

HKDSE Music – Listening (Form 4)

Week 3 – Baroque Music (Mass and Cantata)

Mass 彌撒曲

- a choral composition performed at **Catholic** (天主教) **liturgical service** (禮拜儀式)
- it is originated in the medieval period and persists till the present day
- the texts are sung primarily in Latin (sometimes Greek)
- the ordinary mass consists of five main sections:

Kyrie 垂憐經	Kyrie, eleison. Christe eleison. (God, have mercy. Christ, have mercy.)
Gloria 光榮頌	Glória in excelsis Deo (Glory to God in the highest)
Credo 信經	Credo in unum Deum, Patrem omnipotentem (I believe in one God, the Father Almighty)
Sanctus 聖哉經	Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. (Holy, Holy, Holy, Lord God of hosts)
Agnus Dei 羔羊頌	Agnus Dei, qui tollis peccata mundi, miserere nobis. (Lamb of God, who takes away the sins of the world, have mercy on us.)

Passion 受難曲

- a mass that tells the story of Jesus's **crucifixion** (受難)
- performed in church on **Good Friday** (耶穌受難日)
- notable works: J. S. Bach's *St. John Passion* (1724) and *St. Matthew Passion* (1727)

Requiem 安魂彌撒曲

- a mass to bring peace to a deceased person during a funeral service

Cantata 清唱劇/清唱曲

- a composition performed at **Lutheran** (路德教) church service in Germany
- consists of several movements for soloists, chorus, and orchestra
- the text is based on the prescribed Bible reading of that week
- the music is based on a **chorale** tune related to the Bible reading

Chorale 眾贊歌/聖詠曲

- a Lutheran hymn tune sung by the **congregation** (會眾/教徒) during religious service (they would know the words and melodies by heart and sing as a group)
- the music was composed in the 16th and 17th centuries or adapted from folksongs and Catholic hymns
- the texts were **vernacular** (sung in German instead of Latin), and the text setting is often **syllabic** (one note per syllable)

Chorale prelude 聖詠前奏曲

- a short composition performed before the singing of the chorale
- the thematic material was based on the based on the hymn tune (to remind the congregation of the melody)

Oratorio 神劇/神曲

- an extended work for chorus, soloists, and orchestra, typically based on a dramatic story drawn from scripture, performed without action or costumes (like a religious opera in multiple acts but without acting or staging)
- as a substitute for opera during **Lent** (40 days before Easter) and **Advent** (30 days before Christmas), during which the theatres were closed

Johann Sebastian Bach, Cantata No. 140 (1731)

Wachet auf, ruft uns die Stimme (Awake, a Voice is Calling Us)

Bach became the music director at St. Thomas's Church in Leipzig from 1723 till his death. The cantata was composed for the twenty-seventh Sunday after Trinity Sunday.

Instrumentation: French horn, two oboes, English horn, strings, chorus (four voices: SATB) and basso continuo (organ, bassoon and cello)

Most of the movements were based on a **chorale** tune *Wachet auf*, composed by Philipp Nicolai around 130 years earlier.

A (repeated)

Phrase 1 Phrase 2

Glo - ri - a sei dir ge - sun - gen mit Men-schen -
Von zwölf Per - len sind die Pfor - ten an dei - ner

Phrase 3

und _ eng - li - schen Zun - gen, mit Har-fen und mit Zim-bel'n schon.
Stadt; _ wir sind Kon - sor - ten der En-gel hoch um dei - nen Thron.

B

Phrase 4 Phrase 5 Phrase 6

Kein Aug' hat je ge - spürt, kein Ohr hat je ge - hört sol - che Freu -

Phrase 7 Phrase 8 Phrase 9

de. Des sind wir froh, i - o, i - o! e - wig in dul-ci ju - bi - lo.

The gospel reading of the day was about the tale of the wise and foolish virgins who attend a wedding. The wise ones are prepared for the bridegroom's arrival: They have brought extra oil for their lamps in case he is late. The foolish ones are unprepared: They must leave to buy oil, and the bridegroom arrives in their absence, at midnight.

Then shall the kingdom of heaven be likened unto ten virgins, which took their lamps and went forth to meet the bridegroom. And five of them were wise, and five were foolish.... And at midnight there was a cry made, Behold the bridegroom cometh; go ye out to meet him. Then all those virgins arose, and trimmed their lamps. And the foolish said unto the wise, Give us of your oil; for our lamps are gone out. But the wise answered, saying, Not so; lest there not be enough for us and you: but go ye rather to

them that sell, and buy for yourselves. While they were away the bridegroom arrived; and those who were ready went in with him to the wedding; and the door was shut. ...

Keep awake then; for you never know the day or the hour. (Matthew 45)

那時，天國好比十個童女拿著燈出去迎接新郎。

其中有五個是愚拙的，五個是聰明的。

愚拙的拿著燈，卻不預備油；

聰明的拿著燈，又預備油在器皿裡。

新郎遲延的時候，他們都打盹，睡著了。

半夜有人喊著說：新郎來了，你們出來迎接他！

那些童女就都起來收拾燈。

愚拙的對聰明的說：請分點油給我們，因為我們的燈要滅了。

聰明的回答說：恐怕不夠你我用的；不如你們自己到賣油的那裡去買罷。

他們去買的時候，新郎到了。那預備好了的，同他進去坐席，門就關了。

其餘的童女隨後也來了，說：主阿，主阿，給我們開門！

他卻回答說：我實在告訴你們，我不認識你們。

Movement 1 – Chorus

Wachet auf, ruf uns die Stumme
Der Wächter sehr hoch auf der Zinne
Wach auf, du Stadt Jerusalem!
Mitternacht heißt diese Stunde;
Sie rufen uns mit hellem Munde:
Wo seid ihr klugen Jungfrauen?
Wohl auf, der Bräut'gam kömmt,
Steht auf, die Lampen nehmt!
Alleluja! Alleluja!
Macht euch bereit
Zu der Hochzeit
Ihr müsset ihm entgegen gehn.

Awake, the voice calls upon us
The watchmen from high on the tower.
Awake, you city of Jerusalem!
Midnight is this very hour;
They call to us with bright voices:
“Where are you, wise virgins?”
Take cheer, the Bridegroom comes,
Rise up, take up your lamps!
Hallelujah! Hallelujah!
Prepare yourselves
For the wedding,
You must go forth to meet him.

Ritornello (覆奏) principle

Rit. 1	Chorale A	Rit. 2	Chorale A	Rit. 3	Chorale B	Rit. 4
Orchestra	Orchestra & Chorus	Orchestra	Orchestra & Chorus	Orchestra	Orchestra & Chorus	Orchestra

Ritornello: dotted rhythm (附點節奏) → suggest a march or a procession

Chorus: polyphonic texture (複音織體) with several lines of **counterpoint** (對位法)

Movement 4 – Chorus

Zion hört die Wächter singen,
 Das Herz tut ihr vor Freuden springen,
 Sie wachet und steht eilend auf.
 Ihr Freund kommt von Himmel prächtig,
 Von Gnaden stark, von Wahrheit mächtig,
 Ihr Licht wird hell, ihr Stern geht auf.
 Nun komm, du werthe Kron,
 Herr Jesu, Gottes Sohn.
 Hosiaana!
 Wir folgen all' zum Freudensaal
 Und halten mit das Abendmahl.

Zion hears the watchmen singing,
 For joy her very heart is springing,
 She wakes and rises hastily.
 From heaven comes her friend resplendent,
 Sturdy in grace, mighty in truth,
 Her light shines bright, her star ascends.
 Now come, you worthy crown,
 Lord Jesus, God's own Son.
 Hosanna!
 We all follow to the joyful hall
 And share the Lord's Supper.

Ritornello principle

Rit. 1	Rit. + Chorale A	Rit. 2	Rit. + Chorale A	Rit. 3	Rit. + Chorale B	Rit. 4
Violins	Violins & Tenor	Violins	Violins & Tenor	Violins	Violins & Tenor	Violins

Movement 7 – Chorus

Gloria sei dir gesungen
 Mit Menschen und englischen Zunge,
 Mit Harfen und mit Zimbeln schon.
 Von zwölf Perlen sind die Pforten
 An deiner Stadt; wir sind Konsorten
 Der Engel hoch um deinen Thron.
 Kein Aug' hat je gespürt,
 Kein Ohr hat je gehört
 solche Freude.
 Des sind wir froh,
 io, io!
 ewig in dulci júbilo.

Gloria be sung to you
 with men's and angel's tongues,
 with harps and beautiful cymbals.
 Of twelve pearls are the gates
 at your city; we are consorts
 of the angels high about your throne.
 No eye has ever sensed,
 no ear has ever heard
 such a delight.
 Of this we rejoice,
 io, io!
 forever in sweet joy.

Johann Sebastian Bach, Mass in B minor, BWV 232 (1733–1749)

In 1733 Bach composed the “Kyrie” and “Gloria” as a **Lutheran mass**. The other movements, including the “Credo”, “Sanctus” and “Agnus Dei”, were probably written towards the end of Bach’s life, compiling these movements to make up a complete **Roman Catholic mass**.

As a typical Catholic mass, the texts in every movement are in **Latin**.

Instrumentation: 3 trumpets, 2 flutes, 2 oboes (oboe d'amore), 2 bassoons, a string orchestra, basso continuo, and a five-part choir.

Bach includes diverse musical styles within this works, probably intending to showcase his compositional prowess and to express his religious faith in the most elaborate manner.

Kyrie

Kyrie eleison

God, have mercy

dissonant leaps

Neapolitan 6th (>II°)

A Subject

ALTO.

TENOR.

mf

Ky-ri-e e-le-i-son, Ky-ri-e e-le-i-son

p

Episode

le-i-son, Ky-ri-e e-le-i-son, e-le-i-son, e-le-i-son