116a) accompanied by a dynamic tapering in the lower voices (Figure 3.116b).

SECTION THREE

BENEDICTUS, WV 75

Composition Date: 1964, edited in 1973

Duration: ca. 3 minutes

Scoring: SATB

Liturgical Function: Offertory for the Baptism of the Lord on the Seventh Day in the Octave of Easter.

Available Editions: Hänssler, Edition 25045, 1977

First Performance: Aachener Domchor, Rudolf Pohl-conductor, Aachen. 1976.

Available Recordings: *Selected Works of Reinhard Schwarz-Schilling*: SONOPRESS GmbH, 1991. CD. *Live in Europe* Mansfield University, Mc-Iver Studios, 2002.

Text and Translation:

Psalm 118: 26 and 27

Benedictus qui venturus est in nomine Domini benediximus vobis de domo Domini. Deus Dominus et inluxit nobis, alleluia.

Blessed be he that cometh in the name Lord. We have blessed you out of the house of the Lord. The Lord is God, and he hath shone upon us, alleluia.

Structural Analysis:

Structurally, *Benedictus* is divided into three large sections that follow the structure of the text. The texture is largely imitative, with canonic material present at the opening. The final *Alleluia* section is set primarily in homophonic texture, which helps build to the final cadence of the piece. The piece follows a rather conventional harmonic progression, using a tonic, dominant relationship between the sections. The use of triplet and duple figures help give linear motion to each vocal line (Figure 3.117).

Sections	A 1-19	B mm. 20-27	C mm. 28-36
Phrase Structure	5+5+9	2+2+4	4+2+3
Meter	C - calm		
Tonal Area	c-G	g	c-C
Texture	canonic/imitative	imitative	homophonic

Figure 3.117, Flowchart, *Benedictus*.

1 *Ruhig*

Sopran

a

Be - ne - di - ctus qui ve - nit in nomi - ne Do -

Alt

Tenor

Bass

5

S.

mi - ni, qui ve - nit in no -

A.

T.

Be - ne - di - ctus qui ve - nit n

B.

Figure 3.118, mm. 1-8, *Benedictus*, by Reinhard Schwarz-Schilling.

The soprano line introduces the initial motive from which imitative material in other voices is derived (Figure 3.118a). The tenors enter with this same melody in canonic form in m. 6 (Figure 3.118b). A consequent motive is introduced in the alto and bass lines in m. 11-12 (Figure 3.119), which is carried imitatively throughout all of the voices and builds until the first full cadence in m. 19 (Figure 3.120a).

9

S.

mi - ne Do - mi - ni:

A.

p legato

be - ne - di - ximus vo - bis de do - mo

T.

8 nomi - ne Do - mi - ni:

B.

p legato

.. be - ne - di - xi - mus vo -

Figure 3.119, mm. 11-12, *Benedictus*, by Reinhard Schwarz-Schilling.

17

S. *p* di-xi-mus vo-bis de do-mo Do-mi-ni: De-us

A. *p* bis, be-ne-di-xi-mus vo-bis de do-mo Do-mi-ni: De-us

T. *p* Do-mi-ni, de do-mo Do-mi-ni: De-us

B. *p* ni, be-ne-di-xi-mus vo-bis de do-mo Do-mi-ni: De-us

Figure 3.120, mm. 17-20, *Benedictus*, by Reinhard Schwarz-Schilling.

The initial motive is then repeated and developed at the fifth in the bass and alto voices in m. 20 (Figure 3.120b). The sopranos and tenors enter two measures later with the opening melody at the initial pitch level, which builds to the cadential arrival point in m. 27 (Figure 3.121a).

25

1. *p* xit no-bis, al-le-lu-ja, al-

2. *p* xit no-bis, al-le-lu-ja, al-

1. *p* xit no-bis, al-le-lu-ja, al-

2. *p* xit no-bis, al-le-lu-ja, al-

B. *p* xit no-bis, al-le-lu-ja, al-

Figure 3.121, mm. 25-28, *Benedictus*, by Reinhard Schwarz-Schilling.

The *Alleluia* of the *Benedictus* juxtaposes duple and compound rhythmic figures, much like the earlier motet *Exaudi, Domine, vocem meam*. In this instance however, Schwarz-Schilling maintains the earlier time signature, but uses the alteration of triplet and eighth note passages to articulate the jubilant character of the text. He also structures the *Alleluia* section through homophonic texture in the women's voices against a pedal tone in the men's voices (Figure 3.121b). The consistency of the eighth note and triplet patterns help create motion and buoyancy in this final section of the piece. The piece ends with a full textured, homophonic cadence in C major (Figure 3.122).

33 *poco piu tranquillo* 34 *molto* *f*

S. 1 *p* *molto* *f*

A. 1 *p* *molto* *f*

T. 2 *p* *molto* *f*

B. 2 *p* *molto* *f*

- ja, al - - - le - lu - - - ja, al - - - le - - - lu - - - ja.

- ja, al - - - le - - - lu - ja, al - - - le - - - lu - - - ja.

- ja, al - - - le - - - lu - - - ja.

Figure 3.122, mm. 33-36, *Benedictus*, by Reinhard Schwarz-Schilling.

ÜBER DIE SCHWELLE, WV 76

Composition Date: 1975

Duration: ca. 10 minutes

Scoring: SSAATTBB

Liturgical Function: Three sacred poems written by the composer, with liturgical prayer texts from the Dies Irae of the Requiem and the Ave Maria.

Available Editions: Mösel Verlag, Wolfenbüttel und Zurich, Edition M81.073, 1976

First Performance: St. Hedwig's Cathedral Choir, Roldan Bader-conductor, St. Sebastian Church, Berlin, 1974.

Available Recordings: *Selected Works of Reinhard Schwarz-Schilling*: SONOPRESS GmbH, 1991. CD.

Text and Translation:⁴⁶

1. Wenn einst...

Wenn einst das Dunkel einbricht in deinen hellen Tag, o nicht dann dich versag, vertraue dem Ruf aus jenem Land, gib hin deine Seele in Gottes Hand. Schreckt dich des Todes Unerbittlichkeit, schau auf Ihn, dess' unermesslich Leiden uns hat verliehn, nachfolgend Ihm in Scheiden zu gehn durch alle Fährlichkeit. Hilf uns, Herr Jesu Christ, der Du uns allen der Retter bist. Christe eleison.

1. If someday...

If someday darkness bursts into your light of day, o do not lose hope, but trust the call from that land, place your soul in God's hand. Be afraid of death's mercilessness, look upon Him, whose unfathomable suffering was imparted to us, following him in parting through all danger. Help us, Lord Jesus Christ, You who are the savior of all. Lord, have mercy on us.

2. Memento!

Memento! Es geht alles dahin. Es geht doch alles einst dahin, alles, was hier uns ward verliehn, das Gott uns gab für diese Zeit, wir müssen's lassen, seid bereit! Geheimnisvoll ewig Entstehn, Vergehn, zu neuem Leben Auferstehn nimmt alles Irdische dahin. Das wahre Sein der Seele lebt, besteht, zu neuem Werden ausgesät. Memento!

2. Admonition

Admonition! This too will become lost. This too will become lost, this which was lent to us here, that God gave to us for this time, we must let it, and be prepared! Arise and vanish, secretly, eternally, become resurrected in a new life, and leave all that is earthly

⁴⁶ Reinhard Schwarz-Schilling, *Über Die Schwelle*. Wolfenbüttel und Zürich: Mösel-Verlag, 1976. English translation by Sarah Gates.

behind. The true being of the soul lives, exists, to be sowed for new growth.
Admonition!

3. Bitten.

Herr, Du gabst Leben, gabst den Tod, dem wir auf allen Wegen allzeit entgegengehn:
Erleuchte uns, Herr, den Tod zu lieben, um wahren Lebens willen, liebend Dein Wort zu
erfüllen. Salva nos, Rex tremendae majestatis, per filium tuum Christum, Salvatorem
omnium nostrum: Jesu Domine. Sancta Maria, ora pro nobis nunc et in hora mortis.
Amen.

3. Petitions.

Lord, You gave life, gave death, which we are approaching on all paths, at all times.
Enlighten us, Lord, to love death, for the sake of true life, and to lovingly fulfill Your
word. Save us, King of great majesty, through our Lord Jesus Christ, Thy Son, our
Savior of mankind: Lord Jesus. Holy Mary, Mother of God, pray for us sinners now and
in the hour of our death. Amen.

Structural Analysis:

Über die Schwelle is divided into three sections according to the three poems written by Schwarz-Schilling. Each motet is through-composed and is sectionalized according to each stanza of text. The compositional style is staid, with an emphasis on chordal sonorities, pedal tones, avoidance of metrical pulse and contrapuntal complexities.⁴⁷ Rhythmically, Schwarz-Schilling makes use of duple and triple figures, according to textual considerations. While the tonal center remains predominantly around D, the use of chromaticism, modal harmonies, open fifth sonorities, and chordal planing provide harmonic interest and complexity. For clarity of text, homophonic texture is pervasive throughout, with moments of polyphony through independent melodic material (Figure 3.123).

⁴⁷ Thym, 17.

Movements	Wenn einst...				Memento!			Bitten		
Sections	A 1-13	B 14-26	C 27-40	D 41-49	A 1-21	B 22-47	A' 48-60	A 1-22	C 23-35	D 36-45
Phrase Structure	9+4, 5+8, 5+3+5, 4+5				6+8+7, 5+9+12, 5+8			4+6+8+4, 5+3+5, 5+5		
Meter	4/4, 3/4 and 2/2				4/4			3/4 and 2/2		
Tonal Area	D-A-D				A-E			C-A-D		
Texture	homophonic				homophonic, fugal			homophonic		

Figure 3.123, Flowchart, *Über die Schwelle*

The first part, *Wenn einst...*, is divided into four sections according to the poetic scheme of the text. Although text painting is rather uncommon in Schwarz-Schilling's style, there are ways in which melody and harmony depict its meaning. The piece opens with a low, constrained melodic phrase in the men's and alto voices, setting a grim tone for darkness, as the text indicates (Figure 3.124a). The top voices enter with the second line of text on an ascending melodic line, portraying that faith in God's hand will overcome adversity (Figure 3.124b).

The musical score is for the first part of the piece, *Wenn einst...*. It is written for Soprano, Alto, Tenor, and Bass, each with two parts. The music is in 4/4 time, key of D major (one sharp). The lyrics are: "Wenn einst das Dunkel einbricht in deinen hellen Tag, nicht...". A red box labeled 'a' highlights the first four measures, showing a low, constrained melodic phrase in the men's and alto voices. A blue box labeled 'b' highlights the next four measures, showing the top voices entering with an ascending melodic line. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano).

Figure 3.124, mm. 1-5, "Wenn einst..." *Über die Schwelle*, by Reinhard Schwarz-Schilling.

Major tonality is used to depict the hopefulness of faith in m. 9, with a cadence in D major (Figure 3.125). Furthermore, the “spirit” motive in m. 10-13 is used in full texture as a unifying idea to capture the essence of the text, and returns in the final section of the motet as reassurance of God’s will (Figure 3.126a).

Figure 3.125 shows a musical score for measures 5-9 of the motet "Wenn einst..." by Reinhard Schwarz-Schilling. The score is for SATB choir. Measures 5-9 show a full texture of the "spirit" motive. A red oval highlights the final measure (m. 9), which features a cadence in D major. The lyrics are: "nicht danndich ver - sag, ver-trau - e dem Ruf aus je - nem Land, gib".

Figure 3.125, mm. 5-9, “Wenn einst...,” *Über die Schwelle*, by Reinhard Schwarz-Schilling.

In the second section of *Wenn einst...*, Schwarz-Schilling depicts the inevitability of death through the use of harsh dissonance and registration. The first chord signifies the fear of death through chromatic dissonance between the alto and bass voices (Figure 3.126b). The climax in of the section appears in m. 19, as the angst of God’s suffering is depicted through wide range and dynamic intensity (Figure 3.127). The section closes in m. 26 with a diminuendo and low registration on an open fifth sonority to heighten the notion of life’s adversity (Figure 3.128).

10

1 hin dei - ne See - le in Got - tes Hand. *mf*

2 hin dei - ne See - le in Got - tes Hand.

1 hin dei - ne See - le in Got - tes Hand. Schrecktdich des To - des Un - er -

2 hin dei - ne See - le in Got - tes Hand. Schrecktdich des To - des Un - er -

1 gib dich in Got - tes Hand.

2 hin dei - ne See - le in Got - tes Hand. Schrecktdich des To - des Un - er -

hin dei - ne See - le in Got - tes Hand. Schrecktdich des To - des Un - er -

Figure 3.126, mm. 10-15, “Wenn einst...,” *Über die Schwelle*, by Reinhard Schwarz-Schilling.

16 *p*

S.1 ..schau auf ihn, dess un-er-mess - lich Lei - den uns hat ver -

A.1 -bitt-lich-keit, schau auf ihn, dess un-er-mess - lich Lei - den uns hat ver -

T.1 ..schau auf ihn, dess un-er-mess - lich Lei - den uns hat ver -

B.1 -bitt-lich-keit, schau auf ihn, dess un-er-mess - lich Lei - den uns hat ver -

Figure 3.127, mm. 16-20, “Wenn einst...,” *Über die Schwelle*, by Reinhard Schwarz-Schilling.

21

S. 1
2
- liehn, nachfol - - gend ihm im Schei-den zu gehn durch al-le Fähr-lichkeit.

A. 1
2
- liehn, nachfol - - gend ihm im Schei-den zu gehn durch al-le Fähr-lichkeit.

T. 1
2
- liehn, nachfol - - gend ihm im Schei-den zu gehn durch al-le Fähr-lichkeit.

B. 1
2
- liehn, nachfol - - gend ihm im Schei-den zu gehn durch al-le Fähr-lichkeit.

Figure 3.128, mm. 21-26, “Wenn einst...,” *Über die Schwelle*, by Reinhard Schwarz-Schilling.

The third section serves as the heart of the movement. The meaning of the text is heard through expansive ranges, rhythmic agitation, and chromatic shifts in harmony. The plea for God’s help is articulated through melismatic triplet figures, chromatic voice leading, and syncopated rhythms (Figure 3.129). The purpose of God as our Savior is exemplified through the climax in m. 35 (Figure 3.130).

27

p *cresc. poco a poco* *mf* *mp*

S. 1
2
Hilf uns, hilf uns, Herr, hilf uns, Herr Je-su Christ,

A. 1
2
Hilf uns, hilf uns, Herr, hilf uns, Herr Je-su Christ,

T. 1
2
Hilf uns, hilf uns, Herr, hilf uns, Herr Je-su Christ,

B. 1
2
Hilf uns, hilf uns, Herr, hilf uns, Herr Je-su Christ,

Figure 3.129, mm. 27-31, “Wenn einst...,” *Über die Schwelle*, by Reinhard Schwarz-Schilling.

31

S. hilf, der Du uns al-len der Ret-ter, der-

A. hilf, der Du uns al-len der Ret-ter, der-

T. hilf, der Du uns al-len der Ret-ter, der-

B. hilf, der Du uns al-len der Ret-ter, der-

Figure 3.130, mm. 31-36, “Wenn einst...,” *Über die Schwelle*, by Reinhard Schwarz-Schilling.

37

S. der Du uns al-len der Ret-ter, al-len der Ret-ter bist. Chri-

A. der Du uns al-len, al-len der Ret-ter, al-len der Ret-ter bist. Chri-

T. der Du uns al-len, al-len der Ret-ter, al-len der Ret-ter bist. Chri-

B. der Du uns al-len, al-len der Ret-ter, al-len der Ret-ter bist. Chri-

Figure 3.131, mm. 37-40, “Wenn einst...,” *Über die Schwelle*, by Reinhard Schwarz-Schilling.

The section closes with a descending melodic passage in all the voices (Figure 3.131a), and a cadence in *D* minor in m. 40 (Figure 3.131b). The triplet figures help intensify the cadence, thus marking the end of Schwarz-Schilling's text and the beginning of the plea for God's mercy.

The musical score for mm. 41-44 of "Wenn einst..." by Reinhard Schwarz-Schilling is presented in two systems. The first system (mm. 41-44) is highlighted with a red box. It features a descending melodic passage in all voices, marked with "più p". The text "Chri - ste e - lei - son, Chri - ste e - lei - son, Chri - ste e - lei - son." is written below the staves. The second system (mm. 45-48) is highlighted with a blue box. It features a descending melodic passage in all voices, marked with "pp" and "ppp". The text "Chri - ste e - lei - son, Chri - ste e - lei - son, Chri - ste e - lei - son." is written below the staves. The score is for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices.

Figure 3.132, mm. 41-44, "Wenn einst..." *Über die Schwelle*, by Reinhard Schwarz-Schilling.

The fourth and final section is built around the same "spirit" motive found in the first section, recalling once again the power of God's mercy (Figure 3.132a). This idea is supported by a

constant pedal tone on *D*, which continues through the final cadence (Figure 3.132b). The musical material from the last two sections of this part will return in the last movement of the cycle.

Memento! continues the thoughts of *Wenn einst...* by stating that the mysterious cycle of life, death and resurrection decrees leaving all things behind.⁴⁸ It is divided into three distinct sections according to the stanzas of text. The opening motive is used as a unifying device throughout the entire setting. The three-note motive is characterized by its static pitch and rhythmic stoicism (Figure 3.133a).

A chorale-like structure is used to set the second stanza of text in m. 7-13, emphasizing the poetic structure of the text (Figure 3.133b). The earlier three-note motive is repeated throughout the first and last sections of the motet at various times and is used as an underlying pedal tone, first in the men's voices in m. 2-3 and 15-16 (Figure 3.133c), then the women's and tenor voices in m. 19-20 (Figure 3.134). A melodic passage built on a repeated triplet figure passes throughout all voices, adding melodic interest to the section (Figure 3.133d). The section comes to a close in m. 21 with a cadence in *A* minor (Figure 3.135a).

The second section is contrapuntal in style, with a new melodic theme introduced in the bass and alto voices (Figure 3.135b). This theme is introduced, and then repeated in fugal style throughout this section, first in the soprano voices in m. 27 (Figure 3.136a), and then in the top soprano voice in m. 36 (Figure 3.136b). Other voices serve to fill out the texture with a scalar counter-subject, as heard in the bass and alto parts in m. 33-35 (Figure 3.136c). The section ends with a cadence in m. 47 in *E* minor (Figure 3.137a).

⁴⁸ Thym, 19.

17

S. 1 es geht doch al - les da - hin. Me - men - - to!

S. 2 es geht doch al - les da - hin. Me - men - - to!

A. 1 es geht doch al - les da - hin. Me - men - - to!

A. 2 es geht doch al - les da - hin. Me - men - - to!

T. 1 es geht doch al - les da - hin. Me - men - - to!

T. 2 es geht doch al - les da - hin. Me - men - - to!

B. 1 es geht al - les da - hin. Me - men - - to!

B. 2 es geht doch al - les da - hin. Me - men - - to!

Figure 3.134, mm. 17-20, "Memento!," *Über die Schwelle*, by Reinhard Schwarz-Schilling.

21

Meno mosso
tutti sempre *pp*
e legatissimo

S. 1 Ge - heim - nis - voll e - wig Ent - stehn, Ver - gehn, zu neu - em Le - ben Auf - er -

S. 2 Ge - heim - nis - voll e - wig Ent - stehn, Ver - gehn, zu neu - em Le - ben Auf - er -

A. 1 Ge - heim - nis - voll e - wig Ent - stehn, Ver - gehn, zu neu - em Le - ben Auf - er -

A. 2 Ge - heim - nis - voll e - wig Ent - stehn, Ver - gehn, zu neu - em Le - ben Auf - er -

T. 1 Ge - heim - nis - voll e - wig Ent - stehn, Ver - gehn, zu neu - em Le - ben Auf - er -

T. 2 Ge - heim - nis - voll e - wig Ent - stehn, Ver - gehn, zu neu - em Le - ben Auf - er -

B. 1 Ge - heim - nis - voll e - wig Ent - stehn, Ver - gehn, zu neu - em Le - ben Auf - er -

B. 2 Ge - heim - nis - voll e - wig Ent - stehn, Ver - gehn, zu neu - em Le - ben Auf - er -

Figure 3.135, mm. 21-26, "Memento!," *Über die Schwelle*, by Reinhard Schwarz-Schilling.

27

9

a

S.1
S.2
*3
*1
A.
2
T.1
2
B.
2

-heim-nis-voll e - wig Ent-stehn, Ver-gehn, zu neu-em Le-ben Auf-er-stehn, zu
-heim-nis-voll e - wig Ent-stehn, Ver-gehn, zu neu-em Le-ben Auf-er-stehn, zu
-stehn, zu neu-em Le - - -
-stehn, e - wig Ent-stehn, Ver-gehn, zu neu-em Le - - - ben
-stehn, zu neu-em Le - - -
-stehn, zu neu-em Le - - -
-stehn, zu neu-em Le - - -

33

b

(leises pp)

c

S.1
S.2
3
A.
2
T.1
2
B.1

Ge-heimnis-voll e - wig Ent-stehn, Ver-gehn,
neu - - em Le - - - ben Auf-er - - - stehn,
neu - - em Le - - - ben Auf-er-stehn,
- - - ben Auf - - - er - - - stehn nimmtal-les Ir-di-sche da -
Auf - - - er-stehn, zu neu-em Le - ben Auf-er-stehnnimmtal-les Ir-di-sche da -
- - - ben Auf - - - er - - - stehn

Figure 3.136, mm. 27-38, “Memento!,” *Über die Schwelle*, by Reinhard Schwarz-Schilling.

45

S. 1. -- les lr -- -- di - sche da - hin. Me -- men -- -- to!

2. (3) -- les lr -- -- di - sche da - hin. Me -- men -- -- to!

A. 1. -- les, al - les lr -- di - sche da - hin. Es geht al - les lr -- di - sche da -

2. -- les lr -- -- di - sche da - hin. Es geht al - les lr -- di - sche da -

T. 1. 8 -- geht al - les lr -- di - sche da - hin. Me -- men -- -- to!

2. -- geht al - les lr -- di - sche da - hin. Me -- men -- -- to!

B. 1. -- les, al - les lr -- di - sche da - hin. Me -- men -- -- to!

2. -- geht al - les lr -- di - sche da - hin. Es geht al - les lr -- di - sche da -

Figure 3.137, mm. 45-47, “Memento!,” *Über die Schwelle*, by Reinhard Schwarz-Schilling.

The last section is built on earlier material. The three-note motive and melodic triplet figure heard in the opening section are present in augmentation in the soprano and tenor lines (Figure 3.137b), against a countermelody in the alto and bass voices in m. 48-52 (Figure 3.137c). The soprano voice enters with one last statement of the fugal subject present in the second section in m. 52 (Figure 3.138). Finally, the movement closes with one last statement of the opening three-note motive in the lower voices (Figure 3.139).

Figure 3.138, mm. 50-54, “Memento!,” *Über die Schwelle*, by Reinhard Schwarz-Schilling.

Figure 3.139, mm. 58-60, “Memento!,” *Über die Schwelle*, by Reinhard Schwarz-Schilling.

The third movement concludes the cycle with a prayer to find acceptance and enlightenment through death. The motet ends with acclamations of death from the *Requiem* and *Ave Maria*.⁴⁹

Bitten, the final movement, is sectionalized into three main parts; the first consisting of the

⁴⁹ Thym, 19.

German prayer text, the second and third based on acclamations from the *Requiem* and *Ave Maria*.

The image displays two systems of musical notation for a four-part vocal setting. The first system, labeled '1' and 'p legato', covers measures 1-6. It features Soprano, Alto, Tenor, and Bass staves. The lyrics are: 'Herr, Du gabst Le - ben, gabst den Tod, dem wir auf al - - len'. A red oval highlights the phrase 'gabst den Tod' across all four parts. The second system, labeled '7' and 'poco', covers measures 7-12. It also features Soprano, Alto, Tenor, and Bass staves. The lyrics are: 'We - gen all - zeit ent - ge - gen - - gehn: Er - leuch - te uns, Herr, den Tod'. A red oval highlights the phrase 'Er - leuch - te uns' across all four parts. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings.

Figure 3.140, mm. 1-6, “Bitten.,” *Über die Schwelle*, by Reinhard Schwarz-Schilling.

The opening section is a four-part, homophonic statement of the text. It is rhythmically declamatory in style, with little emphasis on melodic structure. The interest lies in the harmonic structure of the section, with tonicizations in several key areas, such as *E* minor, *A* minor (Figure 3.140), and *D* major, and *A* major (Figure 3.141).

18 *p* (lang)

S. 1. 2. - len, lie - bend Dein Wort zu er - fül - - len.

A. 1. 2. - len, lie - bend Dein Wort zu er - fül - - len.

T. 1. 2. - len, lie - bend Dein Wort zu er - fül - - len.

B. 1. 2. - len, lie - bend Dein Wort zu er - fül - - len.

Figure 3.141, mm. 18-22, "Bitten," *Über die Schwelle*, by Reinhard Schwarz-Schilling.

23

S. 1. 2. Sal - - - va, sal - va nos, Rex tre-men - dae ma - je-sta -

A. 1. 2. Sal - - - va, sal - va nos, Rex tre-men - dae ma - je-sta -

T. 1. 2. Sal - - - va, sal - va nos, Rex tre-men - dae ma - je-sta -

B. 1. 2. Sal - - - va, sal - va nos, Rex tre-men - dae ma - je-sta -

Figure 3.142, mm. 23-36, "Bitten," *Über die Schwelle*, by Reinhard Schwarz-Schilling.

35 *etwas ruhiger als am Schluss von 1*

mf *p* *ten.* *pp*

S. 1 Do-mi - - ne. San - cta Ma-ri - a, o - - ra, o - ra pro no - bis

S. 2 Do-mi - - ne. San - cta Ma-ri - a, o - - ra pro no - bis

A. 1 Do-mi - - ne. San - cta Ma-ri - a, o - - ra pro no - - -

A. 2 Do - - mi - - ne. San - cta Ma - ri - a, o - - ra pro no - - -

T. 1 Do-mi - - ne. *b*

T. 2 Do-mi - - ne. *b*

B. 1 Do-mi - - ne. *b*

B. 2 Do-mi - - ne. *b*

40

pp

S. 1 nunc et in ho - - ra mor - tis. A - - - - men.

S. 2 A - - - - men.

A. 1 - - bis in ho - - ra mor - tis. A - - - - men.

A. 2 - - bis nunc et in ho-ra mor - - - tis. A - - - - men.

T. 1 A - - - - men, A - - - - men.

T. 2 A - - - - men.

B. 1 A - - - - men.

B. 2 A - - - - men.

Figure 3.143, mm. 35-39, "Bitten," *Über die Schwelle*, by Reinhard Schwarz-Schilling.

The second and third sections of *Bitten*, and moreover the closing of the entire motet cycle, Schwarz-Schilling reiterates the musical material used in the third and fourth sections of *Wenn einst...* This thematic recapitulation serves as a final testament to God's presence in life and death. These sentiments are emphasized through the use of similar musical material as before. The second section reiterates the plea for God's help through chromatic voice-leading, syncopated rhythms, and complex rhythmic figures (Figure 3.142).

The final section of the motet recalls once again the power of God's mercy. Schwarz-Schilling recalls the "spirit" motive heard in *Wenn einst....* (Figure 3.143a). The motive is supported by a consistent pedal tone on *D* in the lower voices and second soprano, suggesting the constancy of God's presence through life and death (Figure 3.143b).

DREI GEISTLICHE LIEDER, WV 73

Composition Date: No. 1 1947, No. 3 1949- arranged for solo voice. In 1967 and 1977, respectively, Nos. 1-3 arranged for four-part chorus with No. 2 added at that time.

Duration: ca. 7 minutes

Scoring: SATB

Liturgical Function: Three sacred poems written by the composer for various uses.

Available Editions: Hänssler, Edition 25029, 1976. No. 1 in *Das Musikschulwerk*, v.7, 1950, Berlin-Leipzig: Volf und Wissen, p.5

First Performance: Kantorei der Heildanskirche, Christian Schlicke-conductor, Heilandskirche, Berlin, 1974.

Available Recordings: None known.

Text and Translation:⁵⁰

1. Aufblick

Blicket auf zur Himmelshöhe, Licht verströmt in alles Sein; Menscheingeiste so geschehe,
leucht in uns der Klare Schein.

Seht die reine Himmelshöhe, licht durch dringet alles Sein; Menschenherzen so geschehe,
dring ins Herz der reine Schein.

Nacht, durch Sternenglanz erhellet, kündet von des Schöpfers Macht; Menschen seele,
auserwählet, nimm die Kunde wohl in Acht!

1. Look Up

Look up to the heights of the heavens, light radiates through all creation; Human spirits
transpire thus, light within us our true appearances .

See the pure heights of heavens, light permeates all creation; human hearts transpire thus,
pierce our hearts with our pure appearance .

Night, illuminated by the shining stars, from the creator's power; Human souls,
predestined, beware of this knowledge!

2. Gottes Ruf

Gott beruft dich, höre Ihn, de runs hat aus Vaterliebe schon auf Erden unsterblich beseelt.
Gott erhält dich, danke Ihm, der allem das Leben gegeben und un schier hat zum
Menschsein erwählt. Herr, Dein Wille geschehe wie im Himmel so auch auf Erden, wo

⁵⁰ The text for *Drei Geistliche Lieder* was written by Schwarz-Schilling himself. English translation by Sarah Gates.

durch sein Leiden Not, Kreuztod uns Christus hat erlöst. Gottes Geist, das höchste Gut, strömt ein in uns durch Seines Sohnes heiligstes Blut.

Gott ermahnt dich, folge Ihm, Er weiss unser Heil und gab uns Menschen allen das Lebensgebot. Gott bewahrt dich, wahrst du Ihn; Er gibt uns die Kraft, Ihm zudienen hier auf Erden in Leben und Tod. Gib dich Seinem Willen hin, Er gibt die Freuden prüft uns in Leiden, verzage nicht in der Not, denn Gott ist hier bei dir. Herr, Du siehst all unsre Schuld, gib Gnade, gib uns Deines Segnens reichste Huld.

2. God's Call

God appoints you, hear Him, who has already, in his fatherly love, inhabited the earth for eternity in spirit. God sustains you, thank Him, who has given life to all and chosen those of us here to become human. Lord, Your will comes to pass on earth as in heaven, where through his suffering, distress, and crucifixion, Christ redeemed us. The spirit of God, the highest good, flows within us through His son's holiest blood.

God advises you, follow Him, He knows our well-being and gives humans all of the commandments of life. God safeguards you, adhere to Him; He gives us the strength to serve Him here on earth, in life and in death. Abandon your will to Him, He gives us joy, tests us in suffering, do not give up hope in distress, for He is here with you. Lord, You know all of our faults, give us Your grace, bestow upon us Your blessing's richest favor.

3. Friedenslied

Friede, hoher Himmelsstern, sende deinen Strahl hernieder, seidem Erdenleid nicht fern, lass uns alle werden Brüder. Helfer du der Gutgewillten, Freude aller Lieberfüllten, alle Welt erlange deinen Segen wieder.

Heilger Ordnung Gottgebot lehret uns dein Licht erkennen, auf Ihn hoffen in der Not, den wir unsern Vater nennen. Ihm versöhnt Ihm hingegeben, last die Herzen froh erheben, dass sie in der Liebe Strahlen hell entbrennen.

3. Song of Peace

Peace, high stars of heaven, send your rays downward, do not be far from the suffering of earth, let us all become brothers. Helpers, you who are God-willing, Joy all love-fulfilling, all of the world receives your blessing once again.

Holiest order, God's commands teach us to recognize your light, hope for Him in distress, He who we call Father. We are reconciled and given unto him, let hearts be joyfully raised, so that you may burn rays of light radiantly in love.

Structural Analysis:

Drei geistliche Lieder is a cycle of three short sacred songs with text and music by Schwarz-Schilling himself. The first and last movements were originally composed as solo voice and piano songs, and were later arranged for four-part chorus. The second song was added later, to make the cycle complete.⁵¹ The influence of simple song form is evident in the structural form of these three motets.

The cycle is most unusual in the sense that it uses very simple, symmetrical formal structure; conventional harmonic progressions, and simple, tonal melodies. Each movement is written in strophic form, with melodic material repeated quite frequently in exact repetition. In most instances, the second verse is written underneath the first in hymn-like fashion. The phrase structure follows that of a chorale-based hymn, generally with an antecedent and consequent phrases. Texturally, the pieces are structured the same, with the soprano voice carrying the melody and the other voices filling in the harmonies in homophonic style. There is little rhythmic complexity, with the occasional use of syncopated rhythms or melismatic passing tones (Figure 3.144)

Movements	Aufblick			Gottes Ruf		Friedenslied
Sections	A 1-8	A' 9-16	A'' 17-24	A 1-20	B 21-41	A 1-15
Phrase Structure	4+4, 4+4, 4+4			4+6+4+6, 11+9		4+4+7
Meter	4/4			3/4		4/4
Tonal Area	C			a		E
Texture	homophonic			homophonic		homophonic

Figure 3.144, Flowchart, *Drei geistliche Lieder*.

⁵¹ Margot Heller, quoted in Thym, 34.

The first song, *Aufblick*, is a strophic setting of each verse of text in eight-bar phrases. The piece begins with a statement of a simple melody in the soprano voice (Figure 3.145a).

Figure 3.145 shows the musical score for the first song, *Aufblick*, by Reinhard Schwarz-Schilling. The score is for Soprano, Alto, Tenor, and Bass. It consists of two systems of music. The first system (measures 1-8) is highlighted with a red box and labeled 'a'. The second system (measures 9-12) is highlighted with a blue box and labeled 'b'. There are also green and purple boxes highlighting specific parts of the second system, labeled 'c' and 'd' respectively. The lyrics are in German and Latin. Dynamics include *p*, *mp*, and *f*.

Figure 3.145, mm. 1-12, “1. Aufblick,” *Drei geistliche Lieder*, by Reinhard Schwarz-Schilling.

Although the melody remains consistent throughout all verses, the accompaniment changes for each verse. While the first statement is for the sopranos alone, the second is accompanied by the altos in a small duet (Figure 3.145b), and the third is full accompaniment (Figure 3.146). The harmonic form is rather conventional, with the use of traditional progressions leading to perfect authentic cadences (Figure 3.145c).

Of the three movements, *Gottes Ruf* is perhaps the most complex. The piece is in two large sections, with the first 20 bars carrying different melodic material from the subsequent 20 bars. The phrase structure is divided into ten-bar phrases, however the small antecedent and consequent phrases are divided into 4+6, obscuring the symmetry of the piece. Moreover, the

second half of the movement is divided into a nine-bar phrase and an 11-bar phrase, as outlined by the phrase structure of the movement.

13

p *poco* *p*

Sopr. • Men-schen-her-zen so ge-sche-he, dring ins Herz der rei-ne Schein. 3. Nacht, durch Ster-nen-glanz er-hel-let,

Alt. • so ge-sche-he, dring ins Herz der rei-ne Schein. 3. Nacht, durch Ster-nen-glanz er-hel-let,

Ten. • so ge-sche-he, dring ins Herz der rei-ne Schein. 3. Nacht, durch Ster-nen-glanz er-hel-let,

Bass. • so ge-sche-he, dring ins Herz der rei-ne Schein. 3. Nacht, durch Ster-nen-glanz er-hel-let,

Figure 3.146, mm. 13-18, “1. Aufblick,” *Drei geistliche Lieder*, by Reinhard Schwarz-Schilling.

1 *p* (*senza cresc.*) *sempre legato* *poco cresc.*

Sopr. Gott be-ruft dich, hö-re ihn, der uns hat aus Weiss un-ser Gott be-ruft dich, hö-re ihn, der uns hat aus Weiss un-ser

Alt. Gott be-ruft dich, hö-re ihn, der uns hat aus Weiss un-ser Gott be-ruft dich, hö-re ihn, der uns hat aus Weiss un-ser

Ten. Gott be-ruft dich, hö-re ihn, der uns hat aus Weiss un-ser Gott be-ruft dich, hö-re ihn, der uns hat aus Weiss un-ser

Bass. Gott be-ruft dich, hö-re ihn, der uns hat aus Weiss un-ser Gott be-ruft dich, hö-re ihn, der uns hat aus Weiss un-ser

S. Va-ter-lie-be schon auf Er-den un-sterb-lich be-seelt. Heil und gab uns Men-schen al-len das Le-bens ge-bot.

A. Va-ter-lie-be schon auf Er-den un-sterb-lich be-seelt. Heil und gab uns Men-schen al-len das Le-bens ge-bot.

T. Va-ter-lie-be schon auf Er-den un-sterb-lich be-seelt. Heil und gab uns Men-schen al-len das Le-bens ge-bot.

B. Va-ter-lie-be schon auf Er-den un-sterb-lich be-seelt. Heil und gab uns Men-schen al-len das Le-bens ge-bot.

Figure 3.147, mm. 1-10, “2. Gotte Ruf,” *Drei geistliche Lieder*, by Reinhard Schwarz-Schilling.

Although the piece is in *A* minor, there is use of cross relationships and altered chord-tones to provide harmonic complexity (Figure 3.147a). Furthermore, the use of syncopated rhythms and polyphonic text underlay provide textural interest (Figure 3.147b). These ideas are exaggerated and developed in later sections of the motet, with extensive use of chromatic and rhythmic alteration (Figure 3.148). *Gottes Ruf* remains within the central key of *A* minor throughout. However, unlike the outer movements, the movement ends on an open fifth sonority (Figure 3.149).

Figure 3.148 shows a musical score for four voices (Soprano, Alto, Tenor, Bass) in measures 27-31. A red oval highlights the section from measure 27 to 31. The lyrics are: "Lei - den, Not, Kreuz - tod uns Chri - stus hat er - löst. nicht in der Not, denn Gott ist hier bei dir." The dynamics are marked as *p*, *f*, and *pp*.

Figure 3.148, mm. 27-31, "2. Gottes Ruf," *Drei geistliche Lieder*, by Reinhard Schwarz-Schilling.

Figure 3.149 shows a musical score for four voices (Soprano, Alto, Tenor, Bass) in measures 37-41. A red oval highlights the section from measure 37 to 41. The lyrics are: "Sei - nes Soh - nes hei - lig - stes Blut. Dei - nes Seg - nens reich - ste Huld." The dynamics are marked as *pp*.

Figure 3.149, mm. 37-41, "2. Gottes Ruf," *Drei geistliche Lieder*, by Reinhard Schwarz-Schilling.

Friedenslied is the shortest of the three pieces. It is composed in strophic form, with a musical sentence phrase structure, as outline in the flowchart. The first four bars of music are repeated exactly to comprise an 8-bar phrase. The last 7 bars of music are a response to those first eight bars. The piece is written in *E* major and remains quite conventional in its harmonic content. The melody is carried in the soprano voice with the other voices as harmonic accompaniment (Figure 3.150).

1
Sopr. *sempre legato*
1. Frie - de, ho - her Him - mels - stern, sen - de dei - nen Strahl her - nie - der,
2. Heil - ger Ord - nung Gott - ge - bot leh - ret uns dein Licht er - ken - nen,
Alt
Ten.
Bass

Figure 3.150, mm. 1-4, “3. Friedenslied,” *Drei geistliche Lieder*, by Reinhard Schwarz-Schilling.

For rhythmic interest, Schwarz-Schilling adds altered harmonies and non-chord tones as variations to the declamatory setting of the text (Figure 3.151). With its final cadence in *E* major, *Friedenslied* brings the short motet cycle to its close.

13
S *p legato*
al - le Welt er - lan - ge dei - nen Se - gen wie - - - der.
dass sie in der Lie - be Strah - len hell ent - bren - - - nen.
A
T
B
*Im Schlußakkord: 1 Bass h, 2. Bass E, falls dieses nicht verfügbar, singen alle Basse das höhere e.

Figure 3.151, mm. 13-15, “3. Friedenslied,” *Drei geistliche Lieder*, by Reinhard Schwarz-Schilling.

CHAPTER 4

CONCLUSION

The choral music of Reinhard Schwarz-Schilling brings to life a reflection on the characteristics of the Renaissance choral style, while imposing a modernistic approach, as associated with the music of his generation. In a time when innovation and experimentation was at the forefront of choral composition, Schwarz-Schilling upheld his position as traditionalist, and served as an unspoken activist for many “composers whose works had been pushed aside by the rapid pace of recent artistic developments.”⁵² It was the devotion to the choral art forms of his Renaissance predecessors, namely Josquin des Prez, which fueled his need to do so.

The compositional style of Schwarz-Schilling is commonly rooted in tonality and traditional choral practices. It is reflective of a Neo-Renaissance style, incorporating chant-like melodies, paired imitation, liturgical texts, and polyphonic and homophonic text declamation, and rhythmic complexity. The contrapuntal textures vary widely from pervasive imitation and polyphonic counterpoint to homorhythmic chordal block sonorities.

While these characteristics are largely suggestive of the Renaissance style, elements of Schwarz-Schilling’s writing also take on modernistic qualities. For example, the sacred a cappella motets largely follow a specific liturgical function and incorporate traditional Latin texts, however, the use of texts in the German vernacular also make them suitable for Protestant services, as witnessed in *Drei Geistliche Leider* and *Über die Schwelle*.⁵³ Furthermore, the harmonies are often highly chromatic and take on a certain complexity associated with music of the twentieth century. The use of cluster chord harmonies in *Vater unser*, and chromatic pitch

⁵² Thym, 9.

⁵³ Thym, 13.

alterations in *Dominabitur* hints at contemporary practices of Schwarz-Schilling's time. The juxtaposition of traditional and contemporary practices idealize Schwarz-Schilling's Neo-Renaissance style, and thus mark the style found in the motets examined earlier.

Reinhard Schwarz-Schilling's sacred a cappella motets represent some of his finest choral music. Spanning over 40 years, the genre marks the composer's first notable compositional endeavor, and subsequently remains influential throughout his compositional career. While they function as a great example of his compositional style, they also convey his religious and musical thoughts through their communal, rather than private, nature.⁵⁴ Furthermore, they portray his style through a variety of forces, including works for large and small choruses, works for multiple voices, and works more intimate in nature for as little as three voice parts. The works also hold specific liturgical functions pertaining to the text the composer sets.

The sacred a cappella motets referenced in this document are only a snapshot of Schwarz-Schilling's choral works. These unaccompanied works are some of his biggest achievements, and have been up to this point widely unknown to choral conductors throughout the United States and internationally. While the majority of Schwarz-Schilling's output exists in three genres: the motet, the cantata, and the symphony there are also a number of extant choral compositions that have also gone largely unnoticed; including a number of secular works, his only complete setting of the mass text, *Missa in Terra Pax*, and miscellaneous solo voice settings, which might warrant further research.

⁵⁴ Thym, 13.

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APPENDIX A: LIST OF CHORAL WORKS

Cantatas (with instruments)

Lob der Mutter, WV 38

Laetare (Vormesse for Laetare Sunday), WV 59

Signum Magnus (Proper for the Assumption of the Blessed Virgin Mary), WV 57

O Heiland reiss die Himmel auf (Cantata for Advent), WV 61

Die Botschaft, WV 80

Mass

Missa in Terra Pax, WV 50

Motets (Sacred choral works a cappella)

Donabitur, WV 10

Three Latin Motets, WV 32

O Sacrum Convivium

Venite Ad Me

Pater Noster

Three Motets, WV 51

Ein wenig nur, Herr, wende dich uns zu
Lass mich in Treue deine Wege wandeln
Ich tret hinzu

O Salutaris Hostia, WV 52

Four Psalm Motets, WV 64

Exaudi Domine

Protector Noster

Benedicam Dominum

Unam Petii

Die Einsetzungsworte nach Paulus – Herr ich bin nicht wert, WV 65a, 65b

Cibavit, WV 70

Motets (Sacred choral works a cappella), continued

Two Motets, WV 72

Der Herr, der ewige Gott
Vater unser

Benedictus, WV 75

Über die Schwelle, WV 76

Drei Geistliche Lieder, WV 73

Aufblick
Gottes Ruf
Friedenslied

Miscellaneous Sacred Settings (Based on Chorales and Folksongs)

Vier Geistliche Volksliedsätze, WV 5

Nun sich der Tag geendet hat
Es ist so still geworden
Der grimmig Tod
Ich weiss ein lieblich Engelspiel

Psalm 13: Herr, wie lang willst du mein so gar vergessen, WV 6

Ein fest Burg ist unser Gott, WV 11

Christe, du Lamm Gottes, WV 14

Bis hierher hat mich Gott gebracht, WV 16

Weihnachtsmusik (12 Chorale Settings for the Christmas Season), WV 79

Gott sei Dank durch alle Welt
Kommt und lasst uns Christum ehren
Ein Kind geboren zu Bethlehem
In dulci júbilo
Mein Herz will ich dir schenken
Vom Himmel hoch, o Englein, kommt
Kommet ihr Hirten
Was ist für neue Freud
Herbei, o ihr Gläubigen
Ave, Maria zart
Singet Frisch und wohlgemut
Wie schön leuchtet der Morgen stern

Miscellaneous Sacred Settings (Based on Chorales and Folksongs), continued

Achtzehn Choräle (Chorales following the order of the Church Year), WV 81

Mit Ernst, o Menschenkinder
Es ist ein Ros entsprungen
Nun lasst uns Gott dem Herren Dank sagen
Wie schön leuchtet der Morgenstern
O Haupt voll Blut und Wunden
Wenn ich einmal soll scheiden
Mit Freuden zart
Die wir uns allhier beisammen finden
Auf diesen Tag bedenken wir
Herr Jesu Christ, dich zu uns wend
Jauchz, Erd und Himmel
O, dass ich tausend Zungen hätte
Sei Lob und Ehr
Du meine Seele, singe
Ist Gott für mich
Wachet auf, ruft uns die Stimme
Herzlich lieb hab ich dich, o Herr
Jerusalem, du hochgebaute Stadt

Secular Choral Works

Unverzagt: "Die Zweifler sprechen," WV 4

Drei Canons, WV 29

Wahlspruch
Wer freudig tut
Weckruf

Drei Sprüche in canonischer Form, WV 30

Merksprüche
Mahnsprüche
Trostsprüche

Vom Baun des Lebens, WV 39

Einsame Nacht
Weg nach innen
Bekenntnis
Welkende Rosen
Spruch

Secular Choral Works, continued

Zur Feier: "Vereint euch zur hohen Stunde," WV 43

Kinderlieder, WV 46

Grenzen der Menschheit: "Wenn der uralte heilige Vater," WV 48

Vier Tanz-und Liebeslieder (old title: Vier althochdeutsche Liebeslieder), WV 53

Trauern will ich lassen stehn
Floret silva undique
Komme, komm Geselle mein
Du bist mein, ich bin dein

Kommt tanzt und singt: Tanzlied, WV 68

Wanderers Nachtlied, WV 86

Miscellaneous Secular Choral Works

Drei Russische Volkslieder, WV 25

Und ist der Lenz gekommen
Stand ein Birkenbaum
Auf der Kasanka

Drei Volkslieder, WV 31

Wach auf, du Handwerkgesell
Lieben Brüder, wo kommt ihr her
Frau Musica singt ("Die beste Zeit im Jahr ist mein")

Zwei Volkslieder, WV 40

Ach bittre Winter
Nun will der Lenz uns grüssen

Zwei Volkslieder, WV 44

Es ist ein Schnitter
Ich wollt dass ich daheime wär

Zwei Volkslieder, WV 54

Es wollt ein Jägerlein jagen
Es blies ein Jäger wohl in sein Horn

APPENDIX B: LIST OF SACRED A CAPPELLA CHORAL WORKS

Donabitur, WV 10

Three Latin Motets, WV 32

O Sacrum Convivium

Venite Ad Me

Pater Noster

Three Motets, WV 51

Ein wenig nur, Herr, wende dich uns zu

Lass mich in Treue deine Wege wandeln

Ich tret hinzu

O Salutaris Hostia, WV 52

Four Psalm Motets, WV 64

Exaudi Domine

Protector Noster

Benedicam Dominum

Unam Petii

Die Einsetzungsworte nach Paulus – Herr ich bin nicht wert, WV 65a, 65b

Cibavit, WV 70

Two Motets, WV 72

Der Herr, der ewige Gott

Vater unser

Benedictus, WV 75

Über die Schwelle, WV 76

Drei Geistliche Lieder, WV 73

Aufblick

Gottes Ruf

Friedenslied

APPENDIX C: *CIBAVIT*, EDITED BY BRIAN KITTREDGE, TRANSCRIBED BY
KARL SIMMERMAN

CIBAVIT

PROPRIMUM MISSAE AD SOLEMNITATEM
SANCTISSIMI CORPORIS ET SANGUINIS CHRISTI

I. Introitus

Reinhard Schwarz-Schilling

Con moto moderato

Soprano *mf* *crescendo poco a poco*
Ci - ba - vit e - os ex a - di - pe fru -

Alto *mf* *crescendo poco a poco*
Ci - ba - vit e - os ex a - di - pe fru -

Tenor *mf* *crescendo poco a poco*
Ci - ba - vit e - os ex a - di - pe fru -

Bass *mf* *crescendo poco a poco*
Ci - ba - vit e - os ex a - di - pe fru -

S *f* *molto f*
men - ti, et de pe - tra, de pe - tra,

A *f* *molto f*
men - ti, et de pe - tra, de pe - tra,

T *f* *molto f*
men - ti, et de pe - tra, de

B *f* *molto f*
men - ti, et de pe - tra, de pet -

CIBAVIT

2
15

S *ff* *mf*
et de pe - tra mel - le sa - tu - ra -

A *ff* *mf*
et de pe - tra mel - le sa - tu - ra -

T *ff* *mf*
pe - tra et de pe - tra mel - le sa - tu - ra -

B *ff* *mf*
ra - et de pe - tra mel - le sa - tu - ra -

23

S *cresc.* *molto f*
- - vit e - os, et de pe - tra mel - - - le

A *cresc.* *molto f*
- - vit e - os, et de pe - tra mel - - - le

T *cresc.* *molto f*
- - vit e - os, et de pe - tra mel - - - le

B *cresc.* *molto f*
- - vit e - os, et de pe - tra mel - - - le

30

S *mf*
sa - - - tu - ra - - - - vit e - os.

A *mf*
sa - - - tu - ra - - - - vit e - os.

T *mf*
sa - - - tu - ra - - - - vit e - os.

B *mf*
sa - - - tu - ra - - - - vit e - os.

II. Graduale

Tempo sostenuto (ma non lento)

p

Soprano
O - cu - li om - - - ni - um in te

Alto
O - cu - li om - - - ni - um in te

Tenore
O - cu - li om - - - ni um in te spe - - - rant,

Basso
O - cu - li om - - - ni - um in te spe - rant, _____

⁵

mf *mp*

S
spe - - - rant, Do - - - mi - ne: et tu das il - lis e - scam in

mf *mp*

A
spe - rant, _____ Do - mi - ne: _____ et tu _____ das il - lis

mf *mp*

T
Do - - - mi - ne: et tu das il - lis e - scam in tem - po - re - op -

mf *mp*

B
_____ Do - mi - ne: _____ et tu _____ das il - lis e - scam _____ in tem -

CIBAVIT

4
9

S tem - po - re op - - - por - tu - - - - - no.

A e - scam in tem - - po - re op - por - tu - - - no.

T - - por - tu - - - - - - - - - - - no.

B - - po - re op - por - tu - - - - - - - - - no.

13 *molto p*

S A - pe - ris tu ma - num tu - am: et im - ples, et

A *molto p* A - pe - ris tu ma - num tu - am: et im - ples, et

T *molto p* A - pe - ris tu ma - num tu - am: et im - ples

B *molto p* A - pe - ris tu ma - num tu - am: et im - ples

17 *poco allargando ten.* *p* *a tempo (non troppo lento)*

S im - ples, et im - - - ples om - ne a - ni - mal be - - - -

A *poco allargando ten.* *p* *a tempo (non troppo lento)* im - ples, et im - - - ples om - ne a - ni - mal be - - - -

T *poco allargando ten.* *p* *a tempo (non troppo lento)* et im - ples, et im - ples om - ne a - ni - mal be - - - -

B *poco allargando ten.* *p* *a tempo (non troppo lento)* et im - ples, et im - ples om - ne a - ni - mal be - - - -

CIBAVIT

5

21

S *mf*
ne - di - - - - - cti - o - - - - ne.

A *mf*
ne - di - - - - - cti - o - - - - ne.

T *mf*
ne - di - - - - - cti - o - - - - ne.

B *mf*
ne - di - - - - - cti - o - - - - ne.

Tempo I

25 *molto p*

S *molto p*
Ca - ro me - a ve - re — est ci - bus, — san - guis me - us ve - re est

A *molto p*
Ca - ro me - a ve - re — est ci - bus, — san - guis me - us ve - re est

T *molto p*
Ca - ro me - a ve - re — est ci - bus, — san - guis me - us ve - re est

B *molto p*
Ca - ro me - a ve - re — est ci - bus, — san - guis me - us ve - re est

29 *poco p*

S *poco p*
po - tus: — qui man - du - cat me-am car - nem et bi - bit me-um san - gui nem,

A *poco p*
po - tus: — qui man - du - cat me-am car - nem et bi - bit me-um san - gui nem,

T *poco p*
po - tus: — qui man - du - cat me-am car - nem et bi - bit me-um san - gui nem,

B *poco p*
po - tus: — qui man - du - cat me-am car - nem et bi - bit me-um san - gui nem,

33

mf *p*

S in me ma - - - - -

A *mf* *p*
> in me ma - - - - -

T *mf* *p*
8 in me ma - - - - -

B *mf* *p*
in me ma - - - - -

36

mf

S - net et e - go in e - - - - o.

A *mf*
- net et e - go in e - - - - o.

T *mf*
8 - net et e - go in e - - - - o.

B *mf*
- net et e - go in e - - - - o.

III. Offertorium

Assai mosso

Soprano

Alto

Tenor

Bass

mf sempre molto legato

8

Sa - cer - do - tes Do - mi - ni in - cen - sum et pa - nes of - fe - runt De - o: _____

mf sempre molto legato

Sa - cer - do - tes Do - mi - ni in - cen - sum et pa - nes of - fe - runt De - o: _____

5

S

mp sempre molto legato

Sa - cer - do - tes Do - mi - ni in - cen - sum et pa - nes of - fe - runt De - o: _____

A

mp sempre molto legato

Sa - cer - do - - - - - of - fe - runt De - o: _____

T

mp

8

mf

et

B

mp

mf

et

CIBAVIT

8
9

S *mp*
— et

A *mp*
— et

T *mp*
i - de - o san - - - - - cti e - runt De - - - - - o su - o,

B *mp*
i - de - o san - - - - - cti e - runt De - - - - - o su - o,

13

S *mp*
i - de - o san - - - - - cti e - runt De - - - - - o su - o,

A *mp*
i - de - o san - - - - - cti e - runt De - - - - - o su - o,

T *mp* *mf*
— et

B *mp* *mf*
— et

17

S

A

T *cresc.* *f*
8 non pol - lu - ent no - - - - - men

B *cresc.* *f*
non pol - lu - ent no - - - - - men

CIBAVIT

22 *mp* *cresc.* *mf*⁹

S et non pol - - - lu - ent no - - - - -

A et non pol - - - lu - ent no - - - - -

T *mp* e - - - - - jus.

B *mp* e - - - - - jus.

27

S - - - - - men - - - - - e - - - - - jus.

A - - - - - men - - - - - e - - - - - jus.

T e - - - - - jus.

B e - - - - - jus.

31 *p* *poco allarg.* *pp*

S *p* *pp*

A *p* *pp*

T *p* *sotto voce* Sa - cer - do - tes Do - mi - ni in - cen - sum et pa - nes of - fe - runt De - - - o.

B *p* *sotto voce* Sa - cer - do - tes Do - mi - ni in - cen - sum et pa - nes of - fe - runt De - - - o.

IV. Communio

Tempo sostenuto

p

Soprano

Quo - - - ti - es - - cum - que - man - du - ca - bi - tis

p

Alto

Quo - ti - - es - cum - que man - - - du - ca - bi - tis

p

Tenor

Quo - - - - ti - es -

p

Bass

Quo - - - ti - - -

4

S

pa - - - - nem hunc - - - et - - - ca - li - cem bi - be - tis, mor - - -

A

pa - - - - nem hunc et ca - - - - li - cem bi - be - tis,

T

- - - cum - que - man - du - ca - bi - tis pa - - - - nem hunc - - - et - - -

B

- es - cum - que man - - - du - ca - bi - tis pa - nem - - - hunc et

CIBAVIT

11

7

S - - tem Do - - mi - ni an - nu - ti - a - bi - tis, do - nec

A mor - tem Do - mi - ni an - nu - - - ti - a - - bi - tis, do - nec

T 8 ca - li - cem bi - be - tis, mor - - - tem Do - - mi - ni an -

B ca - - - li - cem bi - be - bis, mor - tem Do - mi - ni an - nu - - -

10 *p*

S ve - - - - -

A *p* ve - - - - -

T 8 nu - ti - a - bi - tis, do - nec ve - - - - -

B *p* ti - a - bi - tis, do - nec ve - - - - -

13 *poco* *mf* *p*

S - - - - - ni - at: i - - - - ta - que

A *poco* *mf* *p* ni - at: i - - - - ta - que

T 8 *poco* *mf* *p* - - - - - ni - at: i - - - - ta - que

B *poco* *mf* *p* - - - - - ni - at: i - - - - ta - que

CIBAVIT

12
16

S
qui - cum - que man - du - ca - ve - rit pa - nem — vel bi - be - rit ca -

A
qui - cum - que man - du - ca - ve - rit pa - nem — vel bi - be - rit ca -

T
8
qui - cum - que man - du - ca - ve - rit pa - nem — vel bi - be - rit ca -

B
qui - cum - que man - du - ca - ve - rit pa - nem — vel bi - be - rit ca -

19

S
li - cem Do - - - mi - ni in - di - gne, re - us e -

A
li - cem Do - - - mi - ni in - di - gne, re - us e -

T
8
li - cem Do - - - mi - ni in - di - gne, re - us e -

B
li - cem Do - - - mi - ni in - di - gne, — re - us e -

22

diminuendo *pp*
S
rit cor - po - ris et san - gui - nis Do - - - mi - ni.

diminuendo *pp*
A
rit cor - po - ris et san - gui - nis Do - - - mi - ni.

diminuendo *pp*
T
8
rit cor - po - ris et san - gui - nis Do - - - mi - ni.

diminuendo *pp*
B
rit cor - po - ris et san - gui - nis Do - - - mi - ni.

APPENDIX D: LETTERS OF PERMISSION

From: mrmuzik21@aol.com
To: 520052417820-0001@t-online.de
Sent: Tue, May 4, 2010 3:32 pm
Subject: Reinhard Schwarz-Schilling update

Dear Ms. Heller,

Greetings! It has been a while since we were last in touch regarding my project on Reinhard Schwarz-Schilling. I am in the final stages of completing my dissertation! I have analyzed all of the motets, written about them, and organized them based on your complete list of RSS choral works. Thank you so much for your help!

I am writing because I need permission to use musical examples from the scores. Do you know how to obtain this permission? I have emailed all of the publishers, but I am not sure who to ask about *Cibavit* and *Drei Geistliche Lieder, WV 73*. Is it possible for you to provide me with this permission? If so, can I ask for you to write this permission in an email addressed to me?

Once again, thank you for your help! I appreciate everything you have done!

Sincerely,

Brian Kittredge



Dear Mr. Kittredge,

thank you for your e-mail regarding permission to use examples of Schwarz-Schillings musical scores: namely "Cibavit" and "Drei geistliche Lieder" WV 73. I herewith grant you this permission. I wish you further success for your dissertation!

Sincerely,

Margot Heller

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hiermit gestatten wir

Herrn Brian Kittredge
Doctoral Candidate
College of Music & Dramatic Arts
Louisiana State University
Baton Rouge, LA 70803

im Rahmen seiner Dissertation über die

geistlichen Motetten des Komponisten Reinhard Schwarz-Schilling

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***Venite ad me omnes*, Reinhard Schwarz-Schilling Augsburg: Anton Boehm & Sohn 8811, 1951.**

***O salutaris hostia*, Reinhard Schwarz-Schilling Augsburg: Anton Boehm & Sohn 9468, 1962.**

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Dear Mr. Kittredge

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Of course, you can use some excerpts of our score of
Reinhard Schwarz-Schilling. Die Einsetzungsworte zur Kommunion CV 15.004
and
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for your dissertation.

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Please allow permission to reference the following scores in my document:

Über die Schwelle, Reinhard Schwarz-Schilling Wolfenbüttel und Zürich: Karl Heinrich Möseler Verlag, 1976.

Thank you for your consideration.

Sincerely,

Brian Kittredge
Doctoral Candidate
College of Music & Dramatic Arts
Louisiana State University
Baton Rouge, LA 70803
205-975-2599
bkitt1@lsu.edu

Dear Mr. Kittredge,

Thank you very much for your email of 11 November 2010. Of course we can give you the requested permission free of charge. This permission is valid only for your final research document "The Sacred A Cappella Motets of Reinhard Schwarz-Schilling: A Resource Guide". Please send us two voucher copies. Thank you very much. Good luck and best wishes,

Katharina Malecki

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Please allow permission to reference the following scores in my document:

Der Herr, der Ewige Gott/Vater unser, Reinhard Schwarz-Schilling Bärenreiter-Ausgabe 5429, Bärenreiter-Verlag, Kassel, 1974.

Motetten für sechsstimmigen gemischten Chor *Lass mich in Treue Deine Wege wandeln*, Reinhard Schwarz-Schilling Bärenreiter-Ausgabe 3177, Bärenreiter-Verlag, Kassel, 1955.

Motetten für sechsstimmigen gemischten Chor *Ich tret hinzu*, Reinhard Schwarz-Schilling Bärenreiter-Ausgabe 3178, Bärenreiter-Verlag, Kassel, 1955.

Motetten für sechsstimmigen gemischten Chor *Ein wenig nur, Herr, wende dich uns zu*, Reinhard Schwarz-Schilling Bärenreiter-Ausgabe 3179, Bärenreiter-Verlag, Kassel, 1960.

Vier Psalm-Motetten für gemischten Chor *Exaudi, Domine, vocem meam*, Reinhard Schwarz-Schilling Bärenreiter-Ausgabe 5427, Bärenreiter-Verlag, Kassel, 1974.

Thank you for your consideration.

Sincerely,

Brian Kittredge
Doctoral Candidate
College of Music & Dramatic Arts
Louisiana State University
Baton Rouge, LA 70803

VITA

Brian Kittredge is currently serving as the Director of Choral Activities at the University of Alabama at Birmingham, where he conducts the University Concert Choir, Chamber Singers, assists with courses in music education, and supervises students in music education. While at UAB, his choirs have appeared in statewide performances and festivals, including an appearance at the Alabama Collegiate Choral Festival. He has also collaborated with Birmingham composer K. Lee Scott on a recording project for the ACDA National Convention in March 2011.

Prior to his appointment at UAB, Kittredge served on the faculty at Louisiana State University, where he taught courses in choral conducting and conducted the LSU Schola Cantorum in several performances, including a performance of Verdi's Requiem with the Baton Rouge Symphony Orchestra and the LSU Acappella Choir in 2010. He has also taught middle and high school at the Louise S. McGehee School in New Orleans, Louisiana, where his choirs appeared in performances at state, regional, and international festivals. He is an active clinician and guest conductor and has judged choral festivals in Alabama, Louisiana, and New York; and is an active member of ACDA and MENC.

Kittredge also serves on the artistic faculty at the New York State Summer School of the Arts, where his choirs have appeared at the Chautauqua Institute and SUNY Fredonia. He holds a Bachelor of Music degree from Mansfield University (2002) and a Master of Music degree from the Eastman School of Music (2004). His teachers have included Dr. Peggy Dettwiler, Dr. William Weinert, and Dr. Kenneth Fulton. Kittredge will be awarded the Doctor of Musical Arts degree at the May 2011 commencement.