

Triple Choir Motet
JESAIA, DEM PROPHE TEN
XXIV from *Urania*, 1603

by
Michael Praetorius
(1571-1621)

for 3 antiphonal groups of winds

transcribed by Jeff Held, 2016

Group 1: 2 trumpets, horn, trombone
Group 2: flugelhorn, 2 horns, 2 clarinets, bassoon
Group 3: 2 trumpets, 2 trombones



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Historical Context:

It was the Venetian cathedrals in the 1540s that first rang out with music for *cori spezzati* (separated choirs). Adrian Willaert pioneered the technique, a grand style that placed choirs on different balconies to create a surround sound effect. Giovanni Gabrieli brought it to its height in the 1590s by adding instruments, notably including wind instruments which previously had little, if any, role in the church. Many composers traveled to Venice to hear this festive church music. Michael Praetorius (1571-1621) was not one of those, but he zestfully absorbed the style from those that did.

Michael Praetorius was one of the leading musicians in Germany in the early 1600s. He was a prolific composer, publishing over 2000 works - a remarkable feat for a period when the printing process was so laborious. Many of his published works were in the polychoral style (*cori spezzati*) and were used in Lutheran worship practice. The predominance of the chorale in Lutheran worship led to his usage of them as the underlying musical material for his polychoral works. This is a different contribution to church music than found in Venice, where the Italian style would utilize its ancient plainchant melodies or original melodies. Praetorius's compositional technique allowed the chorale texts to remain unobscured by musical complexities, an ideal that was also prominent in Catholic church music at the time (the Counter-Reformation). Not surprisingly, these compositions were influenced by the music of his contemporary, Palestrina, who was the musical champion of the Counter-Reformation. Praetorius, though, was a dedicated Lutheran - he regretted never becoming ordained - who, like Luther, saw a close connection between preaching and singing the Gospel.

Praetorius's place in music history lies in a direct line from Martin Luther and his musical collaborator, Johann Walter (his father was a colleague of Walter and Michael studied in the pedagogical system created by Walter at the Latin School in Torgau). His prolific exposition of Lutheran chorales solidified their artistic and spiritual value for use in worship, which set the table for future generations of Lutheran cantors such as Buxtehude and J.S. Bach. He also was known as a music theorist who published writings on the theory and practice of music, particularly in church settings.

About this setting:

Conductors may wish to adapt these parts to fit a particular instrumentation for their ensembles. This is perfectly acceptable. This setting has been generated out of a sense of particular adaptation (using the winds at hand during a Germany tour of the Concordia Sinfonietta). Please note that some additional alternate/doubled wind parts have been generated and included in the part set already, although they are not included in the score.

Dynamics have been inserted by the editor. This music was not published originally with dynamics, so conductors should feel free to alter them. Also, some accents have been added. These typically denote where instrumentalists should particularly come to the fore when the full ensemble is playing. Usually, they are added where an instrument has a lone moving part that needs to cut through a comparatively static ensemble. These accents should be distinguished from the ensemble. Their length should be moderated as indicated with tenuto or staccato marks: all accents with staccato should be separated, not necessarily short, and all accents with tenuto should be longer, but not connected. Often, Praetorius assigned one or two parts of rhythmic interest at any given moment, even amidst tutti sections. They must be heard!

Urania, XXIV (1613)

JESAIA. DEM PROPHETEN

Michael Praetorius (1571-1621)
tr. Jeff Held

Original chorale by Martin Luther, 1526

I:Trumpet 1 *mp*

I:Trumpet 2 *mp*

I:Horn *mp*

I:Trombone *mp*

II:Flugelhorn *f*

II:Horn 1 *f*

II:Horn 2 *f*

II:Bassoon *f*

III:Trumpet 1

III:Trumpet 2

Trombone

Bass Trombone

9

I:Tpt 1

Tpt 2

I:Hn

I:Tbn

Flug.

II:Hn 1

II:Hn 2

II:Bsn

III:Tpt 1

III:Tpt 2

Tbn

B. Tbn

mp

mp

mp

mp

13

The image displays a musical score for a brass ensemble, specifically measures 13 through 16. The score is written in a B-flat major key signature (two flats) and a 4/4 time signature. The instruments are arranged in three systems:

- System 1:** I:Tpt 1, Tpt 2, I:Hn, and I:Tbn.
- System 2:** Flug., II:Hn 1, II:Hn 2, and II:Bsn.
- System 3:** III:Tpt 1, III:Tpt 2, Tbn, and B. Tbn.

The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *mp* (mezzo-piano). The score is presented in a standard musical notation format with a grand staff for each instrument.

17 20

I:Tpt 1
Tpt 2
I:Hn
I:Tbn
Flug.
II:Hn 1
II:Hn 2
II:Bsn
III:Tpt 1
III:Tpt 2
Tbn
B. Tbn

p *mf* *p* *mf* *p* *mf* *p* *mf* *mf* *mf* *mf* *mf*

Detailed description: This page of a musical score contains measures 17 and 20 for a brass ensemble. The score is divided into three systems. The first system includes I:Tpt 1, Tpt 2, I:Hn, and I:Tbn. The second system includes Flug., II:Hn 1, II:Hn 2, and II:Bsn. The third system includes III:Tpt 1, III:Tpt 2, Tbn, and B. Tbn. Measure 17 shows various instruments playing notes, with dynamics like *p* and *mf*. Measure 20 features a crescendo for several instruments, marked with *mf*. The key signature has two flats, and the time signature is common time.

24

I:Tpt 1

Tpt 2

I:Hn

I:Tbn

Flug.

II:Hn 1

II:Hn 2

II:Bsn

III:Tpt 1

III:Tpt 2

Tbn

B. Tbn

mf

f

27

The musical score is arranged in systems. The first system includes I:Tpt 1, Tpt 2, I:Hn, and I:Tbn, all marked *mf*. The second system includes Flug., II:Hn 1, II:Hn 2, and II:Bsn. The third system includes III:Tpt 1, III:Tpt 2, Tbn, and B. Tbn, all marked *p*. The key signature is B-flat major (two flats). The first system contains five measures of music with various note values and slurs. The second system contains five measures, with the first measure having some notes and the rest being rests. The third system contains five measures, with the first four being rests and the fifth measure having notes.

38

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- I:Tpt 1:** Treble clef, B-flat major key signature. Starts with a whole note G4, followed by a whole rest. A dynamic marking of *ff* is present. The staff ends with a fermata over a whole note G4.
- Tpt 2:** Treble clef, B-flat major key signature. Starts with a quarter note G4, followed by quarter notes A4, B4, C5, and D5. Then a whole rest.
- I:Hn:** Treble clef, B-flat major key signature. Starts with a whole note G4, followed by quarter notes A4, B4, and C5. Then a whole rest.
- I:Tbn:** Bass clef, B-flat major key signature. Starts with a whole note G2, followed by quarter notes A2, B2, and C3. Then a whole rest.
- Flug.:** Treble clef, B-flat major key signature. Starts with a whole note G4, followed by a whole rest. Then a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. Dynamics include *f* and *ff*. There are many accents (*v*) and a fermata at the end.
- II:Hn 1:** Treble clef, B-flat major key signature. Starts with a quarter note G4, followed by quarter notes A4, B4, C5, and D5. Then a whole rest. Dynamics include *f* and *ff*. There are many accents (*v*).
- II:Hn 2:** Treble clef, B-flat major key signature. Starts with a whole note G4, followed by quarter notes A4, B4, and C5. Then a whole rest. Dynamics include *f* and *ff*. There are many accents (*v*) and a fermata at the end.
- II:Bsn:** Bass clef, B-flat major key signature. Starts with a whole note G2, followed by quarter notes A2, B2, and C3. Then a whole rest. Dynamics include *f* and *ff*. There are many accents (*v*).
- III:Tpt 1:** Treble clef, B-flat major key signature. Starts with a whole note G4, followed by a whole rest.
- III:Tpt 2:** Treble clef, B-flat major key signature. Starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Then a whole rest.
- Tbn:** Bass clef, B-flat major key signature. Starts with a half note G2, followed by quarter notes A2, B2, and C3. Then a whole rest.
- B. Tbn:** Bass clef, B-flat major key signature. Starts with a whole note G2, followed by quarter notes A2, B2, and C3. Then a whole rest.

I:Tpt 1

Tpt 2

I:Hn

I:Tbn

Flug.

II:Hn 1

II:Hn 2

II:Bsn

III:Tpt 1

III:Tpt 2

Tbn

B. Tbn

44

I:Tpt 1

Tpt 2

I:Hn

I:Tbn

Flug.

II:Hn 1

II:Hn 2

II:Bsn

III:Tpt 1

III:Tpt 2

Tbn

B. Tbn

50

I:Tpt 1

Tpt 2

I:Hn

I:Tbn

Flug.

II:Hn 1

II:Hn 2

II:Bsn

III:Tpt 1

III:Tpt 2

Tbn

B. Tbn

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The musical score is arranged in three systems. The first system contains the staves for I:Tpt 1, Tpt 2, I:Hn, and I:Tbn. The I:Tbn staff has a dynamic marking 'f' at the beginning of the second measure. The second system contains the staves for Flug., II:Hn 1, II:Hn 2, and II:Bsn. The third system contains the staves for III:Tpt 1, III:Tpt 2, Tbn, and B. Tbn. The III:Tpt 1 staff has several fingering markings (v, iv, v, v, v) above the notes. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

56 60

I:Tpt 1 *ff* *mp*

Tpt 2 *ff* *mp*

I:Hn *ff* *mp*

I:Tbn *ff* *mp*

Flug. *ff* *mp*

II:Hn 1 *ff* *mp*

II:Hn 2 *ff* *mp*

II:Bsn *ff* *mp*

III:Tpt 1 *ff*

III:Tpt 2 *ff*

Tbn *ff*

B. Tbn *ff*

68

Triumphantly

The musical score is arranged in three systems. The first system includes I:Tpt 1, Tpt 2, I:Hrn, and I:Tbn. The second system includes Flug., II:Hn 1, II:Hn 2, and II:Bsn. The third system includes III:Tpt 1, III:Tpt 2, Tbn, and B. Tbn. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. Measure 68 is marked with a box containing the number 68. The tempo/mood is 'Triumphantly'. The dynamics are marked with *ff* (fortissimo) in measures 68, 69, and 70. The instrumentation includes various brass parts with specific fingerings and articulations indicated by 'v' (accents) and 'VI' (fingerings). The I:Tbn part has a 'ff' dynamic marking in measure 68. The II:Bsn part has a 'ff' dynamic marking in measure 68. The III:Tpt 2 part has a 'ff' dynamic marking in measure 68. The B. Tbn part has a 'ff' dynamic marking in measure 68. The score is written in a standard musical notation with a grand staff for each instrument.

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rit.....

The musical score is arranged in three systems. The first system includes I:Tpt 1, Tpt 2, I:Hn, and I:Tbn. The second system includes Flug., II:Hn 1, II:Hn 2, and II:Bsn. The third system includes III:Tpt 1, III:Tpt 2, Tbn, and B. Tbn. The key signature is B-flat major (two flats). The score features various musical notations such as notes, rests, and dynamic markings like 'rit.'. Fingerings are indicated by Roman numerals (v, vi, vii, viii, i, ii, iii, iv) and breath marks (v, v.). The piece concludes with a double bar line and repeat signs.