

4-2011

# MANY GENRES; ONE INTENTION: A STUDY OF THE DEVELOPMENT OF MUSIC IN THE CHURCH

Renee A. Rybolt

*Southern Illinois University Carbondale*, [rybolt@siu.edu](mailto:rybolt@siu.edu)

Follow this and additional works at: [http://opensiuc.lib.siu.edu/gs\\_rp](http://opensiuc.lib.siu.edu/gs_rp)

---

## Recommended Citation

Rybolt, Renee A., "MANY GENRES; ONE INTENTION: A STUDY OF THE DEVELOPMENT OF MUSIC IN THE CHURCH" (2011). *Research Papers*. Paper 106.

[http://opensiuc.lib.siu.edu/gs\\_rp/106](http://opensiuc.lib.siu.edu/gs_rp/106)

This Article is brought to you for free and open access by the Graduate School at OpenSIUC. It has been accepted for inclusion in Research Papers by an authorized administrator of OpenSIUC. For more information, please contact [opensiuc@lib.siu.edu](mailto:opensiuc@lib.siu.edu).

MANY GENRES; ONE INTENTION:  
A STUDY OF THE DEVELOPMENT OF MUSIC IN THE CHURCH

by

Renée A. Rybolt

B.A., Saint Joseph's College, 2009

A Research Paper  
Submitted in Partial Fulfillment of the Requirements for the  
Degree of Master of Music

Department of Music  
in the Graduate School  
Southern Illinois University Carbondale  
May 2011

RESEARCH PAPER APPROVAL

MANY GENRES; ONE INTENTION:  
A STUDY OF THE DEVELOPMENT OF MUSIC IN THE CHURCH

By

Renée A. Rybolt

A Research Paper Submitted in Partial  
Fulfillment of the Requirements  
for the Degree of  
Master of Music

Approved by:

Dr. Susan Davenport, Chair

Dr. Melissa Mackey

Dr. Christopher Morehouse

Graduate School  
Southern Illinois University Carbondale  
April 12, 2011

AN ABSTRACT OF THE RESEARCH PAPER OF

RENÉE A. RYBOLT, for the Master of Music degree in CHORAL CONDUCTING,  
presented on 25 MARCH 2011, at Southern Illinois University at Carbondale.

TITLE: MANY GENRES; ONE INTENTION: A STUDY OF THE DEVELOPMENT  
OF MUSIC IN THE CHURCH

MAJOR PROFESSOR: Dr. Susan Davenport

The purpose of this document is to highlight the major musical genres that were created for use in church services. The development of sacred music will be realized through an extensive study of specific works. The compositions that will be examined are Gregorian chant *Veni Creator Spiritus, Tibi Laus* by Orlande Lassus, *Sing Joyfully* by William Byrd, *O God the King of Glory* by Henry Purcell, *Missa brevis St. Joannis de Deo* by Joseph Haydn, *Meinen Jesum lass ich nicht* by Max Reger, *Make a Joyful Noise Unto the Lord* by Kirke Mechem, and *Keep Your Lamps* by André Thomas.

The advancements of compositional techniques and cultural changes of the church play a role in what was heard and performed in sacred settings. The birth of secular music and sharing of styles from other countries brought change to the way churches employed music in services. The individual circumstance of all sacred composers uniquely influences their musical decisions. Each genre composed had its own journey of emergence, yet each differing genre is connected with one another.

## TABLE OF CONTENTS

<u>CHAPTER</u>	<u>PAGE</u>
ABSTRACT.....	i
LIST OF FIGURES.....	iii
CHAPTERS	
CHAPTER 1 – Introduction.....	1
CHAPTER 2 – Gregorian Chant: <i>Veni Creator Spiritus</i> .....	3
CHAPTER 3 – European motet: <i>Tibi Laus</i> .....	9
CHAPTER 4 – English motet: <i>Sing Joyfully</i> .....	13
CHAPTER 5 – Anthem: <i>O God the King of Glory</i> .....	16
CHAPTER 6 – Mass: <i>Missa brevis St. Joannis de Deo</i> .....	19
CHAPTER 7 – Chorale Cantata: <i>Meinen Jesum lass ich nicht</i> .....	23
CHAPTER 8 – Psalm setting: <i>Make a Joyful Noise Unto the Lord</i> .....	26
CHAPTER 9 – Spiritual: <i>Keep Your Lamps</i> .....	29
CHAPTER 10 – Conclusion .....	31
BIBLIOGRAPHY.....	32
APPENDIX- TEXT AND TRANSLATIONS .....	35
VITA .....	41

## LIST OF FIGURES

<u>FIGURE</u>	<u>PAGE</u>	<u>PAGE</u>
Figure 1 - Melismatic example.....		5
Figure 2 - Neumes translated to modern notation.....		7

## CHAPTER 1

### INTRODUCTION

Music has been a significant part of worship services since the beginning of organized religion. Sacred music, an important form of prayer, developed from simple melodies to multiple-voiced polyphonic music to multi-movement works accompanied by full orchestras. The styles of music have continued to evolve, but the role of sacred music remains a centerpiece of Christian worship in the twenty-first century.

Many genres of music have developed in the church due to the political changes in the church and the creativity of the composers throughout the centuries. Some of these political changes include wars, the Reformation, and the creation of new denominations. Chant developed into four-part motets and chorale tunes expanded into chorale cantatas. Even though secular music was born from sacred, the secular music often influenced the sacred as both coincided over time. One example of this was when folk melodies were set with sacred text to bring familiarity to those who wouldn't have otherwise been drawn to the church. In 1597, Johannes Eccard used the melody from the folk song *Une jeune fillette de grand' valeur* (A young girl of great value) to compose the sacred hymn, *Mit Ernst, o Menschenkinder* (O earnest children of men).<sup>1</sup>

A number of sacred genres will be examined in this document. Gregorian chant, *Veni Creator Spiritus*, demonstrates the monophonic flow of speech-like singing. Renaissance motet, *Tibi Laus* by Orlande de Lassus, powerfully impacts the listeners with

---

1. "Chorale Melodies used in Bach's Vocal Works *Von Gott will ich nicht lassen*," In Bach Cantatas Website <http://www.bach-cantatas.com/CM/Von-Gott-will-ich-nicht-lassen.htm> (accessed April 7, 2011).

its declamatory style and harmonic fluidity. Two contrasting anthems, *Sing Joyfully* by William Byrd and *O God the King of Glory* by Henry Purcell, use various rhythms to reflect the mood of the music and highlight certain important words in the sacred texts. Mass setting, *Missa brevi St. Joannis de Deo* by Joseph Haydn depicts the traits of the Classical Period in its instrumentation and musical tone. *Meinen Jesum laß ich nicht*, a chorale cantata by Max Reger, takes cues from Johann Sebastian Bach in his development and manipulation of a Protestant chorale tune. A setting of psalm one-hundred, *Make a Joyful Noise Unto the Lord* by Kirke Mechem is a contemporary sacred composition that can be performed for various church occasions. Lastly, a choral setting of a Negro spiritual, *Keep Your Lamps!* by André Thomas, combines a four-voice choir with congas to set the expectant text of the Lord's coming. Other sacred genres that were conceived throughout music history will also be mentioned in the document.

## CHAPTER 2

## GREGORIAN CHANT: VENI CREATOR SPIRITUS

Sacred music has developed from simple to complex, with the simplest example being chant. Chant is a single, unaccompanied melody line. Although we characterize chant only being sung by monks and nuns, all churchgoers are encouraged to sing in an act of worship. Gregorian chant is not meant to be sung by professionals, especially since the simple melodies and familiar liturgical words are accessible to any music amateur. As long as all participants of chant are singing correct pitches, breathing in the correct places, and articulating the words together, chant can be sung successfully with such spiritual power that can only be found by singing.

Gregorian chant is a term widely used to describe Western plainchant from as early as the year 900. The Gregory referred to in this genre's name could be attributed to Pope Gregory II or Pope Gregory I. Scholars find Gregory I, also known as Gregory the Great, to be the most logical choice.<sup>2</sup> Pope Gregory I had close ties with the monastery as he led the city of Rome. He inherited a tradition of liturgical music that already existed, but directed the reform to perfect chant. Gregory the Great is also hailed for his influence in sending St. Augustine of Canterbury to convert the English people.<sup>3</sup> A number of other people in history can be given credit to the development of music in the early church.

---

2. James W. McKinnon, "Gregorian chant." In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11726> (accessed March 2, 2011).

3. Ibid.

Two people involved in the church, Saint Ambrose and Saint Benedict of Nursia, indirectly contributed to the development of Gregorian chant. St. Ambrose (340-397) introduced the church to psalm and hymn singing in an antiphonal manner, with the soloist and congregation alternating in song. He also composed a number of hymns that are still used today. Saint Benedict of Nursia founded the Monte Cassino where the Benedictine monks were formed. More importantly, Benedict created the Divine Offices which was eight prayer services throughout each day of the year.<sup>4</sup>

Both musicians and non-musicians have a false understanding that all chant is Gregorian chant. Each region had its own style of chant, such as Gallican chant in Gaul and Frankish-Roman Carolingian chant in Rome. A counterpart to Gregorian chant is Old Roman chant. Rome maintained its own style of chant despite the Gregorian chants' imposition on other areas of Europe. The two styles of chant differ in its melody's tonal focus, but maintain the same liturgical text.<sup>5</sup> Gregorian chant is more elaborate containing melismatic passages, while Roman chant employs a standard formula that is less virtuosic. Melismas, a melody line of several tones that is sung using one syllable of a word, were often written to strikingly express a certain word or underlying mood of the text.

---

4. Katharine Le Mée, *Chant: The Origins, Form, Practice, and Healing Power of Gregorian Chant* (NY: Bell Tower, 1994), 46-7.

5. Le Mée, 66.

Here is an example of a lengthy melisma on the words, *et sicut cedrus*, which means, “and up like the cedar.”

Figure 1. Melismatic Example<sup>6</sup>



For over two thousand years, monophonic chant functioned as the sole form of music in the liturgical service of the Roman Catholic Church. Essentially, all future forms of choral genres branched from this melodic setting of recited text in the church. The melodies of chant derived from Greek scales used in the “Temple music of the Hebrews.”<sup>7</sup> The specific modes used in early chant are Dorian, Phrygian, Lydian, and Mixo-Lydian, which were known as the Authentic modes. Each mode has its own mood due to the varying intervals within a particular scale.<sup>8</sup> The melody of a chant is often repeated while the words being sung are stated only once. The different melodies used in Gregorian chant are usually fluid with stepwise motion. *Veni Creator Spiritus* is somewhat out of the ordinary in that it contains intervals of fourths and fifths.

The Gregorian chant *Veni Creator Spiritus* (Come Creator Spirit) dates back to the tenth century and was widely spread throughout Europe by the twelfth century. This particular chant is usually sung during Pentecost and ordinations. Pentecost is a feast day

---

6. William Mahrt, “Gregorian Chant as a Paradigm of Sacred Music,” *Musica Sacra*, 2006 <http://musicasacra.com/gregorian-chant-as-a-paradigm-of-sacred-music/> (accessed March 15, 2011).

7. Peter Christian Lutkin, *Music in the Church* (NY: AMS Press Inc., 1970), 221.

8. Ibid.

of the liturgical year that celebrates the appearance of the Holy Spirit to the disciples after Christ's Resurrection. Red vestments adorn the clergy during Pentecost to symbolize the love of the Holy Spirit or could also be viewed as symbolic to the tongues of fire.<sup>9</sup> During the feast of Pentecost and other special solemnities *Veni Creator Spiritus* was sung while processing to the ringing of bells along with the use of incense.

*Veni Creator Spiritus* is found in the *Liber usualis*, Latin for 'book of common practice', which is a compilation of Gregorian chants that were issued by Solesmes monks in 1896.<sup>10</sup> The full title given to this resource was *Liber usualis missae et officii pro dominicis et festis duplicibus cum cantu gregoriano* (Book of common practice for Mass and Office for Sundays and double feasts, with Gregorian chant).<sup>11</sup> Music for the Mass, Vespers, and Compline, along with church feast days, are all printed in this book. The *Liber usualis* also contains prayers, lessons, and chants for Roman Catholic services prescribed between the time of the Council of Trent (1545) and the Second Vatican Council (1965). The Council of Trent was a time of musical reform due to the Protestant Reformation.<sup>12</sup> Centuries later, Vatican II, reform assembled by Pope John XXIII, replaced the Latin liturgy to vernacular languages and also described what music would

---

9. Frederick Holweck, "Pentecost (Whitsunday)," *The Catholic Encyclopedia*, Vol. 15 (New York: Robert Appleton Company, 1912) <http://www.newadvent.org/cathen/15614b.htm> (accessed March 16, 2011).

10. "Liber usualis," In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/16573> (accessed March 15, 2011).

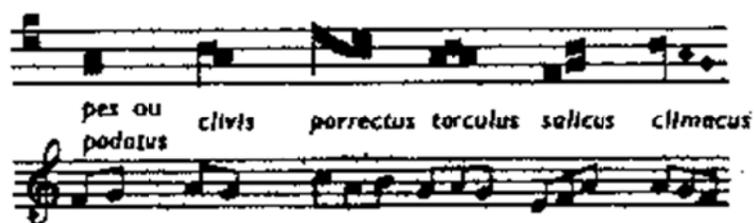
11. Ibid.

12. "Council of Trent," In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/06685> (accessed April 1, 2011).

be sung by the congregation and what could be sung by small choirs.<sup>13</sup> The *Liber usualis* was reprinted many times and is mainly used as a teaching tool for seminaries and universities. Despite the numerous chants contained in this book, there is limited information about how these chants were employed and the history behind the creators of the music itself. Scholars believe that chant was sung for many centuries without being documented or written down.

The earliest chant scores that survive, found at the monastery St. Gall in Switzerland, are believed to be from the ninth or tenth century.<sup>14</sup> The ancient scores look very different from the modern music scores of today. In modern composing, notes, bar lines, and time signatures are used but, during the early years of Gregorian chant, the music was written without meter and with a different system of notation. Neumes, employed as early as the seventh century, are written units that can imply one or more tones to be sung in chant.<sup>15</sup>

Figure 2. Neumes translated to modern notation<sup>16</sup>




---

13. David Poultney, *Dictionary of Western Church Music* (Chicago: American Library Association, 1991), 208.

14. Richard Rastall, *The Notation of Western Music* (London: J.M. Dent and Sons, 1983), 2.

15. James Robert Davidson, *A Dictionary of Protestant Church Music* (Metuchen, NJ: The Scarecrow Press, Inc., 1975), 214.

16. "Tidbit of the Month: Early Music Notation," *Wayland Middle School Bands* <http://www.bandnotes.info/tidbits/notation.htm> (accessed March 16, 2011).

After the development and use of new choral genres, the popularity of chant began to decline. The motet, anthem, and psalm settings that included harmony and polyphony became the focus in church music. Gregorian chant did not completely die away during this time, with a reemergence of the genre by the nineteenth century. Gregorian chant Scholar John Mason Neale is credited with exposing the English speaking world to the beauty of chant.<sup>17</sup> Chant is now used in concert settings in its original form and also influences composers and arrangers alike to use the material for future compositions.

---

17. John Rutter, *Gems of Gregorian chant* (Omaha, NE: Collegium Music Publications, 1994).

## CHAPTER 3

## EUROPEAN MOTET: TIBI LAUS

One genre of choral music that may be derived from a Gregorian chant melody is the Renaissance motet. The simplest definition of a motet is a polyphonic composition with Latin text. The earliest motets employed a fundamental voice (tenor) singing a melody accompanied by upper voice(s) singing a different text, usually at a different tempo. Until about the fifteenth century, motets were sung by solo singers, as opposed to multiple singers on each part.<sup>18</sup> Two pieces that are historically important to the birth of the choral motet is the *Gloria* and *Credo* by Guillaume Legrant from 1426. Both pieces contain a section for two soloists alternating with a three voice choir. Each vocal line has Latin text printed below which rules out the possibility of instruments playing the three voice response section.<sup>19</sup> Once printing music became more accessible, motet voicing expanded and the singers held their own music, instead of crowding around a lectern to read a large-sized manuscript.

Many European Renaissance composers became inspired to write motets including Cristóbal de Morales, Giovanni Pierluigi da Palestrina, William Byrd, Tomás Luis de Victoria, Orlande de Lassus, Giovanni Gabrieli and others. Of these, Palestrina is the most prolific motet composer with more than 400 various types of motets. His style, characterized by smooth and arched phrases, was new to many composers, which

---

18. Homer Ulrich, *A Survey of Choral Music* (Belmont, CA: Thomson Shirmer, 1973), 6.

19. *Ibid*, 10.

influenced the compositions of his contemporaries.<sup>20</sup> Palestrina's compositions can be described as restrained, eloquent, and purely sacred.

A contemporary composer to Palestrina, Orlande de Lassus (di Lasso), used text painting (composing the music according to the words being used) as a unifying device in his music. His motets can be lively and syncopated and clearly influenced by secular French chansons or German lieder.<sup>21</sup> The use of four or more voice parts in motets brought harmonic developments, highlighting the music vertically, as opposed to the linear line being the main focus. This syllabic form of writing gave each word emphasis and meaning.<sup>22</sup>

Lassus was a prolific composer of many different genres, but specifically sacred choral music. He was known as the most cosmopolitan composer of his age having been born in Mons (now Belgium), spending his early life working in Italy, and eventually finding a long term job in Germany. Lassus spent the last nearly forty years of his life working in Munich for Duke Albrecht V of Bavaria. Lassus was first invited as a singer but eventually became the head of music in the institution. Lassus had many different duties while working for the Duke including composing and leading music for the morning and evening church services. It is inferred that the Vespers service was given regularly, judging by the number of *Magnificat* settings Lassus wrote. He was also in charge of having music composed for any other special occasion, educating the

---

20. Ulrich, 32.

21. Ibid., 41.

22. Ibid.

choirboys, and copying the manuscripts to be catalogued into the ducal library.<sup>23</sup> He traveled to many cities, introducing his music to other musicians, as well as learning from their various styles of composition. Lassus also wrote secular works such as madrigals and chansons.

The first collected works edition of Lassus, *Sämtliche Werke* edited by Franz Xaver Haberl and Adolf Sandberger, was underway in 1894, but the project was discontinued in 1927, publishing less than half of his music.<sup>24</sup> His collected works were eventually finished after World War II with the new title, *Sämtliche Werke, neue Reihe*, edited by Siegfried Hermelink.<sup>25</sup> Although he composed in almost all of the genres known to him during life, Orlando de Lassus composed a massive number of motets, usually scored for four to ten voices. A rather short, four-part sacred motet *Tibi Laus* speaks of the Trinity in its text, which indicates the possibility of being composed for the first Sunday after Pentecost, Trinity Sunday.

Even though most of Lassus's motets are often characterized as highly expressive and declamatory in style, each motet has a varying degree of overt emotion. The level of conservative style or solemnity of a motet can help distinguish whether a motet was written for liturgical service, private devotion, or a concert setting.<sup>26</sup> The motet *Tibi Laus*

---

23. James Haar. "Lassus." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/16063pg1> (accessed March 18, 2011).

24. *Orlando di Lasso Studies*. Ed. by Peter Bergquist. (Cambridge University Press: New York, 1999), vii.

25. Ibid.

26. Haar.

would most likely be analyzed as more conservative due to the contained ranges of each voice part and as they relate to the other voices. This motet employs voice crossing, a device used to make two or more voice parts sound as if they were one voice.

In the motet *Tibi Laus* the basses are often paired with the tenors, and the sopranos with the altos. Lassus was famous in his lifetime and in our present time for how well his rhetoric fits his music.<sup>27</sup> In this piece, the symbolism of the trinity (the Father, the Son, and the Holy Spirit) is outlined with each voice part entering a phrase at three different times, usually, one beat apart. For example, in measure three and four, the four voice parts are grouped into three parts (tenors are paired with the basses) on the entrance of the word *tibi*, meaning “praised.” The altos enter first on beat four of the third measure on a G, the tenors and basses enter the following beat on a C and E-flat, and the sopranos sing a C on beat two of measure four. Lassus chooses to use these kinds of arpeggiated entrances when the words *tibi* (praised), *beata* (blessed), and *trinitas* (trinity) are sung.

The brevity of this motet is a hint toward being composed for liturgical use, specifically for Trinity Sunday. During a church holy day, there are usually added readings or prayers that elongate the ordinary service. *Tibi Laus* is approximately one minute and thirty seconds in length when performed, which could fit in the service without adding a lot of extra time onto the Mass.

---

27. Haar.

CHAPTER 4  
ENGLISH MOTET: SING JOYFULLY

Another versatile composer, whose compositions were just as beloved as Lassus's during the sixteenth and seventeenth century is William Byrd, an English composer born in London around 1540. It is assumed that he grew up as a choir boy at the Chapel Royal. He met Thomas Tallis while working for the Chapel Royal and became very close to him as a friend and as a student. Thomas Tallis was a highly respected church musician for both the Catholic and Anglican Church. He was known for revising many of his compositions, sometimes on a very large scale, to cater to new purposes. Tallis, along with John Redford, Robert Parsons, and William Hunnis, had major influences on William Byrd's composition style.<sup>28</sup> As a young teenager, Byrd started composing using the strict or free canon over a plainchant melody. This form was common among composition students during the sixteenth century.<sup>29</sup> At the age of twenty-three, Byrd was hired as Organist and Master of the Choristers at Lincoln Cathedral. He wrote most of his English liturgical music while employed at Lincoln. In 1572, Byrd went back to the Chapel Royal after the sudden death of Robert Parsons. At this time, he shared the responsibility of organist with Thomas Tallis. Byrd and Tallis also shared the patent for the printing and marketing of part-music and lined music paper given by Queen Elizabeth I. During this same time Byrd studied the music of Italian composer Alfonso Ferrabosco

---

28. Joseph Kerman. "Byrd, William." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/04487> (accessed March 17, 2011).

29. *Ibid.*

while he was in service to the queen. Through the study of Ferrabosco's music, he became the first English composer to understand and execute classical imitative polyphony.<sup>30</sup>

Byrd lived during a tumultuous time in British history under Queen Elizabeth I, during which the Catholic Church and Church of England were competing for power, though they co-existed, through a strained relationship. Byrd was a devout Catholic with close ties to the Jesuits all of his life, even while working for the Anglicans. Composers during this time wrote for both churches. It wasn't until Orlando Gibbons became "the father of purely Anglican music," that composers wrote for one specific church and not the other.<sup>31</sup> Byrd and his family got cited for recusancy several times, eventually leading to excommunication in 1605.

The motet *Sing Joyfully* is believed to have been written later in Byrd's life in his *Psalms, Songs and Sonnets* collection in 1611. The psalms and songs were all written in English. Since the text is in English and not Latin, the piece would be called an anthem, which is essentially the same as a motet in terms of structure. The anthems of the Tudor Church Music Era (1500-1649) were characterized as contrapuntal unaccompanied works.<sup>32</sup> Byrd's anthems also incorporated more daring harmonies (such as augmented sixths) in the melodic writing and alternating meters to give rhythmic intrigue.

During the Renaissance Era, composers carefully crafted their music to fit the specific text chosen. *Sing Joyfully*, a prime example Byrd's polyphonic sacred anthems,

---

30. Kerman.

31. Davidson, 27-8.

32. Davidson, 26.

uses a text from Psalm 81 and was composed for six unaccompanied voices. Byrd uses a mixture of texture to reflect the text being sung. For example, when the choir sings “the pleasant harp and the viol,” the texture is thin and scattered as if to resemble a consort of instruments. On the other hand, when texts such as “Sing loud unto the God of Jacob” and “Blow the Trumpet in the new moon” is stated, Byrd used a more homophonic texture by pairing three or more voices together for a stronger sound. The imitation and syncopation throughout this piece clearly depicts a joyous and dance-like scene.

Byrd’s music was affected by the political changes in England. The Elizabethan era ended in 1603 when James I, the cousin of Elizabeth I of England, ascended the throne. In 1625, Charles I was appointed to the throne which began a tumultuous time between parliament and the king. Charles I is considered to be the Caroline court. After a short time the dispute is resolved until 1642, when a civil war is declared between the Royalists and parliament. Sacred music output is grim and little during the time of war. The Restoration of England is marked by Charles II reign as king in 1660.<sup>33</sup> After nearly two decades, sacred and secular music blossoms again, especially with the output of Henry Purcell.

---

33. George J. Buelow, *A History of Baroque Music* (Bloomington, IN: Indiana University Press, 2004), 292.

## CHAPTER 5

## ANTHEM: O GOD THE KING OF GLORY

Like William Byrd and many of the great composers of England during the Renaissance and Baroque periods, Henry Purcell (1659-1695) began his musical endeavors as a choirboy in the Chapel Royal. He was practically born into the career of music since his father, Henry, and his uncle, Thomas, were both singers for the Chapel Royal. On his eighteenth birthday, Purcell was appointed to succeed Matthew Locke as the composer at court for the violins for King Charles II. In 1679, he became the organist at Westminster Abbey and stayed there until his death. Purcell's compositions, specifically sacred choral works, were strongly influenced by Pelham Humfrey (1647-1674) and John Blow (1649-1708). The vocal style of Purcell's writing has been praised for the connection between his musical ideas and the distinctive sounds of the English language. This musical analysis of his vocal works has coined the term "Purcellian sound".<sup>34</sup> While Henry Purcell composed sacred and secular music, he is most famously known for his opera *Dido and Aeneas*.

Henry Purcell composed sixty-five verse and full anthems. A full anthem is written for full chorus throughout and is usually more contrapuntal in nature. A verse anthem contains alternating sections between choir and soloists. The choir usually sings their part in the middle of a verse anthem.

He also composed thirty-seven sacred solo and ensemble songs, a *Te Deum*, *Magnificat* and *Nunc Dimittis*, and *Jubilate in D* for Cecilian celebrations in 1694.

---

34. Buelow, 330.

Considering the brevity of Purcell's life, this is a very large output of sacred compositions for a young composer. *O God the King of Glory* is a short anthem written sometime before 1677. There is discrepancy on whether this piece was written as a full anthem or a verse anthem. Although not documented as a verse anthem, *O God the King of Glory* structurally appears to be a verse anthem because of the change in texture and meter at the mid-point of the song. The beginning of the anthem is characterized by imitative entrances and is harmonically challenging compared to the middle section. This structural change infers that this anthem was intended for a group of soloists and a small choir.

As Purcell matured, his verse anthems became more dramatic and complex. Purcell combined solo, ensemble, and instrumental interludes into his verse anthems. The usual formula for these specific compositions is overture (lengthy duple, then triple meter), verse (usually men's voices, solo and combined), chorus, ritornello, verse, ritornello, repeat of opening symphony, verse, and final chorus.<sup>35</sup> All of these elements assume that the piece is long in duration. When comparing this formula to *O God the King of Glory* this may indicate that the anthem is merely a short full anthem.

Purcell's anthems were mainly composed for court performances for Charles II. Charles II was highly opinionated on the type of music he wanted composed and performed. Charles II, influenced by French King Louis XIV, was determined to lighten the character of the music and infuse a dance-like feel. Purcell's compositions reflected this new style in his anthems. *O God the King of Glory* does not fit this description; this piece is stately composed in a moderate tempo.

---

35. Davidson, 29

The text of *O God the King of Glory* and almost all of Purcell's anthems come solely from the Psalter, the Collects of the Book of Common Prayer. The text of this anthem is separated into the form of this piece. "O God the King of Glory who hast exalted thine only Son Jesus Christ. With great triumph into Heaven, we beseech thee, leave us not comfortless. But send to us thine Holy Ghost to comfort us. And exalt us unto the same place where our Saviour Christ is gone before us. Amen."

The form of this piece is separated into three different sections. The opening section beginning with the words "O God the King of Glory" is homophonic with a short episode of polyphony after the first four measures. The second section's text "But send to us thine Holy Ghost" begins with a change of meter and tempo when the choir sings about the "Holy Ghost." The meter change from common time to triple meter could symbolize the difference in the spirit compared to the human form on God, Jesus Christ. The portion of this text can arguably be the most important; therefore the voices are set homophonically to bring clarity in the text. The original tempo and meter returns as the choir closes with "and exalt us unto the same place where our Savior Christ in gone before us."

## CHAPTER 6

## MASS: MISSA BREVIS ST JOANNIS DE DEO

Composers made many stylistic differences in their music between the Baroque era to the Classical era. Music changed from the detached style of constant sound written in the Baroque period, to an elegant flow of symmetrical writing in the Classical period, in hopes to convey the text clearly. Classical composers were less concerned with the emotional content; therefore, they focused on the music's structural design.<sup>36</sup> *Missa brevis St. Joannis de Deo* is a perfect example of the genius of Joseph Haydn's compositions of sacred Classical choral works because of the stylistic contrasts composed in the music to fit the Mass Ordinary text.

Haydn composed and excelled in every music genre during the Classical period. In sacred music, he is known for his twelve beautifully crafted mass settings. Haydn composed six masses and other small liturgical settings all before 1780 when Emperor Joseph II ascended to the throne abolishing many sacred orders.<sup>37</sup> It wasn't until 1796 that Haydn continued writing Mass settings.

Joseph (Franz) Haydn, known as the father of the symphony, was born on a farm in Austria in 1732. He began his music career as a choir boy at St. Stephen's and then made a living in Vienna during his early years. Like many composers during his time, Haydn was immersed in the traditional patronage system by working for the Esterhazy family. He stayed very busy composing and performing at the Esterhazy estate for thirty

---

36. Robert L. Garretson, *Choral Music, History, Style and Performance Practice* (Englewood Cliffs, NJ: Prentice Hall, 1993), 95.

37. Ulrich, 121.

years. Later in life he became a freelance composer, which enabled him to write in the blossoming romantic style of the early nineteenth century.

The Mass, a liturgical church service, is still retained by the Catholic Church. Music has been a part of the Mass from the very beginning of its existence. The earliest music for the Mass was plainchant. Throughout music development, more voices were added to Mass settings along with the addition of instruments. The Mass is divided into two categories, the Mass Ordinary and Mass Proper. The Mass Ordinary consists of the *Kyrie, Gloria, Credo, Sanctus, Benedictus, and Agnus Dei*. These sections of the Mass are recited or sung using the same text at every service. The Mass Proper sections include *Gradual, Alleluia, Introit, Offertory, and Communion*. The texts of the Mass Proper change according to the season of the liturgical year.<sup>38</sup>

Written in between 1775 and 1778, Haydn's *Missa brevis St Joannis de Deo*, often called "The Little Organ Mass" because of the lengthy organ solo in the "*Benedictus*," has six movements to match the six sections of the Mass Ordinary. This early work calls for a small orchestra (two violins, cello, and organ), a four-voice choir, and soprano soloist. All of Haydn's other Masses require four vocal soloists (one for each voice part).<sup>39</sup> A *missa brevis* is a shortened version of the Mass. Haydn composed the voice parts singing different texts simultaneously to get through the long text of the Mass in a short time.

---

38. K. Marie Stolba, *The Development of Western Music: A History*, third ed. (Boston: McGraw-Hill, 1998), 40.

39. *Ibid.*, 82.

Haydn's choice of tempo and music texture clearly matches the mood of the text being set. The first movement, "*Kyrie*," clearly states the short liturgical text homophonically with the use of terraced dynamics. The strings play steady sixteenth notes while the choir sings in a syllabic style to convey the text more clearly. The organ serves as the continuo instrument during this movement and the other movements, except the "*Benedictus*," reading the figured bass and doubling the cello part. The tempo of this movement is marked *Adagio*. Composers during the Classical period used general Latin words to specify a tempo or mood of a certain movement. Interpretation of the Latin terms written by the composers can vary because of the broad range of what the words mean.

The "*Gloria*," the most joyous text of the whole Mass Ordinary, *Gloria in excelsis Deo* (Glory be to God in the highest), changes styles with an *allegro* tempo and simple triple meter. This movement uses the *missa brevis* technique of composing multiple lines of the text simultaneously. The "*Gloria*" text goes by very quickly, not even lasting a minute. The movement ends with a short and playful "Amen" sung by a duet of women's voices followed by the duet in the men's voices. This same "Amen" is reprised at the end of the next movement, the "*Credo*."

Haydn begins the "*Credo*" with each voice part singing a different section of the text, again using the *missa brevis* technique. The beginning *allegro* changes moods to a slow *adagio* when the choir homophonically sings "*et incarnates est de Spiritu Sancto*" (and was incarnate by the Holy Ghost). The quick *allegro* style from the "*Gloria*" movement reappears after the choir sings "*passus, et sepultus est*" (and was buried). The diversification in mood is the cause of the proceeding text, "And on the third day He rose

again according to the Scriptures: and ascended into heaven. He sitteth at the right hand of the Father; and He shall come again with glory.”

The equally short “*Sanctus*” movement is set in a lilting 6/8 time. Haydn introduces the words “*Sanctus*” and “*Osanna*” in a cascading manner throughout the voices starting with the basses. The text in the middle, “*Pleni sunt coeli et terra, gloria tua*” (full are Heaven and Earth of glory thy) is set homophonically allowing the choral parts to reflect the word “full.” The strings double the soprano and alto melody line until the homophonic section, where they play separated arpeggios because there is no distinct melody in these sections.

The “*Benedictus*,” the longest movement of the entire Mass, is for soprano soloist. This particular movement features the organ as a solo instrument collaborating with the vocal soloist. The strings take on an accompanying role, especially when the organ plays its embellished interludes in between the soprano’s lines. The “*Benedictus*” ends with a return of the “*Osanna*” theme from the “*Sanctus*” by the choir.

The last movement of the Mass, “*Agnus Dei*,” ends the entire work with an *Adagio* in triple meter. Haydn composes it in a rocking style, seemingly bringing comfort to the listener and reflecting the text. The “*Agnus Dei*” text: “*Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, dona nobis pacem*” (Lamb of God, Who takest away the sins of the world, have mercy upon us. Lamb of God, Grant us peace) is characterized by steady flowing rhythms. The strings in this movement often double the voice parts, but also play repeated arpeggiated chords to further reflect the rocking feeling of peace.

## CHAPTER 7

## CHORALE CANTATA: MEINEN JESUM LAß ICH NICHT

The music of the Romantic Era (1820-1915) expanded the boundaries set by Classical composers, including frequent meter changes, freer tempos with the use of rubato, extreme dynamics, use of crescendos and diminuendos, and a general opposition to formality.<sup>40</sup> Some notable composers of this era include Giuseppe Verdi, Franz Liszt, Robert Schumann, Franz Schubert, and Felix Mendelssohn. One hundred years later, even more freedom of rules and regulations of composition were achieved in what is known as the Modern Era. One Modern composer who borrows some Romantic era characteristics in his music is Max Reger.

Max Reger (1873-1916), a German composer from Brand, Germany, near Bayreuth, wrote in all genres except opera. Despite growing up Catholic and remaining so his whole life, Reger was strongly influenced by Protestant music genres, particularly the chorales. His compositional style was influenced by great composers such as Ludwig van Beethoven, Johannes Brahms, and Johann Sebastian Bach, as well as the Romantic composers, Franz Liszt, Richard Strauss, and Richard Wagner.<sup>41</sup> Reger began his studies with Adalbert Lindner taking piano and organ lessons. He later studied with Hugo Riemann, who led him to write a large amount of chamber music. Reger's chamber music closely resembles that of Beethoven and Brahms. Because of these influences, Reger's style of composition is a mixture of romanticism and modernism. He used Baroque and

---

40. Garretson, 114-17

41. John Williamson. "Reger, Max." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23064> (accessed March 19, 2011).

Classical forms, yet his works use chromaticism in effort to push the limits of tonality. Reger greatly admired Bach and showed this admiration in his counterpoint and use of Lutheran chorales in his music.

Max Reger spent his life as a composer, performer, and teacher. As a young man, Reger was a student at Wiesbaden Conservatory and later became a soldier in the Wiesbaden military. While serving the military, Reger developed habits of heavy tobacco and alcohol use and he carried his alcoholism for the rest of his life limiting his ability to perform. The German composer claimed that the alcohol stimulated his creativity. Despite this debilitation, Reger became a professor of theory, composition, and organ at Munich Akademie der Tonkunst in 1904. Nearly three years later, Reger accepted the position of director of music at the University of Leipzig. It was there that Reger focused his compositional energies to orchestral writing.<sup>42</sup>

*Meinen Jesum lass ich nicht*, written sometime between 1903 and 1904, is a chorale cantata intended for a Good Friday service.<sup>43</sup> The occasion for writing this piece was in memorial of Reger's cousin who was killed on duty in Southwest Africa. Reger wrote three other cantatas for various instrument groups and choral forces. Reger did not regard the chorale cantatas to be a part of his significant works. He omitted opus numbers for these pieces and in place of the opus numbers he simply wrote *gesetzt von* above his name, which means "set by Max Reger."<sup>44</sup>

---

42. Williamson.

43. Frieder Bernius, dir. *Chorale cantata no. 4, Meinen Jesum lass ich nicht, for soprano, mixed choir, solo violin, solo viola, and organ by Max Reger* (Oakhurst, NJ: Musical Heritage Society, LP, 1976).

44. Günther Massenkeil, "Concluding Notes." Liner notes. *Meinen Jesum lass ich nicht by Max Reger*, score, (Carus-Verlag 50.406, 1989).

The chorale melody, used as a *cantus firmus*, a preexisting melody from a chorale set to a new polyphonic composition, which is present in each verse of the cantata, was written by Johann Ulich in 1674. *Meinen Jesum laß ich nicht* is scored for SATB choir, soprano solo, solo violin, solo viola, and organ. The music was written in strophic form containing six different sacred verses written by Christian Keimann, a Lutheran pastor from the seventeenth century.<sup>45</sup> The harmony under the angular chorale melody in the chorale cantata is developed and treated differently in each verse. Reger keeps the interest of the listener by changing the harmonic structure of the accompanying voices or instruments around the chorale melody. The linear vocal lines accompanying the melody become more chromatic and complex for each verse. Two out of the six verses are sung by the soprano soloist, both times with different combination of violin, viola, and organ. The strings play constant eighth notes with some variation in rhythm to bring forward motion to the choir's somewhat static and repetitive elongated rhythms. The climax of this piece, the sixth and final verse, includes all instruments and voices providing a lush harmony for the chorale melody sung by the congregation.

---

45. Bernius.

## CHAPTER 8

## PSALM SETTING: MAKE A JOYFUL NOISE UNTO THE LORD

The twentieth century brought a melting pot of compositional styles to choral music in the church. Some composers were interested in reviving older genres while others explored new and different ways to set familiar texts. Many contemporary composers have made a significant contribution to current sacred choral music including Morten Lauridsen, René Clausen, James Mulholland, John Rutter, Z. Randall Stroope, Kirke Mechem, and others.

American composer, Kirke Mechem, has written over 150 works in various genres including his best known operas, *Tartuffe* and *John Brown*.<sup>46</sup> Mechem started composing while studying at Stanford. The irony of his young and successful career is that he began his college life as a student in journalism. He had always been exposed to music due to his mother's career as a concert pianist. After taking a basic harmony class at Stanford, Mechem changed his major to music after discovering the beauty of choral music. Randall Thompson, the composition professor at Stanford at the time, became his mentor and strongly influenced his style as a choral composer.<sup>47</sup> *Make a Joyful Noise Unto the Lord* was written for Mechem's composition class in 1951.

---

46. Mary Lou Humphrey. "Mechem, Kirke." In *The New Grove Dictionary of Opera*, edited by Stanley Sadie. *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O903001> (accessed March 21, 2011).

47. Tom Wine, *Composers on Composing for Choir* (Chicago: GIA Publications, Inc., 2007), 83-4.

*Make a Joyful Noise Unto the Lord* is a setting of Psalm 100 for unaccompanied choir. Out of all of the well-known psalms, the one-hundredth is set frequently because the text lends its self to a variety of colors and tones. Mechem contrasts the text that is triumphant in nature to the text that is more comforting, by composing in contrasting styles. The first mood of the jubilant text “Make a joyful noise unto the Lord all ye lands” is set with syncopated rhythms articulated with accents and changes in dynamic levels. Mechem paints the docile texts, for example, “we are his people, and the sheep of his pasture,” with instructions to sing in a *legato* style and *dolce* on long sustained notes in the slower tempo. These two contrasting attitudes of Psalm 100 are clear in the contrasting styles of this short piece of music.

Mechem claims that composers today write sacred music because they can focus solely on the music rather than the text, since sacred texts are well-known and should be understood. For this reason, he believes that sacred choral works are often times the most interesting musically. He asserts that secular choral music can employ obscure text, which requires composers to wrestle with text clarity more than musical interest. Mary Lou Humphrey, author of the *Oxford Music Online* article about Mechem, describes his writing style in one sentence: “His musical style, characterized by melodiousness, lyricism, tonal clarity, wit and humour, is free of any specific compositional school”.<sup>48</sup> In Kirke Mechem’s own words, he explains what drives him to compose music:

I readily admit that my background often determines what I look for in a new piece of music, whether my own or someone else’s. I don’t want to find new music “interesting” in a purely intellectual way; I am impatient with novelty for

---

48. Humphrey.

the sake of experimentation and I am too old to be taken in by trends or jargon. Been there, heard that. I want to *love* a piece of music, to be delighted by it, to be moved to tears or laughter or in some way taken out of myself. At the very least I must want to hear the piece again, the sooner the better.<sup>49</sup>

While *Make a Joyful Noise Unto the Lord* is an early, student work of Mechem's, his attitude toward new music is clear. The anthem is solidly composed with a clear form matching the text, and is free of novelty or trends.

---

49. Wine, 87.

CHAPTER 9  
SPIRITUAL: KEEP YOUR LAMPS

Spirituals, passed on in the oral tradition by African American slaves, began in the sixteenth century. The music that they created and developed is some of the most beloved music in American culture. The turmoil and agony that the slaves experienced as they were forced out of their country makes one realize the healing power of song. The slaves all came from different areas of Africa and thus spoke different languages.<sup>50</sup> Because of their difference in languages, they had to find a new way to communicate with one another and one way they achieved this was by singing. A Negro spiritual, particularly “Keep Your Lamps Trimmed and Burning”, was also sung by the slaves to communicate with each other about the possibility of escaping or to alert fellow slaves of pending danger. Although the modern listener may find the spirituals to be very religious, the slaves did not adopt Christianity until they were close to emancipation.<sup>51</sup>

The trend of arranging spirituals in choral settings began in the late 1800s. Harry T. Burleigh and John Rosamond Johnson are among the first men to arrange existing spirituals and to compose new pieces as well.<sup>52</sup> Spirituals are still being arranged and performed by school and church choirs by composers such as Moses Hogan, Adolphus Hailstork, and Rosephanye Powell. A notable modern setting of a traditional African

---

50. James Weldon Johnson, *The Book of American Negro Spirituals* (Binghamton, NY: The Viking Press, Inc., 1925), 13.

51. Arthur C. Jones, *Wade in the Water: The Wisdom of the Spirituals* (Maryknoll, NY: Orbis Books, 1993), 7.

52. André J. Thomas, *Way Over in Beulah Lan’: Understanding and Performing the Negro Spirtual* (Dayton, OH: Heritage Music Press, 2007), 20-3.

American spiritual, *Keep Your Lamps!* (composed for SATB choir and congas), was arranged by Andre Thomas in 1982.

The music of *Keep You Lamps!* is in ABA' form with a repeat of each section. After an introduction by the conga player, the choir sings the first stanza, "Keep your lamps trimmed and burning the time is drawing nigh." in the key of F minor. The B section for the choir is more *legato* for the text, "Children don't get weary 'til your work is done." Notes and chords of the first section returns for the text, "Christian journey soon be over the time is drawing nigh." and a repeat of the first stanza, "keep your lamps." The rhythms of the congas change from syncopated eighth notes to driving sixteenth notes to heighten the anticipation of the end in the last section.

The words of this particular spiritual are derived from the parable in Matthew Chapter 25 of the Bible. The story is about ten virgins who go to the place where they expect to meet the bridegroom. They all bring their lamps and wait for the bridegroom. Five of the virgins are wise and five of them are foolish. The foolish virgins did not bring oil for their dimming lamps so they end up leaving to find some. While they are gone, the bridegroom appears, and is gone at their return. The lesson of this parable is to always be prepared because we will never know when exactly the Lord will come. The slaves sang this spiritual to remind themselves that Jesus will deliver his people at any time.

## CHAPTER 10

## CONCLUSION

Music has served as part of worship services for centuries. The styles and genres have developed congruently with the development of other forms of classical music. Beginning simply with single melody chants, to motets and anthems written for four or five different voice parts, to multi-movement Masses, to exuberant psalm settings, and to rhythmic spirituals, all of the sacred genres discussed in this document serve different purposes in the church and life in general. The genres were created because of developments in compositional styles and to fit the needs of the church. Composers of sacred music today create new and exciting ways to communicate liturgical texts that are deeply rooted in all people who attend church. There is also clear evidence that contemporary composers look to the composers of the past for inspiration and guidance. It is unequivocal that all of these genres of music have the same intention of enhancing worship and the love of God to all who listens and participate.

## BIBLIOGRAPHY

- Bernius, Friederich. *Chorale cantata no. 4, Meinen Jesum lass ich nicht, for soprano, mixed choir, solo violin, solo viola, and organ by Max Reger*. Oakhurst, NJ: Musical Heritage Society, LP, 1976.
- Buelow, George J. *A History of Baroque Music*. Bloomington, IN: Indiana University Press, 2004.
- Bryd, William. *Sing Joyfully*. edited by Stuart McIntosh. score from cpdl.org, 2004 (accessed January 5, 2011).
- “Chorale Melodies used in Bach’s Vocal Works *Von Gott will ich nicht lassen*.” In Bach Cantatas Website. <http://www.bach-cantatas.com/CM/Von-Gott-will-ich-nicht-lassen.htm> (accessed April 7, 2011).
- “Council of Trent.” In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/06685> (accessed April 1, 2011).
- Davidson, James Robert. *A Dictionary of Protestant Church Music*. Metuchen, NJ: The Scarecrow Press, Inc., 1975.
- Garretson, Robert L. *Choral Music: History, Style, and Performance Practice*. Englewood Cliffs, NJ: Prentice Hall, 1993.
- Haar, James. "Lassus." In *Grove Music Online. Oxford Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/16063pg1> (accessed March 18, 2011).
- Haydn, Joseph. *Missa brevis St. Joannis de Deo*. edited by H.C. Robbins Landon. London: Bärenreiter, 1986.
- Holweck, Frederick. "Pentecost (Whitsunday)." *The Catholic Encyclopedia. Vol. 15*. New York: Robert Appleton Company, 1912 <http://www.newadvent.org/cathen/15614b.htm> (accessed March 16, 2011).
- Humphrey, Mary Lou. "Mechem, Kirke." In *The New Grove Dictionary of Opera*. edited by Stanley Sadie. *Grove Music Online. Oxford Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O903001> (accessed March 21, 2011).
- Johnson, James Weldon. *The Book of American Negro Spirituals*. Binghamton, NY: Viking Press, Inc., 1925.

- Jones, Arthur C. *Wade in the Water: The Wisdom of the Spirituals*. Maryknoll, NY: Orbis Books, 1993.
- Kerman, Joseph. "Byrd, William." In *Grove Music Online. Oxford Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/04487> (accessed March 17, 2011).
- Lasso, Orlando di. *Tibi Laus*. edited by Rafael Ornes. score from cpdl.org, 2000 (accessed January 4, 2011).
- Le Mée, Katharine. *Chant: The Origins, Form, Practice, and Healing Power of Gregorian Chant*. NY: Bell Tower, 1994.
- "Liber usualis." In *Grove Music Online. Oxford Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/16573> (accessed March 15, 2011).
- Lutkin, Peter Christian. *Music in the Church*. NY: AMS Press Inc., 1970.
- Mahrt, William, "Gregorian Chant as a Paradigm of Sacred Music." *Musica Sacra*, 2006 <http://musicasacra.com/gregorian-chant-as-a-paradigm-of-sacred-music/> (accessed March 15, 2011).
- Massenkeil, Günther. "Concluding Notes." *Meinen Jesum lass ich nicht* by Max Reger. Score. Carus-Verlag 50.406, 1989.
- McKinnon, James W. "Gregorian Chant." In *Grove Music Online. Oxford Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11726> (accessed March 2, 2011).
- Mechem, Kirke. *Make a Joyful Noise Unto the Lord*. Boston: E.C. Schirmer Music Co., 1961.
- Orlando di Lasso Studies*. Ed. by Peter Bergquist. Cambridge University Press: New York, 1999.
- Poultney, David. *Dictionary of Western Church Music*. Chicago: American Library Association, 1991.
- Purcell, Henry. *O God the King of Glory*. edition from [www.zingeninengeland.nl](http://www.zingeninengeland.nl). score from cpdl.org (accessed January 4, 2011).
- Richard Rastall, *The Notation of Western Music*. London: J.M. Dent and Sons, 1983.
- Reger, Max. *Meinen Jesum laß ich nicht*. Stuttgart, Germany: Carus-Verlag, 1990.

Rutter, John. *Gems of Gregorian chant*. Omaha, NE: Collegium Music Publications, 1994.

Stolba, K. Marie. *The Development of Western Music: A History*. third ed. Boston: McGraw-Hill, 1998.

Thomas, André. *Keep Your Lamps!* Chapel Hill, NC: Hinshaw Music Inc., 1982.

Thomas, André J. *Way Over in Beulah Lan': Understanding and Performing the Negro Spiritual*. Dayton, OH: Heritage Music Press, 2007.

"Tidbit of the Month: Early Music Notation," Wayland Middle School Bands  
<http://www.bandnotes.info/tidbits/notation.htm> (accessed March 16, 2011).

Ulrich, Homer. *A Survey of Choral Music*. Belmont, CA: Thomson Shirmer, 1973.

Williamson, John. "Reger, Max." In *Grove Music Online*. *Oxford Music Online*.  
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/23064>  
(accessed March 19, 2011).

Wine, Tom. *Composers on Composing for Choir*. Chicago: GIA Publications, Inc., 2007.

## APPENDIX

## APPENDIX

## TEXT AND TRANSLATIONS

Gregorian Chant, *Veni Creator Spiritus*

Veni Creator Spiritus,  
Mentes tuorum visita:  
Imple superna gratia  
Quae tu creasti pectora.

Come, O Creator Spirit, come,  
and make within our hearts thy home;  
to us thy grace celestial give,  
Who of thy breathing move and live.

Qui deceris Paraclitus,  
Altissimi donum Dei,  
Fons vivus, ignis, caritas,  
Et spiritalis unctio.

O Comforter, that name is thine,  
Of God most high the gift divine;  
The well of life, the fire of love,  
Our souls' anointing from above.

Tu septiformis munere,  
Digitus paternae dexteræ,  
Tu rite promissum Patris,  
Sermone ditans guttura

Thou dost appear in sevenfold dower  
The sign of God's almighty power;  
The Father's promise, making rich  
With saving truth our earthly speech.

Accende lumen sensibus,  
In funde amorem cordibus,  
Infirma nostri corporis  
Vitute firmans perpeti.

Our senses with thy light inflame,  
Our hearts to heavenly love reclaim;  
Our bodies' poor infirmity  
With strength perpetual fortify.

Hostem repellas longius,  
Pacemque dones protinus:  
Ductore sic te praeviso,  
Vitemus omne noxium.

Our mortal foe afar repel,  
Grant us henceforth in peace to dwell;  
And so to us, with thee for guide,  
No ill shall come, no harm betide.

Per te sciamus da Patrem,  
Nosca mus atque Filium,  
Teque utri usque Spiritum  
Credamus omni tempore.  
Deo Patri sit gloria,  
Et Filio, qui a mortuis  
Surrexit, ac Paraclito,  
In saeculorum saecula. Amen.

May we by thee the Father learn,  
And know the Son, and thee discern,  
Who art of both: and thus adore  
In perfect faith for evermore.  
To God the Father glory be,  
All praise, O risen son, to thee  
And Holy Ghost, whom we adore,  
For ever and for evermore. Amen.

Tibi Laus by Orlande Lassus

*Tibi laus tibi Gloria tibi gratiarum  
actio in saecula, saeculorum  
O beata Trinitas.*

Praise be thine, glory be to thee  
giving of thanks for ever and ever  
O blessed Trinity.

Sing Joyfully by William Byrd

Sing joyfully unto God our strength.  
Sing loud unto the God of Jacob.  
Take the song, and bring forth the timbrel,  
the pleasant harp and the viol.  
Blow the trumpet in the new moon,  
even in the time appointed,  
and at our feast day.  
For this is a statute for Israel,  
and a law of the God of Jacob.

O God the King of Glory by Henry Purcell

O God the King of glory,  
who hast exalted thine only Son Jesus Christ.  
With great triumph into heav'n:  
We beseech thee, leave us not comfortless;  
But send to us thine Holy Ghost to comfort us,  
and exult us unto the same place  
where our Savior Christ is gone before us. Amen.

Missa brevis St. Joannis de Deo by Joseph Haydn

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.

Gloria in excelsis Deo.  
Et in terra pax  
hominibus bonæ voluntatis.  
Laudamus te; benedicimus te;  
adoramus te; glorificamus te.  
Gratias agimus tibi

Glory be to God in the highest.  
And in earth peace  
to men of good will.  
We praise Thee; we bless Thee;  
we worship Thee; we glorify Thee.  
We give thanks to Thee

propter magnam gloriam tuam.  
 Domine Deus, Rex coelestis,  
 Deus Pater omnipotens.  
 Domine Fili unigenite Jesu Christe.  
 Domine Deus, Agnus Dei,  
 Filius Patris.  
 Qui tollis peccata mundi,  
 miserere nobis.  
 Qui tollis peccata mundi,  
 suscipe deprecationem nostram.  
 Qui sedes ad dextram Patris,  
 O miserere nobis.  
 Quoniam tu solus Sanctus,  
 tu solus Dominus,  
 tu solus Altissimus, Jesu Christe.  
 Cum Sancto Spiritu  
 in gloria Dei Patris.  
 Amen.

Credo in unum Deum;  
 Patrem omnipotentem,  
 factorem coeli et terrae,  
 visibilium omnium et invisibilium.  
 Credo in unum Dominum Jesum Christum,  
 Filium Dei unigenitum,  
 Et ex Patre natum ante omnia saecula.  
 Deum de Deo, lumen de lumine,  
 Deum verum de Deo vero,  
 Genitum non factum,  
 consubstantialem Patri:  
 per quem omnia facta sunt.  
 Qui propter nos homines,  
 et propter nostram salutem  
 descendit de coelis.  
 Et incarnatus est de Spiritu Sancto  
 ex Maria Virgine: et homo factus est.  
 Crucifixus etiam pro nobis  
 sub Pontio Pilato,

for Thy great glory.  
 O Lord God, Heavenly King,  
 God the Father Almighty.  
 O Lord Jesus Christ, the only begotten Son.  
 Lord God, Lamb of God,  
 Son of the Father.  
 Thou that takest away the sins of the world,  
 have mercy upon us.  
 Thou that takest away the sins of the world,  
 receive our prayer.  
 Thou that sittest at the right hand of the  
 Father,  
 have mercy upon us.  
 For thou only art holy,  
 thou only art the Lord,  
 thou only art the most high, Jesus Christ.  
 Together with the Holy Ghost  
 in the glory of God the Father.  
 Amen.

I believe in one God;  
 the Father almighty,  
 maker of heaven and earth,  
 and of all things visible and invisible.  
 And in one Lord Jesus Christ,  
 the only begotten Son of God,  
 begotten of the Father before all worlds;  
 God of God, light of light,  
 true God of true God,  
 begotten not made;  
 being of one substance with the Father,  
 by Whom all things were made.  
 Who for us men  
 and for our salvation  
 descended from heaven;  
 and was incarnate by the Holy Ghost,  
 of the Virgin Mary, and was made man.  
 He was crucified also for us,  
 suffered under Pontius Pilate,

passus et sepultus est.  
 Et resurrexit tertia die  
 secundum Scripturas.  
 Et ascendit in caelum:  
 sedet ad dexteram Patris.  
 Et iterum venturus est cum gloria,  
 iudicare vivos et mortuos:  
 cuius regni non erit finis.  
 Credo in Spiritum Sanctum,  
 Dominum, et vivificantem:  
 qui ex Patre Filioque procedit.  
 Qui cum Patre et Filio simul  
 adoratur et conglorificatur:  
 qui locutus est per Prophetas.  
 Credo in unam sanctam  
 catholicam et apostolicam Ecclesiam.  
 Confiteor unum baptisma,  
 in remissionem peccatorum.  
 Et expecto resurrectionem mortuorum  
 et vitam venturi saeculi.  
 Amen.

Sanctus, Sanctus, Sanctus, Dominus Deus  
 Sabaoth.  
 Pleni sunt coeli et terra gloria tua.  
 Osanna in excelsis.

Benedictus qui venit  
 in nomine Domini.  
 Osanna in excelsis.

Agnus Dei,  
 qui tollis peccata mundi,  
 miserere nobis.  
 Agnus Dei.  
 Dona nobis pacem.

and was buried.  
 And on the third day He rose again  
 according to the Scriptures:  
 and ascended into heaven.  
 He sitteth at the right hand of the Father;  
 and He shall come again with glory  
 to judge the living and the dead;  
 and His kingdom shall have no end.  
 I believe in the Holy Ghost,  
 the Lord and giver of life,  
 Who proceedeth from the Father and the Son,  
 Who with the Father and the Son together  
 is worshipped and glorified;  
 as it was told by the Prophets.  
 And I believe in one holy  
 catholic and apostolic Church.  
 I acknowledge one baptism  
 for the remission of sins.  
 And I await the resurrection of the dead  
 and the life of the world to come.  
 Amen.

Holy, Holy, Holy, Lord God of Hosts.  
 Heaven and earth are full of Thy glory.  
 Hosanna in the highest.

Blessed is He that cometh  
 in the name of the Lord.  
 Hosanna in the highest.

Lamb of God,  
 Who takest away the sins of the world,  
 have mercy upon us.  
 Lamb of God.  
 Grant us peace.

Meinen Jesum Laß ich nicht by Max Reger

Meinem Jesum laß ich nicht;  
weil er sich für mich gegeben,  
so erfordert meine Pflicht,  
nur allein für ihn zu leben.  
Er ist meines lebens Licht:  
Meinem Jesum laß ich nicht.

I stand fast with Jesus Christ,  
For he is become my savior,  
So my task and only quest,  
Is in him to live forever.  
He is life and splendor blest;  
I stand fast with Jesus Christ.

Jesum laß ich nimmer nicht  
weil ich soll auf Erden leben;  
ihm hab ich voll Zuversicht  
was ich bin und hab, ergeben.  
Alles ist auf ihn gericht;  
Meinem Jesum laß ich nicht.

I will never leave Lord Christ,  
While on Earth I have my being;  
I will give him full of trust  
All the gifts of my possessing.  
All I am on him is fixed;  
I stand fast with Jesus Christ.

Laß vergehen das Gesicht,  
Hören, Schmecken, Fühlen weichen,  
laß das letze Tageslicht  
mich auf dieser Welt erreichen;  
wenn des Leibes Hütte Bricht;  
Meinem Jesum laß ich nicht.

Let me lose my slight and taste,  
Hearing, smell, and touch pass from me!  
And in this poor world at last  
May my death soon overcome me.  
When the body's shell is burst:  
I stand fast with Jesus Christ.

Ich wird ihn auch lassen nicht,  
wenn ich nun dahin gelanget  
wo vor seinem Angesicht  
meiner Väter Glaube pranget.  
Mich erfreut sein Angesicht:  
Meinem Jesum laß ich nicht.

And I will not leave Lord Christ  
When in Heaven I adore him,  
When I see the faith and trust  
Of my fathers shine before him.  
Is His sight I have rejoiced:  
I stand fast with Jesus Christ.

Nicht nach Welt, nach Himmel nicht  
meine Seele wünscht und sehnet,  
Jesum wünscht sie und sein Licht,  
der mich hat mit Gott versöhnet,  
der mich frei macht vom Gericht;  
Meinem Jesum laß ich nicht.

Not this earth or Heaven's feast  
Satisfies my soul or stills me,  
But in Jesus it is pleased,  
For with God, with God he reconciles me,  
And my judgment is dismissed;  
I stand fast with Jesus Christ.

Jesum laß ich nicht von mir,  
geh ihm ewig an der Seiten;

He will not depart from me;  
He will always stand beside me.

Christus läßt mich für und für  
 zu dem Lebe's bächlein leiten.  
 Seilg, selig, we mit mir so spricht:  
 Meinem Jesum laß ich nicht.

Jesus Christ eternally  
 To the streams of life will guide me.  
 Happy, happy those with make this boast:  
 I stand fast with Jesus Christ.

*Make a Joyful Noise Unto the Lord* by Kirke Mechem

Make a joyful noise unto the Lord, all ye lands.  
 Serve the Lord with gladness:  
 come before his presence with singing.

Know ye that the Lord he is God:  
 it is he who hath made us, and not we ourselves;  
 we are his people, and the sheep of his pasture.

Enter into his gates with thanksgiving,  
 and into his courts with praise:  
 be thankful unto him, and bless his name.

For the Lord is good;  
 his mercy is everlasting;  
 and his truth endureth to all generations.

*Keep Your Lamps* by André Thomas

Keep your lamps trimmed and burning,  
 the time is drawing nigh.  
 Children don't get weary,  
 til your work is done  
 Christian journey soon be over,  
 the time is drawing nigh.

## VITA

Graduate School  
Southern Illinois University

Renée A. Rybolt

Date of Birth: December 16, 1986

1007 E Park St. Apt. 3, Carbondale, Illinois 62901

1117 Westwind Tr., Berne, IN 46711

rybolt@siu.edu

Saint Joseph's College  
Bachelor of Arts in Applied Voice, May 2009

Research Paper Title:

Many Genres; One Intention: A study of the development of music in the church

Major Professor: Dr. Susan Davenport