a first motet book

Compiled and Edited by
PAUL THOMAS
Foreword

A First Motet Book contains 17 motets in a variety of styles by composers from the Renaissance to the 20th century. The composers represented are from the following countries—Canada, England, France, Germany, Italy, the Netherlands, Spain, and the United States. Fifteen of the compositions are for SATB, one is for SSATB with violin, and one is for SAB. The collection includes music for all seasons of the year. The notes on the individual compositions suggest appropriate uses for each composition.

The word “first” in the title indicates that most of the motets are technically not too difficult and therefore may serve to introduce choirs to the glories of polyphonic music. In this connection V. Earle Copes, the editor of Music Ministry, has this to say: "Learning music of the Renaissance is one of the best disciplines for any choir. Although range and tessituras are quite easy, the style of such music requires a great deal in vocal control, subtleties of nuance, and general musicianship. Mastering such a piece of music ("O Lord, Increase My Faith by Orlando Gibbons) will help a choir achieve ‘maturity.’ The choir must avoid any temptation to exaggerate dynamics or in any sense to become dramatic. Intonation must be absolutely secure; tone vital, but controlled (preferably with little noticeable vibrato); and phrase lines legatissimo. Careful listening (by singers and director) is essential to insure perfect balance and blend." Music Ministry, July 1966. Copyright © 1966 by Graded Press.

It should be remembered that since motets are vocal music, they do not reveal their beauties when played on a piano. In fact, they usually sound rather dull on a piano. It is only when they are sung properly that the beauty shines through.

Choirs which have never sung motets or polyphonic music might well begin with William Byrd’s canon Non nobis, Domine, since each voice sings the same music. Two other motets that may serve the same purpose are "Joseph, Dearest Joseph Mine" by Erhard Bodenschatz and Behold the Savior of Mankind by Christopher Tye.

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NOTES

PRAISE TO THE LORD, THE ALMIGHTY  

"Praise to the Lord, the Almighty" is a chorale motet that may serve as an excellent introduction to the music of Distler. It is suitable for general use, Thanksgiving, and church dedications and anniversaries.

O TASTE AND SEE  

"O Taste and See" was composed for the Coronation of Her Majesty, Queen Elizabeth II, in Westminster Abbey, June 2, 1953. It is suitable for general use or at Holy Communion.

NON NOSIBIS, DOMINE — NOT UNTO US, O LORD  

"Non nobis, Domine" is a short canon or round. Since each voice has the same melody, it is easy to learn. This motet may be used at the beginning or end of each rehearsal after it has been learned. Beat in four, but feel in two. May also be sung a half or a whole step higher.

SING PRAISE TO OUR GLORIOUS LORD  
Heinrich Schütz. Born at Köstritz, Germany, Oct. 8, 1585. Died at Dresden, Nov. 6, 1672. The greatest German composer of his era. Studied with Giovanni Gabrieli in Venice. Court organist at Kassel. In 1617 was appointed Kapellmeister to the Elector of Saxony at Dresden. Wrote motets, passions, psalms, Kleine geistliche Konzerte, and madrigals. (See Hans Joachim Moser, Heinrich Schütz, His Life and Works, Concordia Publishing House, 1959, for complete biography and discussion of his works.)

"Sing Praise to Our Glorious Lord" is from Twelve Sacred Songs, 1557. The bar lines should be largely ignored; sing according to natural word stress and with lively declamation. The subtle changes from dupla to triple meter must not sound obsessive. The dynamic indication (piano) in measures 14 and 18 is original. For general use, Christmas, and the Easter season.

HE HATH DONE ALL THINGS WELL  
Jan Bender. Born Feb. 3, 1909, in Haslem, Netherlands. Studied at University of Leipzig, Bach Conservatory in Amsterdam, and the State Conservatory at Lübeck. Pupil of Hugo Distler. Held numerous positions as cantor, organist, and director of church music in Germany. Professor of composition at Wittenberg University, Springfield, Ohio.

"He Hath Done All Things Well" is one of a group of motets based on texts taken from the Gospels for Sundays and festivals. It is for specific use on the Twelfth Sunday After Trinity, but it may also serve for general purposes.

COMFORT, COMFORT, YE MY PEOPLE  

"Comfort, Comfort, Ye My People" is based on the melody for Psalm 42 in the Genevan Psalter. It is suitable for the Advent season.

GLORIA IN EXCELSIS DEO  

"Gloria in excelsis Deo" is one of the four compositions inserted by Bach at various points in the B flat (the first) version of the Magnificat for its performance at Christmas Vespers in 1723. It was sung after the "Feit potiam". Violin I played the obligato part. The other instruments played the voice parts colla parte (oboes I and II with soprano I and II violin II with the alto, viola with the tenor, and violoncello and bassoon with the bass). The work is a little masterpiece suitable for Christmas or any festive occasion. The continuo was realized by Fritz Oberdoeff.

JOSEPH, DEAREST JOSEPH MINE  
Erhard Bodenschatz. Born at Liebenberg, Germany, in 1576. Died at Gross-Osterhausen, Thuringia, in 1636. He is remembered chiefly as the editor of the famous motet collection Florilegium Portense (first edition 1603) which was still in use at St. Thomas Church at Bach's time.

"Joseph, Dearest Joseph Mine" is a 15th-century German Christmas carol. Bodenschatz' composition, originally contained in Florilegium Portense, is one of the most charming of the many settings of this carol available. It makes use of a macaronic form of the text. The various sections may be sung by full choir, half choir, and a quartet.

DE PROFUNDIS CLAMAVI — FROM THE DEPTHS HAVE I CALLED UPON THEE  
Until recently this work, which Alfred Einstein called "the loveliest church work of Mozart's youth," was thought to have been by Mozart (1756-91). It was included in the Complete
Edition of Mozart’s Collected Works (K. 93), since what appears to be the original is in Mozart’s handwriting. According to the 1964 edition of Koehl (Vol. 6, Anhang A, No. 21), it is a work by Carl Georg Reutter, 1708 to 1772 (Capellmeister at St. Stephen’s Cathedral in Vienna), which Mozart copied in the summer of 1771 at Salzburg. In any event, it is a dignified, easy little work useful for general purposes, during Lent, or as a Psalm setting in a service of Matins or Vespers. The beginning is original. The continuo was realized by Fritz Oberdoerffer.

HOSANNA FILI DAVID — HOSANNA TO THE SON OF DAVID PAGE 48

Tomás Luis de Victoria. Born at Avila c. 1549. Died at Madrid Aug. 27, 1611. Spain’s greatest composer. Usually considered a composer of the Roman school, since he received his musical training in Rome and served various churches and the Roman Seminary between 1565 and 1594, when he returned to Spain. He wrote masses, motets, magnificats, psalms, and hymns. In his music he expresses all the ardor and exaltation of Spanish mysticism. “Hosanna fili David” is the second part of the motet “Pueri Hebraeorum.” Originally a minor third higher. The text of the last four measures in the original was “in nomine Domini.” This was changed to “Hosanna in excelsis” so that the entire 21st verse of Matt. 9 appears in the motet. The notes appear as in the original. The motet is suitable for use on the First Sunday in Advent, Palm Sunday, or for general festive use.

SURELY HE HAS BORNE OUR GRIEFS PAGE 52

Richard Hillert. Born March 14, 1923, at Granton, Wis. He received his education at Gregory Teachers College, River Forest, Ill., Northwestern University, and Berkshire Music Center, Tanglewood, Mass. He has composed in various media, and in 1963 received first prize for his Sonata for Piano from the International Society of Contemporary Music (Chicago Chapter). He has contributed essays to various music journals and currently serves as assistant editor of Church Music.

“Surely He Has Borne Our Griefs” is a series of five motets. It is suitable for Lent and Holy Week.

BEHOLD THE SAVIOR OF MANKIND PAGE 54

Christopher Tye. Born c. 1500 and died c. 1572. Studied at Cambridge University and was a boy chorister and later a lay-clerk at King’s College, Cambridge. In 1541 he was appointed organist at Ely Cathedral. His only published work, The Actes of the Apostles, translated into English metre ... to singe and also to play upon the Lute was published in London in 1553.

The music of “Behold the Savior of Mankind” is from The Actes of the Apostles. The work is suitable anytime during Lent and Holy Week.

CHRIST, OUR PASSOVER PAGE 57

Healey Willan. Born Oct. 12, 1880, in Balham, England. Died Feb. 16, 1968, at Toronto, Canada. He received his musical education at St. Saviour’s Choir School, Eastbourne; was church organist in London until 1913, when he went to Toronto as head of the theory department of the Royal Conservatorium of Music. Willan composed in all media — symphony, concerto, opera, piano and organ works, songs, masses, motets, anthems, and carols.

“Christ, Our Passover” is one of a series of 6 motets for various seasons of the year. It is suitable for Easter and the Easter season, or for general use.

CANTATE DOMINO CANTICUM NOVUM — SING TO THE LORD A NEW SONG PAGE 63

Giuseppe Pitoni. Born in Rieti. March 18, 1657, and died at Rome, Feb. 1, 1743. He was master of the choristers at churches in Assisi and Rieti before coming to Rome in 1677, where he served several churches, including St. Peter’s. He was a prolific composer of masses, motets, psalms, and hymns.

“Cantate Domino” is suitable for festival use, general use, and on Cantate Sunday, the Fourth Sunday After Easter.

COME, O CREATOR SPIRIT, COME PAGE 68

Johannes des Prez. Born c. 1450 at Hainault-Bergundy, and died Aug. 27, 1521. He was the greatest of the late 15th-century Netherlands composers. His works consist of masses, motets, and chansons.

“Come, O Creator Spirit, Come” is an excellent example of Josquin’s style. The canon at the subdominant between the soprano and the tenor should be brought out. The motet may be sung one whole step higher. Suitable for Pentecost. Confirmation, and general use. Des Prez was Martin Luther’s favorite composer.

O LORD, INCREASE MY FAITH PAGE 70

Orlando Gibbons. Born at Oxford in 1583 and died at Canterbury on May 6, 1625. He served as a chorister at King’s College, Cambridge, where he also studied. In 1605 he was appointed organist of the Chapel Royal. In 1619 he became chamber musician to the King, and in 1623 organist at Westminster Abbey. His works consist of motets, verse anthems, madrigals, and keyboard music.

“O Lord, Increase My Faith” is one of the best known of Gibbons’ sacred works. It is suitable for general use. Lent and Confirmation services.

WHEN MY LAST HOUR IS CLOSE AT HAND PAGE 74

Adam Gumpelzhaimer. Born in Travertberg, Germany, c. 1559, and died at Augsburg on Nov. 3, 1625. From 1581 to 1621 he was cantor at St. Anna in Augsburg. (See Louise E. Cuyler. “Musical Activity in Augsburg and its Annakirche,” in Cantors at the Crossroads, Concordia, 1967.) His works consist of German and Latin Lieder (sacred and secular), motets, and Psalm settings.

“When My Last Hour Is Close at Hand” is suitable for general use. Lent, and the 24th Sunday After Trinity.
Praise to the Lord, the Almighty

JOACHIM NEANDER, 1679
TR. CATHERINE WINKWORTH, 1863

HUGO DISTLER

Allegro

SOPRANO

Praise to the Lord, the Almighty, the

ALTO

Praise to the Lord, the Almighty,

TENOR

Praise to the Lord, the Almighty,

BASS

Praise to the Lord, the Almighty,

For rehearsal only

King of creation!

the Almighty, the King of creation!

King of creation!

the Almighty, the King of creation!

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O Taste and See

Psalm 34:8

Ralph Vaughan Williams

Andante sostenuto $= 80$

SOLO (or a few sopranos)

SOPRANO

O taste and see how

(Voice unaccompanied)

GRACIOUS

The Lord is; blest

is the man that trusteth in Him.

FULL SOPRANO

O taste and see how gracious the Lord is;

ALTO

blest

O taste and see how gracious the Lord is:

TENOR


BASS

O taste and see how

Voices alone

This motet may be sung in the key of G flat

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Sing Praise to Our Glorious Lord

Sing praise to our glorious Lord, Jesus, our Redeemer, who with His wondrous Word has enlightened and has redeemed us.
He Hath Done All Things Well

Mark 7: 37
From the Gospel for the Twelfth Sunday after Trinity

SOPRANO

ALTO

TENOR

BASS

He hath done all things well, He hath done all things well, He hath done all things well;

He hath done all things well, He hath done all things well; 1. He hath done mp 2. He mak-eth

He hath done all things well, He hath done all things well;

He hath done all things well, He hath done all things well;

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Comfort, Comfort Ye My People

JOHANN OLEARIUS, 1671
Tr., CATHERINE WINKWORTH, 1853
CLAUDE Goudimel

Comfort, comfort ye my people,
For rehearsal only

Comfort, comfort ye my people,

Comfort, comfort ye my people,
Speak ye peace, thus saith our God;

Comfort, comfort ye my people,

Comfort, comfort ye my people,
Speak ye peace, thus saith our God;

For rehearsal only
GLORIA IN EXCELSIS DEO!

Glory to God in the Highest

Johann Sebastian Bach

VIOLIN

SOPRANO I

SOPRANO II

ALTO

TENOR

BASS

ORGAN

VIOLONCELLO
Joseph, Dearest Joseph Mine

15th-century GERMAN CAROL

Erhard Bodenschatz

Joseph, dearest Joseph mine, Help me cradle the Child divine, God reward both thee and thine. In Paradise, so sings the mother Mary.
From the Depths Have I Called unto Thee

Psalm 130
Tr. P. T.

De profundis clamavi ad te, Domine;
From the depths have I called unto Thee, O Lord;

De profundis clamavi ad te, Domine;
From the depths have I called unto Thee, O Lord;

De profundis clamavi ad te, Domine;
From the depths have I called unto Thee, O Lord;

De profundis clamavi ad te, Domine;
From the depths have I called unto Thee, O Lord;

Do - mi - ne, ex - au - di vo - cem me - am;
Hear my voice, O Lord, in supplication.

Fi - ant
Let Thy

Do - mi - ne, ex - au - di vo - cem me - am;
Hear my voice, O Lord, in supplication.

Fi - ant
Let Thy

Do - mi - ne, ex - au - di vo - cem me - am;
Hear my voice, O Lord, in supplication.

Fi - ant
Let Thy

Do - mi - ne, ex - au - di vo - cem me - am;
Hear my voice, O Lord, in supplication.

Fi - ant
Let Thy

*See introductory note.

97-4845
Hosanna to the Son of David

Matt. 21:9

Hosanna to the Son of David

Hosanna to the Son of David

Hosanna to the Son of David

Hosanna to the Son of David

Hosanna to the Son of David

David! Bless-ed is He that cometh.
Surely He Has Borne Our Griefs

Isaiah 53:4, 5
From the O. T. Lesson or the Epistle
for Good Friday*

Moderately slow ($d = 84$)

Surely He has borne our griefs

and carried our sorrows,

yet we esteemed Him stricken, smitten by

God, and afflicted. But He was wounded for

our transgressions, He was bruised for our in

*Also suitable for Palm Sunday

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Behold the Savior of Mankind

Samuel Wesley, Sr., c. 1709

Edited by Paul Thomas

SOPRANO

But soon He'll break death's envious chain And

ALTO

But soon He'll break death's envious chain And

TENOR

But soon He'll break death's envious chain And

BASS

But soon He'll break death's envious chain And

PIANO

How vast the O Lamb of

to the shameful tree! How vast the love that O Lamb of God, was
in full glory shine. O Lamb of God, was ever

to the shameful tree! How vast the love that Him in
in full glory shine. O Lamb of God, was

to the shameful tree! How vast the love, how vast the
in full glory shine. O Lamb of God, O Lamb of

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Christ, Our Passover

Motet for Chorus of Mixed Voices

Text from the Gradual for the Feast of the Resurrection

Moderato (about \( \frac{j}{4} = 120 \))

SOPRANO

ALTO

TENOR

BASS

PIANO

Moderato (about \( \frac{j}{4} = 120 \))

(For rehearsal only)

Al-le-lu-ia. Christ, our Pass-over, is sacri-

Al-le-lu-ia. Christ, our Pass-over, is sacri-

Al-le-lu-ia. Christ, our Pass-over, is sacri-

Al-le-lu-ia. Christ, our Pass-over, is sacri-

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Sing to the Lord a New Song

Psalm 149:1-2
Tr., P. T.

Cantate Domino canticum novum

For rehearsal only
Come, O Creator Spirit, Come

Latin, 9th century
Hymnal Version, 1939

Josquin des Prez

Come, O Creator Spirit, come
Thy light to every sense impart;

Come, O Creator Spirit, come
Thy light to every sense impart;

Come, O Creator Spirit, come
Thy light to every sense impart;

Come, O Creator Spirit, come
Thy light to every sense impart;

And make within our souls thy home;
Pour forth thy love in every heart; Our

And make within our souls thy home;
Pour forth thy love in every heart; Our

And make within our souls thy home;
Pour forth thy love in every heart; Our

And make within our souls thy home;
Pour forth thy love in every heart; Our
O Lord, Increase My Faith

O Lord, increase my faith, strengthen me and

O Lord, increase my faith, strengthen me

O Lord, increase my faith, strengthen me

O Lord, increase my faith, strengthen me

For rehearsal only

— confirm me in Thy true faith;

me and confirm me in Thy true faith; endue me with

and confirm me in Thy true faith; endue me with

and confirm me in Thy true faith;
When My Last Hour Is Close at Hand

Nikolaus Herman, 1562
Tr., Catherine Winkworth, 1869

1. When my last hour is close at hand, when
2. Since Thou the power of death didst rend, since

1. When my last hour is close at hand, when
2. Since Thou the power of death didst rend, since

For rehearsal only

1. When my last hour is close at hand, when my last
2. Since Thou the power of death didst rend, since

When my last hour is close at hand, when
Since Thou the power of death didst rend, since

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