



The Church's Song



Part II: Polyphony & Reformation



* Dies ist der ahralt und bilnusz gleich *

Manch man zu Nurnberg alle Jar & alle andern bestim offentlich

karla karolus der das Reich hat & der weltigen untra teyde macht

* Man man zu Nurnberg alle Jar & alle andern bestim offentlich *

Karolus
impavit

Magnus
Anus. 14.

Monophony

A musical texture comprising a single line of musical tones: that is, a single melody, or intonation, or cantillation.

Polyphony

A musical texture consisting of two or more simultaneous lines of independent melody

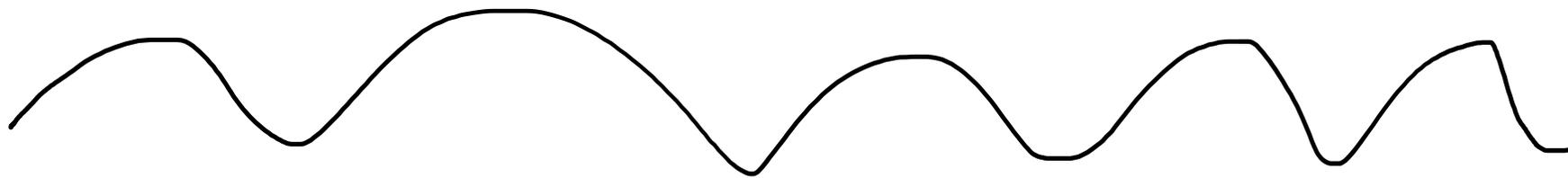
Polyphony

c. 800-1500

Polyphony



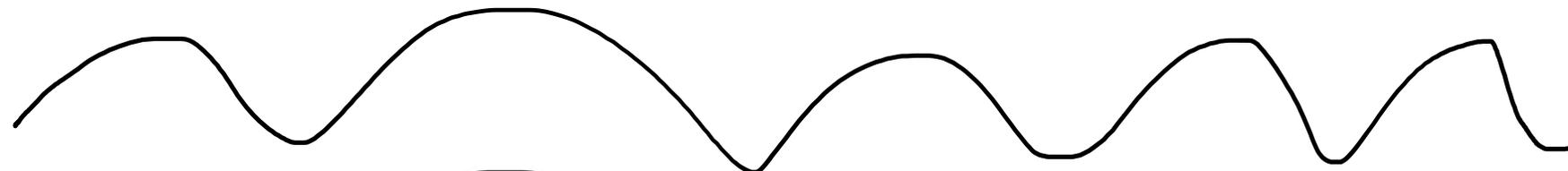
Original Chant Melody



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Original Chant Melody



Organal Voice

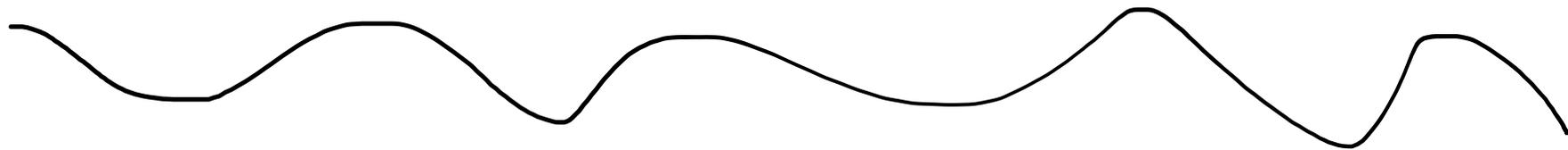


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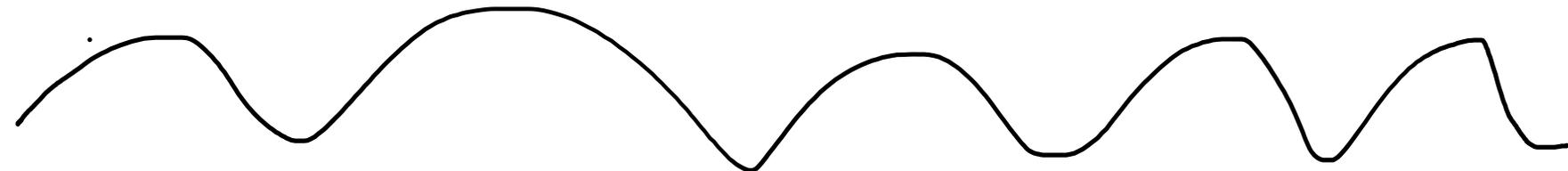
Organum

The earliest kind of Polyphonic music, two voices singing together note against note.

Organal Voice



Original Chant Melody

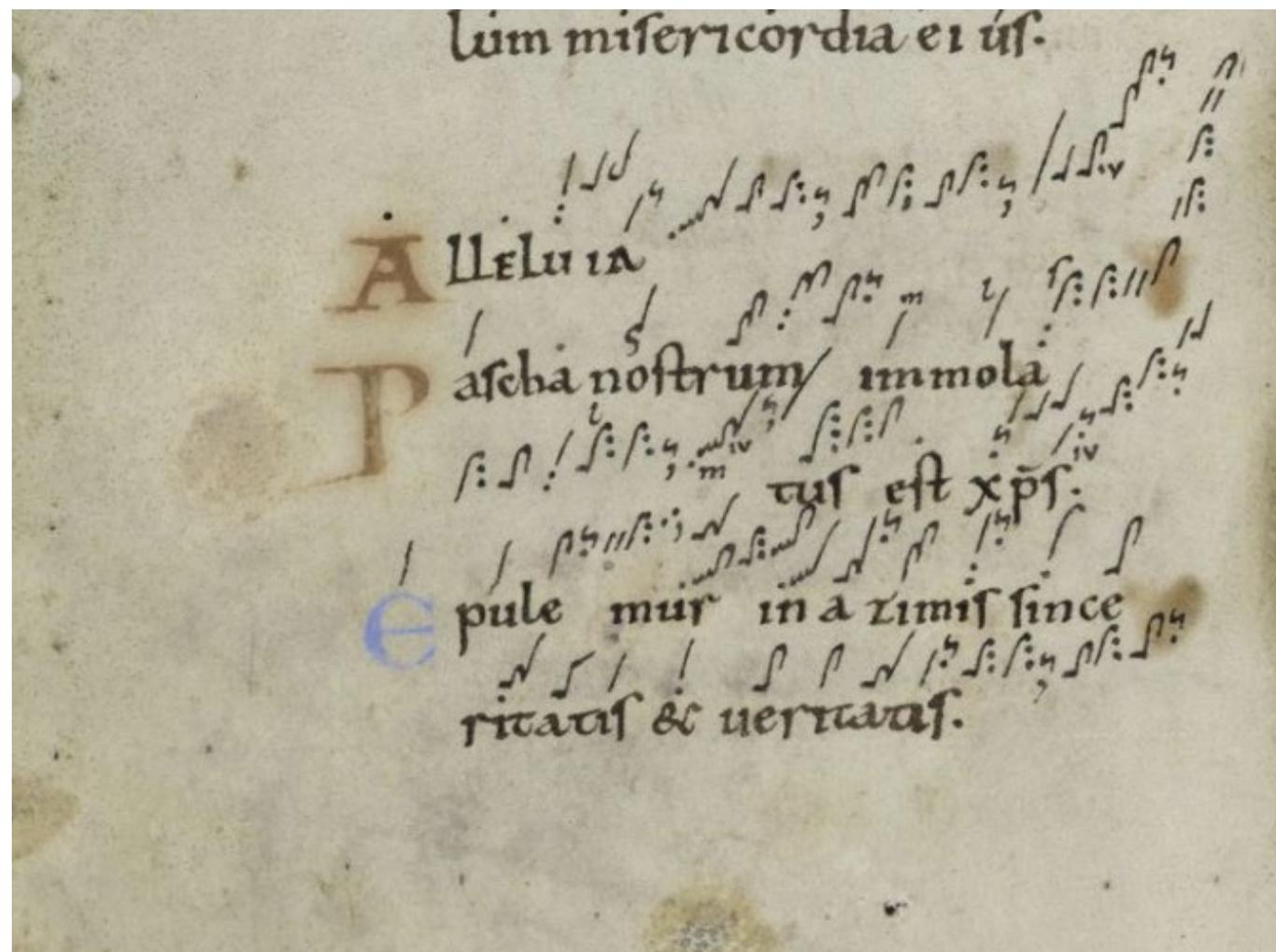


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Winchester Troper

c. 1020

Alleluia, Christ our
Passover is sacrificed for
us.

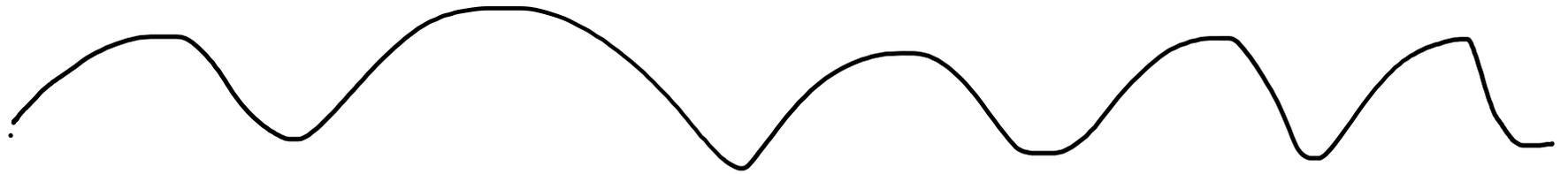


Organs

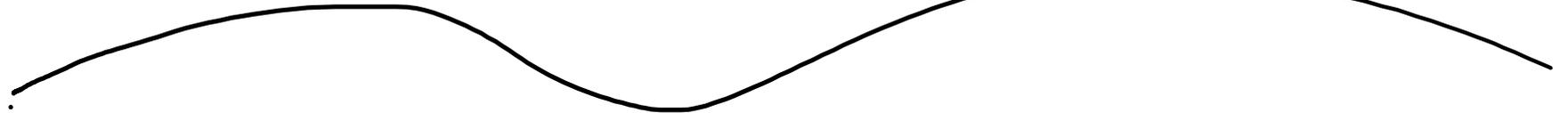
Primitive organs begin to appear in churches in the late 10th, early 11th centuries.



Original Chant Melody



Original Chant Melody



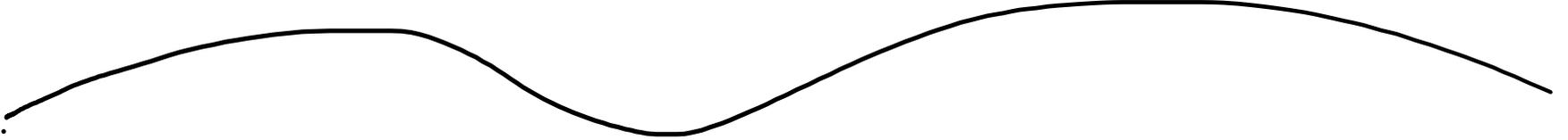
Organal Voice 1



Organal Voice 2



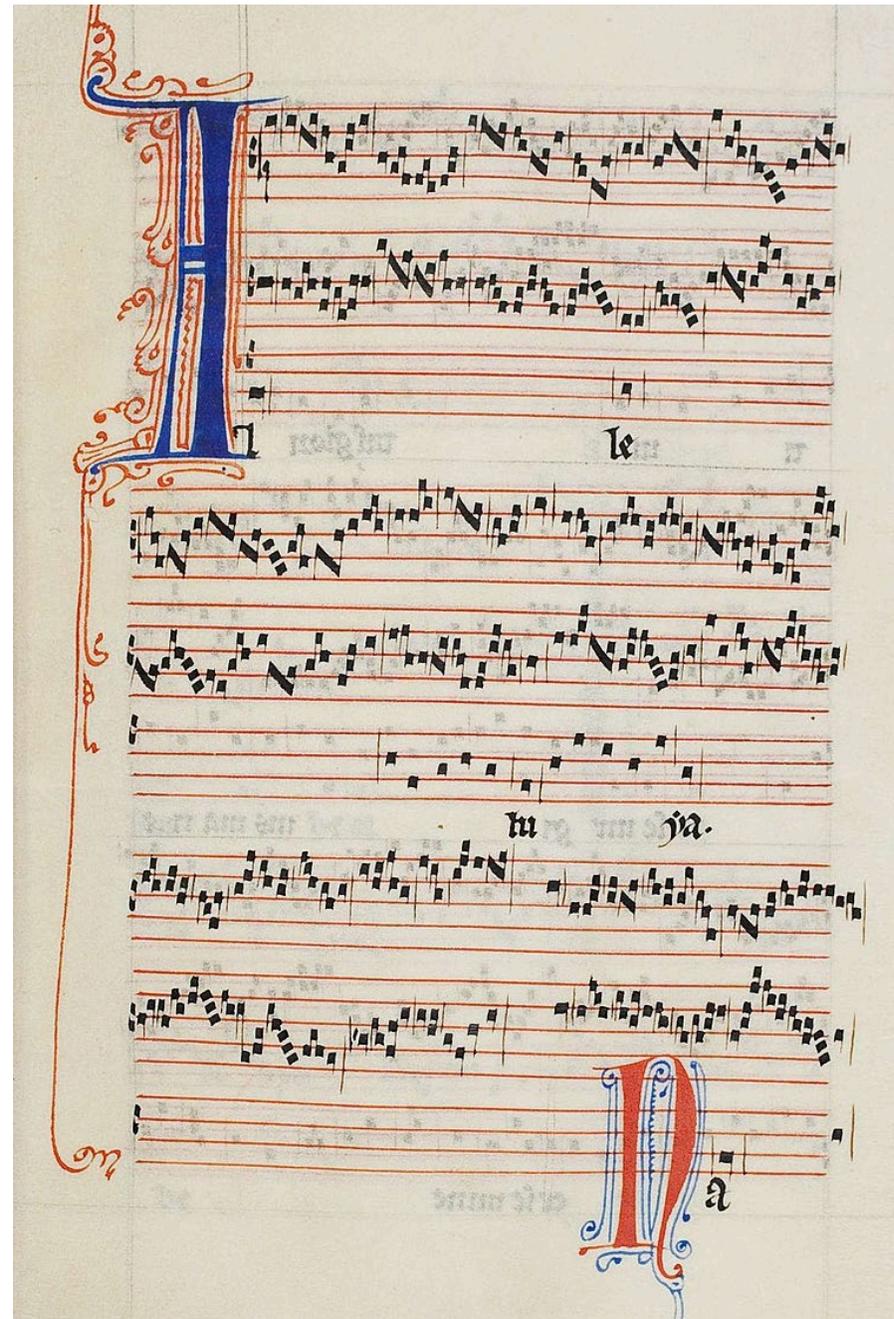
Original Chant Melody



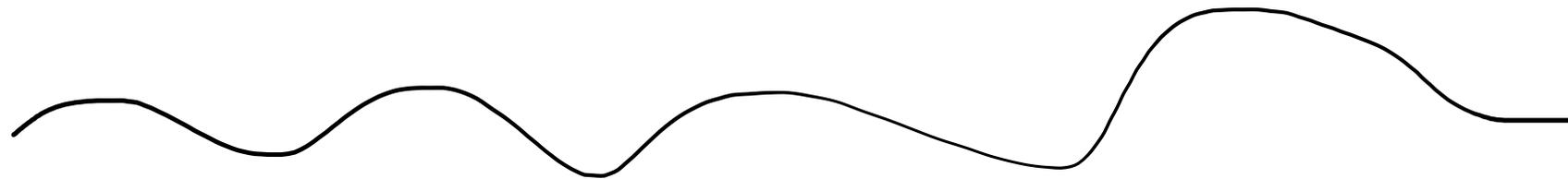
Pérotin

f. 1200

Alleluia



Popular Tune



Guillaume du Fay

c.1397-1474

Kyrie Eleison from
Missa “L’Homme Armé”

Lord Have Mercy

A manuscript page of a musical score for a Kyrie Eleison. The page features ten staves of music written in square neumes on a four-line red staff. The text is written in a Gothic script below the staves. The score is divided into sections by large decorated initials: 'Kyrie' at the top left, 'Kyrie' in the middle right, 'Kyrie' at the bottom left, and 'Kyrie' at the bottom right. The word 'Kyrie' is often followed by 'Eleison'. The music includes various rhythmic values and rests, with some sections marked with repeat signs. The page is aged and shows some staining.

Josquin des Prez

c.1450-1521

Kyrie Eleison from
Missa “L’Homme Armé”

Lord Have Mercy



Josquin des Prez

His works “flow freely, gently, and cheerfully, are not forced or cramped by rules, and are like the songs of the finch.”



Josquin des Prez

His works “flow freely, gently, and cheerfully, are not forced or cramped by rules, and are like the songs of the finch.”



Martin Luther



Martin Luther

“I am not ashamed to confess publicly that next to theology there is no art which is the equal of music, for she alone, after theology, can do what otherwise only theology can accomplish, namely, quiet and cheer up the soul of man, which is clear evidence that the devil, the originator of depressing worries and troubled thoughts, flees from the voice of music just as he flees from the words of theology.”

- Letter to Ludwig Senfl



Martin Luther

“Next to the Word of God, music deserves the highest praise.”

- Preface to Georg Rhau's *Symphoniae iucundae*



Martin Luther

“God ordains the Gospel preached through the medium of music”

- Table Talk XXII, 427f. No. 38



Martin Luther

“The [Church] fathers and prophets wanted nothing else to be associated with the Word of God as music. Therefore we have so many hymns and Psalms where message and music join to move the listener’s soul....”

- Preface to Georg Rhau’s *Symphoniae iucundae*



Martin Luther

A person who “does not regard [music] as a marvelous creation of God, must be a clodhopper indeed and does not deserve to be called a human being. He should be permitted to hear nothing but the braying of asses and the grunting of hogs.”

- Preface to Georg Rhau's *Symphoniae iucundae*



Interrogating Tradition

It ain't necessarily so.



Interrogating Tradition

Did Luther say, “Why should the devil have all the good tunes?”



Interrogating Tradition

Did Luther say, “Why should the devil have all the good tunes?”

Nein, entschuldigug



Interrogating Tradition

Didn't Luther use popular music, even music that was sung in taverns?



Interrogating Tradition

Didn't Luther use popular music, even music that was sung in taverns?

Das ist kompliziert



A Mighty Fortress

- Written c. 1530
- Loose paraphrase of Psalm 46 with strong Christological interpretation
- Appears twice in our hymnal as no. 259 and no. 260
- Scholarly consensus maintains that the tune is entirely original to Luther.



A Mighty Fortress

- Written in *Bar Form: AAB*



A Mighty Fortress

Did he use tunes that were sung in taverns?



A Mighty Fortress

Did he use tunes that were sung in taverns?

Nein, entschuldigug.



From Heaven Above



From Heaven Above

“From Heaven Above” was composed to fit the music of a popular love song, one that might have been sung in taverns. In the end, this appears to have been too much for Luther’s pieties, as evidenced by the fact that he composed a new tune to fit the words, a tune that had no questionable associations. This second tune is the one that has come down to us.



A Conservative Revolution



A Conservative Revolution

Paul Westermeyer: “To miss Luther’s catholic ecclesiology of music is to misunderstand Luther. He was evangelical, to be sure, but he was also catholic.”



Savior of the Nations Come



Savior of the Nations Come

-Based on the Latin hymn *Veni Redemptor Gentium* attributed to Saint Ambrose (fourth century)

-Plainsong melody from the Middle Ages

-Luther translated the text from Latin into German and kept the plainchant melody.



Sundays with the Doktor

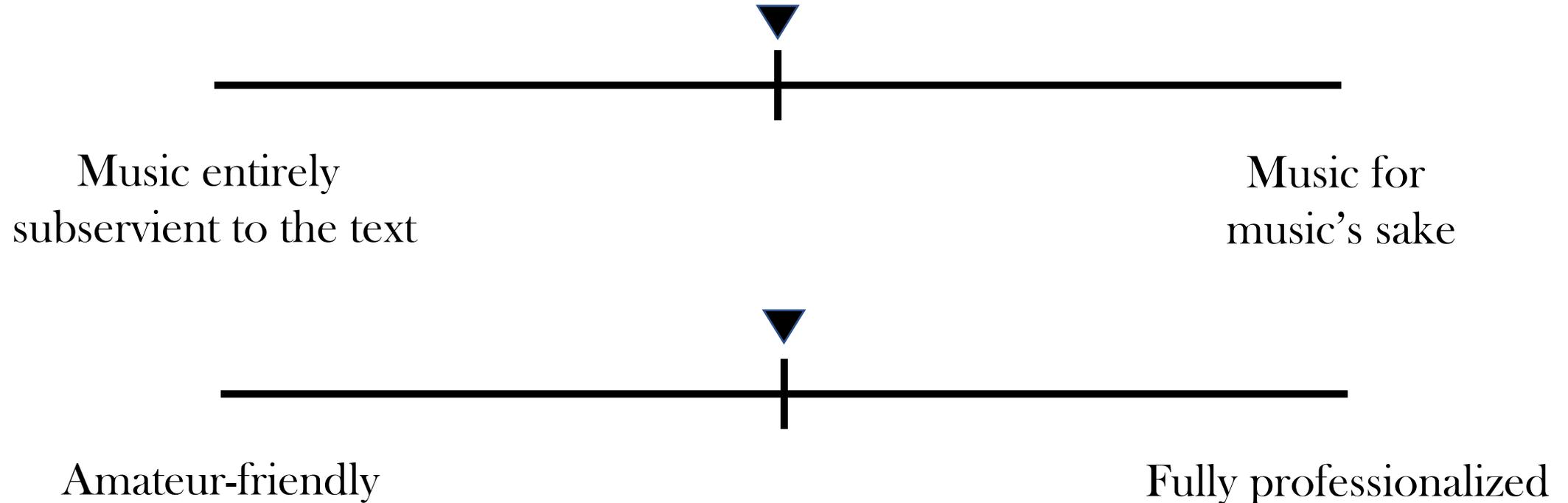
Everything was sung:

lessons, prayers, ordinary and proper of the mass in Gregorian and German hymnic versions, polyphonic anthems for the choir (some of these in still in Latin), and the new hymns, sung by the congregation in unison and a cappella.

Instrument were welcomed, but not to accompany congregational singing.



Musical Balance



Hymns by Accident



Phillip Nicolai

Two hymns in our hymnal:

Sleepers Wake, no. 17

O Morning Star, no. 69



Johann Crüger

Six hymn tunes in our hymnal, including:

Ah, Holy Jesus, no. 93

Deck Yourself, my Soul, no. 506

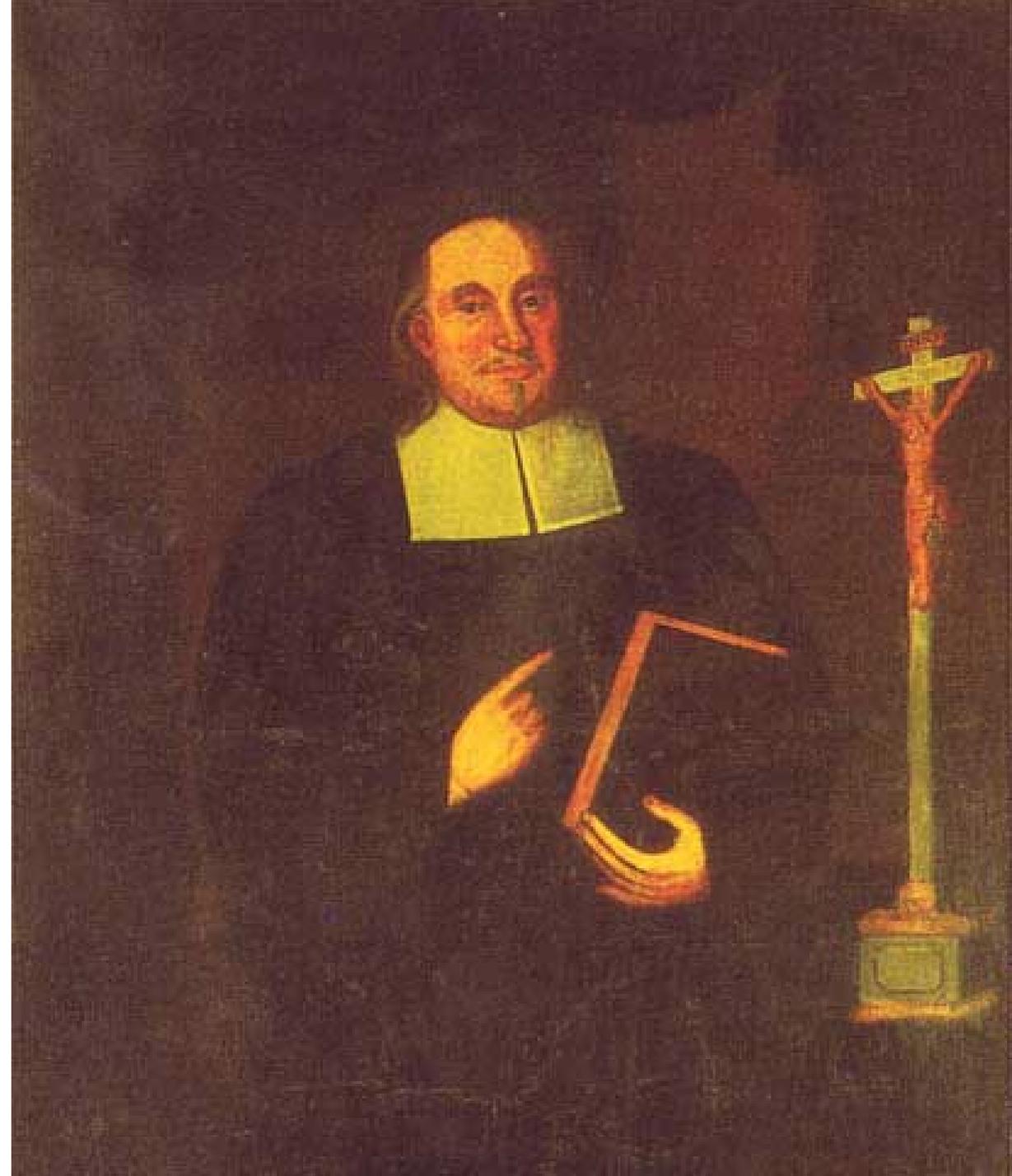
Now Thank We all Our God, no. 555



Paul Gerhardt

Six hymn our hymnal, including:

O Sacred Head, no. 98



John Calvin



Calvin's Theology of Music

For Calvin, music was a gift of God with a two-fold purpose:

1. “To tell and proclaim the praise of God.” - Institutes III xx. 31
2. To be a means “by which the godly may mutually edify one another.”
-Institutes III xx. 32



Calvin's Anxiety of Music

“There is scarcely in the world anything which is more able to turn or bend this way and that the morals of men, as Plato prudently considered it. And in fact, we find by experience that it has a sacred and almost incredible power to move hearts in one way or another. Therefore we ought to be even more diligent in regulating it in such a way that it shall be useful to us and in no way pernicious....



Calvin's Anxiety of Music

“It is true that every bad word perverts good manner, but when the melody is with it, it pierces the heart much more strongly, and enters into it; in a like manner as through a funnel, the wine is poured into the vessel; so also the venom and the corruption is distilled to the depths of the heart by the melody.”



Calvin's Anxiety of Music

“What is there now to do? It is to have songs not only honest, but also holy, which will be like spurs to incite us to pray to and praise God, and to meditate upon his works in order to love, fear, honor and glorify him. Moreover, that which St. Augustine has said is true, that no one is able to sing things worthy of God except that which he has received from him.



Calvin's Anxiety of Music

“Therefore, when we have looked thoroughly, and searched here and there, we shall not find better songs nor more fitting for the purpose, than the Psalms of David, which the Holy Spirit spoke and made through him. And moreover, when we sing them, we are certain that God puts in our mouths these, as if he himself were singing in us to exalt his glory.”

- Preface to the Genevan Psalter



Calvin's Anxiety of Music



Calvin's Strictures on Music

Metrical Psalms

Single monophonic line

One note per syllable

No polyphony

No instruments, please



Metrical Psalm

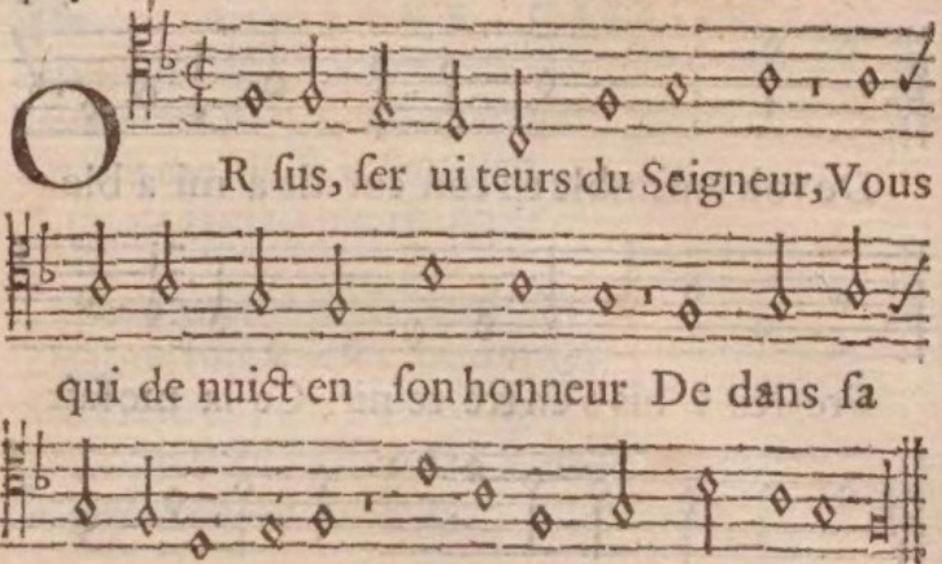
A Psalm that has been translated into meter so as best to be set to Western music.



Genevan Psalter

The first edition was published in 1539. This was expanded in subsequent editions until the complete set of 150 Psalms were translated and published in 1562.

424 P S E A V M E C X X X I I I I .



O R sus, ser uiteurs du Seigneur, Vous
qui de nuit en son honneur De dans sa
maison le seruez, Louëz-le, & son Nom esleuez.

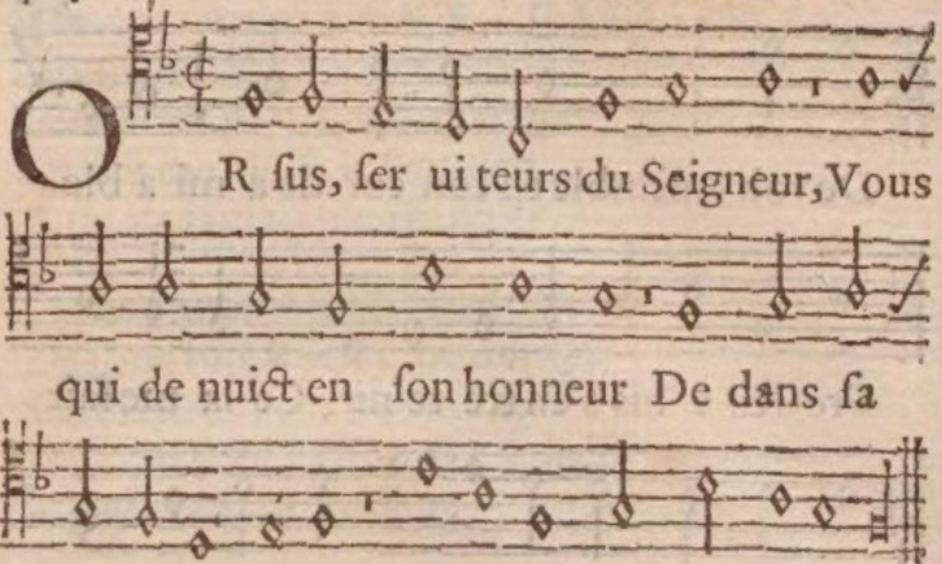
Leuez les mains au plus fainct lieu
De ce tressainct temple de Dieu,
Et le los qu'il a merité
Soit par vos bouches recité.

Dieu qui a fait & entretient
Et terre & ciel par son pouuoir,
Du mont Sion, où il se tient,
Ses biens te face apperceuoir.

Genevan Psalter

Louis Bourgeois was one of the musical collaborators on the project. Seven hymn tunes in our hymnal are attributed to him.

424 P S E A V M E C X X X I I I I .



O R sus, ser u i teurs du Seigneur, Vous
qui de nuit en son honneur De dans sa
maison le seruez, Louëz-le, & son Nom esleuez.

Leuez les mains au plus sainct lieu
De ce tressainct temple de Dieu,
Et le los qu'il a merité
Soit par vos bouches recité.

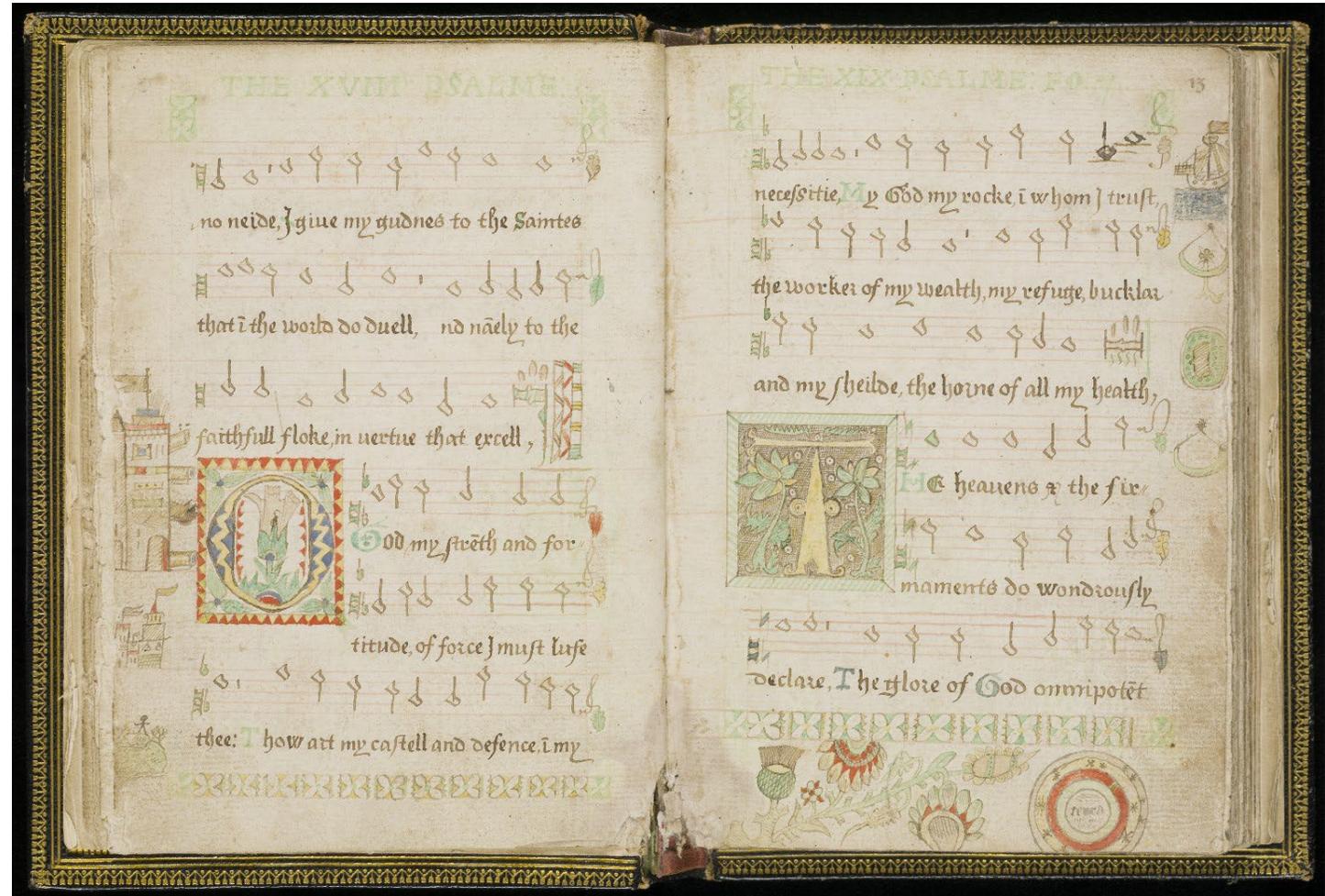
Dieu qui a fait & entretient
Et terre & ciel par son pouuoir,
Du mont Sion, où il se tient,
Ses biens te face apperceuoir.

Scottish Psalter

First published in 1564 at the behest of John Knox.

This was revised several times, culminating in the edition of 1650.

It includes many tunes from the Genevan Psalter.



Psalm 100

Scottish Psalter of 1650

Tune by Louis Bourgeois

Hymn no. 220

Psalm 100

NRSV

1. Make a joyful noise to the LORD, all the earth.
2. Serve the LORD with gladness; come into his presence with singing.
3. Know that the LORD is God. It is he who made us, and we are his; we are his people and the sheep of his pasture.

Scottish Psalter

1. All people that on earth do dwell,
sing to the Lord with cheerful voice.
Him serve with mirth, his praises forth tell,
come ye before him and rejoice!
2. Know that the Lord is God indeed;
without our aid he did us make.
We are his folk, he doth us feed,
and for his sheep he doth us take.

Psalm 100

“Behind every pedagogy is a philosophical anthropology; that is, implicit in every constellation of educational practices there is a set of assumptions about the nature of human persons.”

- James K.A. Smith

Questions? Discussion?

