

1989

A study of Johann Michael Haydn's church music and a performing analysis of "Run Ye Shepherds to the Light (Lauft, Ihr Hirten Allzugleich)" for a recital performance

Edward B. von Pohle
San Jose State University

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DOI: <https://doi.org/10.31979/etd.qxf8-ng29>

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**A study of Johann Michael Haydn's church music and a
performing analysis of "Run, Ye Shepherds to the Light"
("Lauft, ihr Hirten allzugleich") for a recital performance**

von Pohle, Edward Bruce, M.A.

San Jose State University, 1989

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A STUDY OF JOHANN MICHAEL HAYDN'S CHURCH MUSIC
AND A PERFORMING ANALYSIS OF
RUN, YE SHEPHERDS TO THE LIGHT (LAUFT, IHR HIRTEN ALLZUGLEICH)
FOR A RECITAL PERFORMANCE

A Project Report

Presented to

The Faculty of the Department of Music
San Jose State University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

By

Edward B. von Pohle

December, 1989

APPROVED FOR THE DEPARTMENT OF MUSIC

Charlene Archibeque

Dr. Charlene Archibeque

William B. George

Dr. William George

Mary Breden

Dr. Mary Breden

APPROVED FOR THE UNIVERSITY

M. Lou Swandowski

ABSTRACT

A STUDY OF JOHANN MICHAEL HAYDN'S CHURCH MUSIC
AND A PERFORMING ANALYSIS OF
RUN, YE SHEPHERDS TO THE LIGHT
(Lauff, Ihr Hirten Allzugleich)

by

Edward B. von Pohle

For 200 years, Johann Michael Haydn (1737-1806) has remained in the shadow of the more renowned classical composers. Highly respected for his compositional skill during his life time, Haydn fell into obscurity along with many musicians when secular concert music superseded sacred music in popularity during the late eighteenth century.

This project report addresses some of the socio-political and cultural conditions which affected Haydn's life and ultimately his music. Though criticized as too old-fashioned and circumspect, Michael Haydn nevertheless composed many masterful works, which were praised and imitated by Joseph Haydn and Wolfgang Mozart. Much of his church music is liturgically appropriate today.

Haydn's charming and simple Christmas cantata, Run, Ye Shepherds to the Light is examined, and performing suggestions regarding forces required, tempi, phrasing and articulation, and ornamentation are given.

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CHAPTER 1

Introduction

Composers have come and gone, each achieving varying degrees of critical acclaim, fortune and fame. Of those who attained greater renown, some did so during their lifetime, while others rose to musical heraldry posthumously. Conversely, many composers earned enviable reputations during their lifetime, only to plummet to virtual obscurity fifty years after their deaths. Johann Michael Haydn was such a composer. Though considered an accomplished composer by his contemporaries, including his friend Wolfgang Amadeus Mozart and his more famous brother, Franz Joseph Haydn, Michael Haydn has been largely ignored for almost 200 years.

The Problem.

In comparison to the advances made by Mozart and Joseph Haydn, particularly in opera and symphonic development, Michael Haydn's contributions may seem less monumental in scope. Nevertheless, his works do represent a high standard of excellence, particularly in sacred music. The purpose of this study is to examine the historical context in which Michael Haydn lived and composed, and in light of that examination, to analyze his sacred composition Run, Ye Shepherds to the Light, (Laufft, Ihr Hirten, Allzugleich).

Importance of the Study.

Most of what is known of Michael Haydn is gleaned from brief

articles in periodicals or biographical dictionaries. No comprehensive English source is available on him or his works.

Further study is important and relevant not merely because of the quantity of compositions Haydn wrote, but because many of these compositions, specifically the sacred works, are of masterful quality, possessing timeless liturgical appropriateness. Run, Ye Shepherds to the Light is no exception.

When analyzing a musical composition, one must be mindful of the circumstances which affected the composer's life and work. Often factors such as governmental restrictions, ecclesiastical regulations and poor social conditions existed which limited or prevented the expansion, development and innovation of musical style and performance. Only after considering a composition in historical context can one objectively assess a composer's success in accomplishing his desired ends, whether they be creating for entertainment, religious worship or social commentary. Examining a composer's music in historical context also helps give one an understanding which will lead to a more satisfying performance. By providing a brief look at the socio-political and cultural climate in late eighteenth century Salzburg, by defining and illustrating elements of Michael Haydn's compositional style, and by analyzing the musical score of Run, Ye Shepherds to the Light, it should become evident that Michael Haydn did indeed produce music that was skillful and worthy of greater study and performance.

CHAPTER 2

The Effect of Socio-political and Cultural Conditions in Eighteenth Century Salzburg on Church Music in the Classical Period

The Classical Period (c. 1750-1825) witnessed developments in music that at times seemed contradictory in purpose. While the seventeenth and early eighteenth centuries gave rise to both instrumental music and opera, it was during the late eighteenth and early nineteenth centuries that these musical avenues were further expanded and developed. The foremost classical composers, Joseph Haydn (1732-1809), Wolfgang Mozart (1756-1791), and Ludwig van Beethoven (1770-1827) were key figures in defining the formal structure of musical composition, specifically the sonata allegro form which reached its apex during this period. In addition, these composers sought to add greater drama and expression to their music. In combining formal structure with dramatic expression, the classical composer met his greatest challenge. Often, he had to

choose between dramatic surprise and formal perfection, between expressivity and elegance: he could rarely have both at once...Haydn and Mozart separately and together, created a style in which a dramatic effect seemed at once surprising and logically motivated, in which the expressive and the elegant could join hands.¹

Along with developing and refining the musical forms, classical

¹
Charles Rosen, The Classical Style. (New York: W. W. Norton and Company, Inc., 1972), p. 44.

composers were also creating a seeming distinction between music intended for public or professional performances and music meant for amateur performances. Charles Rosen, an authority on classical composers, defines this distinction in terms of instrumental music; however, the comparison applies to vocal music as well. The style of music for public performance, which includes church music, is more formal, more tightly organized and less free than music for amateur performance.²

Certain elements of the classical style, greater musical expressivity, a more secular or "operatic" style of vocal writing and expanded use of instruments, created problems in religious music for several reasons.³

First of all, "Classic church music was largely Catholic Church music."⁴ Historically, the Catholic Church has not encouraged stylistic innovation. Charles Rosen states it is because the church "relies so fundamentally on continuity of tradition."⁵ Percy Young defines the issue:

There was the new demonstrative music of the age on the one hand; the old unyielding liturgy, which demanded, as always, that music should be subordinate to the action and intentions of the

² Rosen, The Classical Style., p. 45.

³ Ibid., p. 366.

⁴ Reinhard Pauly, Music in the Classic Period. (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1965), p. 186.

⁵ Rosen, The Classical Style., p. 366.

form and worship, on the other.⁶

The often uneasy relationship between art and religion presented further questions. Was music a means for greater celebration and exaltation of the Mass or an agent for more clearly expressing and illustrating its text? If the music is celebrative, then sections such as the penitential "Kyrie" and "Agnus Dei" should be brilliant and imposing. If the music is expressive then these sections should be quiet and pleading.⁷ Joseph Haydn's and Wolfgang Mozart's cheery settings of these sections seem to indicate that often classical composers were reticent to yield to the expressive aesthetic in their Mass settings.⁸

The question of what constituted appropriate church music was also unresolved. The clergy considered vocal music more appropriate for church services because of the words. Music historians believe that "in the classical period...choral music was generally thought of as the servant of the church, and only in churches or private chapels could it normally be heard."⁹ The hostility of the Catholic Church towards instrumental music in its services manifested itself in restrictions of use by the Austrian Government during the 1780's, a time of great

⁶ Percy M. Young, The Choral Tradition. (New York: W. W. Norton and Company, Inc., 1962), p. 157.

⁷ Rosen, The Classical Style., p. 367.

⁸ Ibid., p. 368.

⁹ Roger Fiske, "The Viennese Classic Period," in Choral Music. Arthur Jacobs, editor. (Middlesex, England: Penguin Books, Ltd., 1963), p. 164.

creative activity for Michael Haydn, as well as his brother Joseph, and Wolfgang Mozart.¹⁰ Lengthy instrumental interludes between sections of the mass were discouraged. Also, large orchestral ensembles and the use of certain instruments were avoided. Nevertheless, "church music...invariably enjoyed orchestral accompaniment, in spite of papal disapproval."¹¹ In fact, a variety of musical styles from traditional chant to elaborate choral/orchestral settings of the Mass were used in the church services and participation of instruments seemed to be based on the nature and solemnity of the occasion.¹² In masses celebrating state occasions and honoring dignitaries, the inclusion of trumpets, horns and drums was not uncommon.

The traditions of the church, fortified by the spiritual, political and financial power of its many institutions and authorities provided a stable and secure,¹³ though often frustrating, environment for the function of music. During the 1770's, both Michael Haydn and Wolfgang Mozart were in the employ of Prince-Archbishop Hieronymus Count Colloredo of Salzburg who wielded a tremendous influence on composers in the church. Colloredo, a proponent of the Enlightenment, was not a popular figure in Salzburg. His efforts to regulate all facets of life, included reforms in the church services for which he dictated the appropriate length, the kinds of music deemed acceptable, when

¹⁰

Rosen, The Classical Style., p. 366.

¹¹

Fiske, "The Viennese Classic Period," p. 164.

¹²

Pauly, Music in the Classic Period., p. 177.

¹³

Op. cit.

instruments could be employed and under what conditions. ¹⁴ For example, the Archbishop did not like the celebration of the Mass to last more than three-quarters of an hour, thus limiting musical contributions to a mere twenty minutes or so. ¹⁵ As a result of these restrictions, Mozart was driven to find employment elsewhere. Michael Haydn, too, must have recoiled from Colloredo's unsympathetic personality, for the 1770's (the first years of the Prince-Archbishop's reign) were his least productive years. ¹⁶

As a result of reforms encouraged by Emperor Joseph II, the number of worship services was reduced. Those which remained were significantly shortened and simplified. Less money was available to pay church musicians; subsequently, the dedicated, professional church musician all but disappeared in the late eighteenth century. The more lucrative and popular operatic and symphonic forms were drawing the best efforts of the major composers. The composers who stayed in the church's employ, unless holding a major post, were forced to accept various other duties or teach to supplement their income. This was the experience of Michael Haydn. ¹⁷

¹⁴ Charles H. Sherman, editor. Foreword of Johann Michael Haydn's Missa Sancti Hieronymi. (Columbia, MO: University of Missouri Press, 1970).

¹⁵ Fiske, "The Viennese Classic Period," p. 177.

¹⁶ Sherman, Foreword of Missa Sancti Hieronymi.

¹⁷ Elwyn A. Wienandt. Choral Music of the Church. (New York: The Free Press, 1965), p. 218.

CHAPTER 3

Johann Michael Haydn - The Man and His Music

Johann Michael Haydn was baptized on September 14, 1737 in Rohrau, in lower Austria. Like his older brother, Joseph, Michael became a choirboy at St. Stephen's Cathedral in Vienna. Prominent at St. Stephens, the St. Cecilian Brotherhood, a Jesuit order, was vital in training many of Vienna's and Austria's finest musicians. Their conservative trends left an impact on young Michael.¹⁸

Michael is said to have possessed an unusually clear and beautiful voice with a range of three octaves. "Once, his singing so pleased Emperor Joseph that he awarded Haydn fifty goldpieces. Michael, like a good boy, gave half the sum to his peasant parents and the other half to Kapellmeister Johann Georg von Reutter, Jr. [(1708-1772)] to hold for him against his 'retirement.' He never saw a penny of it again."¹⁹

Besides singing, the choir school curriculum at St. Stephen's included keyboard and violin, as well as other subjects. Michael was also an excellent organist. As a student, he acted as assistant organist at the choir school. Haydn is also credited with organizing a society among his fellow choristers for detecting plagiarism in composition.

In 1757, at seventeen, Michael left St. Stephen's to become

¹⁸ Bruce C. Mac Intyre. The Viennese Concerted Mass of the Early Classic Period. (Ann Arbor, MI: UMI Research Press, 1986), pp. 16, 17.

¹⁹ David Mason Greene. Greene's Biographical Encyclopedia of Composers. (Garden City, NY: Doubleday & Company, Inc., 1985), p. 408.

Kapellmeister to Count Firmian, Bishop of Grosswardein in Hungary. Meanwhile, his brother Joseph, still poor and unknown, was working as accompanist and valet to the ill-tempered singing teacher Nicolò Porpora.²⁰

Five years later, in 1762, Michael was offered and accepted the position of court musician and concert master to Firmian's uncle, Archbishop Sigismund Schrattenbach of Salzburg; thus he held an important position in Salzburg during Mozart's time there (1756 - 1781).

Haydn married Maria Magdalena Lipp, daughter of the court organist, Franz Ignaz Lipp. A singer in the Archbishop's court, Magdalena was highly praised for her talent. Mozart, himself, cast her in the title role of his opera, La Finta Semplice.

The Haydn's only child, Aloysia Josepha, was born in 1770, but died within a year, plunging Michael into a gloom that never really lifted. Magdalena was so devastated that she took to wearing a hair shirt and subjected herself to regular self-administered beatings.²¹

The death of his child was shortly followed by the death of Haydn's friend and patron, the Archbishop Sigismund in 1771. It was in his honor that Haydn composed his best-known work, the Requiem in C Minor.

Upon the death of his colleague and sometime collaborator, Anton Cajetan Adlgasser (b. 1729) in 1777, Haydn became organist of the churches of the Trinity and St. Peter's Monastery in Salzburg. When the

²⁰

Alec Robertson. Requiem: Music of Mourning and Consolation. (London: Cassell & Company, Ltd., 1967), p. 60.

²¹

Greene, Greene's Biographical Encyclopedia of Composers, p. 408. demands and strictures imposed by Sigismund's successor, Archbishop

Colloredo caused Mozart to leave Salzburg in 1781, Haydn succeeded him as court and cathedral organist, posts he held until his death on March 31, 1806. Haydn was buried in a side chapel of St. Peter's Cathedral where, in 1821, friends erected a memorial in his memory.

Though certainly exposed to the basics of musical composition at St. Stephen's, Haydn was, to a considerable extent a self-taught composer. He studied the works of Johann Joseph Fux (1660-1741) and was particularly influenced by Fux's treatise on counterpoint, "Gradus ad Parnassum."

Haydn composed a large quantity of music. According to modern standards, some of his compositions are considered old-fashioned while some sound undeniably fine to modern ears. Although he composed works in virtually every genre required by the musical practice of the day—that is opera, oratorio, over 40 symphonies, a considerable amount of occasional music, chamber works and partsongs—he is best known for his over 400 sacred compositions. In his sacred music, Haydn's talents found their fullest expression. Michael Haydn was regarded by his contemporaries as a superlative master of the church style. No less a critic than Joseph Haydn declared his brother's Masses to be finer than his own.

The German writer and musician, Ernst Theodor Amadeus (E.T.A.) Hoffman (1776-1822) who had a profound influence on literature and music, praised Michael Haydn's sacred music. In a series of essays on

22

Charles H. Sherman, editor. Preface to Johann Michael Haydn's Missa Hispanica. (Salzburg: Haydn-Mozart Press, 1966).

church music, he compared the sacred works of Joseph Haydn and Mozart with the works of Michael Haydn. Hoffman believed Joseph Haydn's and Mozart's sacred compositions were contaminated by excessive sweetness which banned all seriousness and dignity, whereas the works of Michael Haydn, he felt possessed the necessary serious tone. Hoffman also²³ thought Michael's sacred works surpassed those of his brother.

Perhaps one reason that Michael Haydn's works were considered superior among his contemporaries, was because of their consistent appropriateness for standard liturgical use. Whereas Mozart's and Joseph Haydn's church works were primarily works written for state occasions or in honor of particular individuals, Michael Haydn's were written for regular worship services. Though he often utilized elements of the older style, Haydn also incorporated newer musical trends. His²⁴ music neither lacks sophistication nor shows an absence of skill. Homer Ulrich contends that Haydn amalgamated various styles by bringing to "his masses a mixture of plainsong, modal writing and the use of cantus firmi," superimposing "these elements on a mid-eighteenth century harmonic background." Haydn also wrote Masses that were thoroughly "in the style of their time, with no echoes of Renaissance or Baroque style."²⁵

Always aware of the function of his church music, Haydn's concern

23

Pauly, Music in the Classic Period., p. 184.

24

Wienandt, Choral Music of the Church., p. 216.

25

Homer Ulrich. A Survey of Choral Music. (San Diego: Harcourt Brace Jovanovich, Publishers, 1973), p. 119.

for liturgical propriety won him the approval of the nineteenth century Caecilian reformers who strove to supplant tawdry and often pompous church music with a more decorous and liturgical style. This same concern, however, also caused him to be labeled a purist by some later critics.

In the Missa a due cori or Missa Hispanica (first performed by Haydn on June 24, 1792), Haydn's masterful use of both drama and restraint is clearly manifested. For example, in contrast to the "secular" virtuosic and operatic solo movements employed by his contemporaries, Haydn incorporated more fitting, extended coloratura passages as interpolations within essentially choral movements. This pleased both musicians and clergy, while delighting the congregation who loved to hear his lyrical solo writing. For the premiere of the Missa a due cori, Haydn added drama by employing the forces of over sixty musicians stationed in three choirlofts. The performance was so well received that a special collection was taken up to help with the expenses.

Perhaps the most significant of Haydn's sacred compositions is the Requiem Mass, Missa pro defuncto Archiepiscopo Sigismundo or Missa pro defunctis. Impelled by the death of his employer Sigismund Count Schrattenbach Prince-Archbishop of Salzburg, a connoisseur and liberal patron of music, Haydn set out at once to compose a work in his honor. Working at feverish speed, he completed the work in two weeks time on December 31, 1771. Charles H. Sherman, an authority on the life

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Sherman, Preface to Missa Hispanica.

and music of Michael Haydn, asserts that "the Requiem clearly proclaims Haydn's genius," establishing his right to be counted among the finest composers of his time.²⁷

In his book, Requiem: Music of Mourning and Consolation, Alec Robertson states that Haydn's requiem possesses a good sense of form with recurring themes. He suggests that the orchestral accompanying figures perhaps lack inventiveness, but he praises Haydn's choice of setting the "Dies Irae" portion in one movement. Haydn's "Dies Irae," he declares, is "an extremely well-integrated setting of the sequence, and in point of form, it is much to be preferred to the breaking up of the poem into distinct settings."²⁸ Lacking in the sentimentality which sometimes prevailed in similar works during the late eighteenth century, Haydn's Requiem was appreciated for its seriousness of tone and dignity of expression. It is obvious that Mozart was impressed with Haydn's Missa de profunctis, since Mozart's requiem, composed some 20 years later, corresponds in a remarkable number of details. Similarities can be seen in the Introit (Requiem), Sequence (Dies Irae) and Offertory (Domini Jesu Christu). It was Michael Haydn's Missa de profunctis that was used at the funeral of his brother, Joseph.

Haydn sought to write music that appealed to the common person as well as to the aristocrat. He illustrated this by "popularizing" the mass, composing several in the German vernacular rather than Latin. In doing so, he retained the liturgical propriety while making it

²⁷ Sherman, Foreword of Missa de profunctis.

²⁸ Robertson, Requiem: Music of Mourning., p. 61.

understandable to the uneducated.²⁹

Haydn's motets exhibit the same blending of old and new styles as noted in his longer sacred works. He composed both unaccompanied and orchestrally supported motets. Some are simple colla parte settings, in which instruments merely double the vocal lines, while others are more complex works with elaborate instrumental introductions and interludes between solo and choral sections.³⁰ Of the over one hundred works he wrote for Archbishop Colloredo, most are graduals. Though harmonically simple and primarily homophonic, these pieces have lovely, easily singable melodic lines and employ various textures and accompanimental devices. Ein -lob und Danklied "O grosser Gott, dich loben wir" is written for four-part men's chorus, mixed chorus and treble chorus with orchestral accompaniment. Others such as the "Prope est Dominus," and the "Hier liegt vor deiner Majestat" are for chorus and trio sonata (employing strings and continuo, and horns and continuo, respectively).³¹ Additional works are scored for strings and winds combined. (For a list of available editions of Michael Haydn's church music, see Appendix B.)

Simplicity is a primary characteristic of much of Haydn's music. The combination of plain utterance with folk-like melodies in his liturgical works charmed late eighteenth century Austrians. A good example of Haydn's application of simple melodies, uncomplex harmonic

²⁹

Young, The Choral Tradition., p. 215.

³⁰

Wienandt, Choral Music of the Church., p. 332.

³¹

Ibid., p. 331.

progressions and uncomplicated accompanimental devices is the Christmas cantata, Run Ye Shepherds to the Light (Lauft, ihr Hirten, allzugleich).

CHAPTER 4

Performance Considerations for:

Run Ye Shepherds to the Light

In the Gospel of Luke, the nativity scene in Bethlehem is framed by several marginal events which by their very nature have impressed themselves upon the hearts and minds of the common people for centuries. The fact that the angel first announced the news of the Christ child to the lowly shepherds and that they were allowed to be the first to see and honor their Lord is a great distinction. These events have been inseparably linked with the celebrations and festivities of Christmas.

A childlike devotion and modest faith leave their imprint on the countless shepherd songs of Austria. For this pastoral cantata, Michael Haydn used just such an uncomplicated text, devoid of all academic device. The music itself, also bears the strong mark of popular elements: simple melodies, contrasts in mood, trio sonata accompaniment, and solo voice writing.

The cantata is set in four relatively short movements. The first movement, a chorus, has an instrumental introduction which sets the style of the cantata. The chorus is in three parts. The first theme beginning in B-flat major with a modulation into the dominant (F major) is followed by a surprising passage in the minor (first F minor then C minor). There is a reprise of the first theme in the original key. The second movement in E-flat major is an extended coloratura aria for soprano representing the voice of the angel. The aria is followed by a

brief recitative which leads directly into the last movement and back to the key of B-flat major.

The fourth movement is a bucolic lullaby complete with rocking motifs in the strings and voices. It is interrupted several times by more rugged themes reminiscent of the opening movement, then returns to the rocking lullaby motifs. It ends dramatically with a very quiet and unaccompanied "sleep, sleep" on the final cadence.

For analyzing and performing this work, an German/English edition has been provided (See Appendix A), based on an urtext, transcribed by Rudolf Ewerhart and published in a collection of sacred works, entitled Polyphonia Sacra (Laaber-Verlag, Laaber, 1985). This urtext is based on the original manuscript found in the Benedictine Abbey at Kremsmünster, Austria. The following musical illustrations are taken from this urtext. Also currently available is an English edition, edited by Elwood Jay Johnson, published by Coronet Press. Some textual changes are based on this edition.

Forces Required

The cantata is set for SATB choir, soprano soloist, violin I and II, and continuo, and with the possible exception of the soprano aria, is easily within the grasp of the average church choir or high school choir. Haydn's choice of simpler, quainter settings made his music accessible to his students and to the available church musicians. The better musicians in Haydn's time were often seeking more lucrative careers provided by public concert and opera, and were usually employed by the church only for lavish festival services.

When choosing the number of singers and players for performing this cantata, one must consider the questions posed by authorities, such as Joshua Rifkin and Robert Marshall. These two musicologists have written numerous articles for the periodicals High Fidelity and Musical Times, debating whether or not small choirs should still be used in the performance of seventeenth and late eighteenth century sacred music since that is all composers such as J. S. Bach, Wolfgang Mozart and Michael Haydn had available. Other considerations in choosing the number of performers should include clarity of sound desired, textural contrasts, dynamic demands and the relationship of voices to instruments.

The transparent harmonies and uncomplicated textures in Run, Ye Shepherds to the Light suggest relatively light choral forces. The composition could be performed adequately with as few as 3 to 4 singers per part or increased to as many as 10 to 12 on a part. Something halfway in between, say 6 to 8, is this author's suggestion.

The instrumental accompaniment is written for trio sonata--two solo violins and continuo. The keyboard can be doubled by either cello, string bass, bassoon or viola da gamba. Because this piece is intended for church use, the natural choice for keyboard instrument would be organ; however, it would not be unstylistic to use a harpsichord or piano forte. If an organ or harpsichord is not available, a modern piano could be used for a satisfactory performance, providing the conductor and keyboardist work to achieve dynamic balance and proper articulation.

When this work is performed by a larger chorus, additional strings

might be needed. Using three strings per part is preferable to two for better blending and tuning. Two tend to oppose one another. Also, a string bass could be used in addition to cello for added depth. Balance between singers and accompaniment is crucial and acoustical settings are always an issue in determining the size of the instrumental ensemble.

According to Thurston Dart, an authority on performance practice, it was not unusual in the eighteenth century to add or substitute winds in most instrumental ensembles. Having no specific parts written out for flutes and oboes doesn't mean they were not employed. Often, winds doubled the strings for the sake of texture and tonal color. In this composition, flutes could be substituted for or added to the violin parts, depending on the size and strength of the chorus. Considering the pastoral nature of the first movement, the flute provides a descriptive element resembling the shepherd's pipe. Dart does suggest that "whenever one or more wind instruments are used the bass-line should be strengthened by a bassoon."³²

Tempi

The choice of tempo, more than any other single factor can make the difference between a performance that is musically alive and captivating and one that is dull, lifeless and stylistically inappropriate. For many years performances of eighteenth and early nineteenth century music reflected the musical tastes of the late romantics. Chosen tempi were

32

Thurston Dart. The Interpretation of Music. (New York: Harper and Row, Publishers, 1963), pp. 69, 70.

often extreme, both fast and slow. Early twentieth century editions of eighteenth and nineteenth century compositions provide tempo and metronome markings which many conductors accept without question. However, recent musicologists have further studied the musical practices of the eighteenth and early nineteenth centuries and discovered that many musicians and aestheticians during this era (J. J. Quantz, 1697-1773; C. P. E. Bach, 1714-1788; Leopold Mozart, 1719-1787, to name a few) gave specific descriptions for interpreting the suggested tempi and mood markings, as well as the relationship between the two.

Baroque composers and early classical composers were brief in their indications on tempo. Usually one word, such as allegro, vivace, adagio, etc., sufficed, because tempo markings were more or less universally accepted and understood. To modern performers, these markings aren't always clear.

The very live acoustical properties of many churches and cathedrals require that certain brisk tempi be regulated so as not to create a blurring of diction and articulation. Modern halls and churches with acoustical damping would require faster tempi.

In a choral composition, the mood established by the text is a major consideration. In Haydn's cantata, the pastoral instrumental introduction creates a feeling of anticipation and excitement. The text further establishes the mood:

Run, ye shepherds, to the light,
New tidings do I carry.
Joy fills all the starry night.
Come with me, do not tarry.

In lowly manger bare,
Come see the infant there;

A Child, the King of Glory.
With all your might,
Run quickly toward the light,
The star of ancient story.

This is no calm scene of shepherds strolling languidly among their sheep. The musical setting reflects the animation of the episode. The tempo marking is presto, meaning very quick. The question is, just how quick? Perhaps the answer lies in the string parts.

The bass line consists of moving eighth note figures with occasional sixteenth note runs which help to establish the rhythmic tempo. This passage should sound animated but not frantic:



The upper strings reinforce the tempo with a complementary eighth note melodic pattern:



The brisk sixteenth note accompanimental figures in the violin parts in measures 17-20 and 34-36 (See Appendix A) add energy to the vocal lines. In light of the aforementioned factors, a metronome setting of 120 to 132 per quarter-note is suggested.

The second movement is a solo aria in 2/4 meter marked andante. According to the Harvard Dictionary of Music, andante indicates a moderate "walking" speed. There is no universal agreement as to whether

andante belongs to the quick or the slow tempi; however, many conductors think of it as much slower than is musically wise. Eva and Paul Badura-Skoda, authorities on the performance of classical music, attest that "in Mozart's time, 'andante' was not really a slow tempo—that was a nineteenth century development. For Mozart, it was a fairly flowing tempo, still in accordance with the original meaning of the word 'moving'." ³³ Haydn would have adhered to the same principal.

The joyful spirit of the news of the Messiah, ecstatically proclaimed by the angel to the shepherds, creates a very bright and cheerful mood. The coloratura aria with its light, buoyant character and many lengthy ornamental patterns requires a quick tempo. For conducting the 2/4 meter, a two-beat pattern is obviously best in order to attain a nice flowing lilt; however, a four-beat pattern might be required for inexperienced players. A suggested metronome marking is 68 to the quarter-note..

The short recitative requires no special mention except that it should be conducted cleanly and should not drag. This brief declaration should not become declamatory.

The last movement, consisting of lullaby motifs is marked allegro, suggesting a quick and lively tempo. This seemingly contradictory marking to the usual tempo for lullabies indicates that the composer did not want this section slow. The prominence of vocal homophony in this movement should preclude setting too slow a tempo. Although the

33

Eva and Paul Badura-Skoda. Interpreting Mozart on the Keyboard. (London: Barrie and Rockliff, 1962), p. 29.

mood is one of tranquility and rest, it shouldn't be so drawn out as to put the audience to sleep. There should be a feeling of line even in the most extended lyrical phrases.

The 3/4 meter could be conducted with either a fairly quick three-beat pattern or a rather slow one-beat. If conducted in three, the conductor must keep his beats small and fluid. If done in one, he must be careful not to land heavily on the downbeat, causing unnatural accents on each first beat. A metronome marking of approximately 112 for the quarter-note advisable.

Phrasing and Articulation

Phrasing is to music what punctuation is to language. Whereas punctuation groups words into units to form clear ideas, phrasing groups notes and motifs together to make musical sense. In language and music alike, to phrase is to breathe. Incorrect phrasing can distort the meaning of a sentence or that of a musical line.

The short, periodic, articulated phrase was the clearest characteristic in the formation of the classical style. Haydn used this style of phrasing in his cantata. The choruses contain short vocal phrases with frequent sequencing. Very few phrases are more than a measure or two, with the exception of those in the solo aria. Text underlay in the choruses usually determines vocal phrasing; however, in the solo aria, phrasing requires more thought due to the extended melismas or vocal

³⁴
Hermann Keller. Phrasing and Articulation. (New York: W. W. Norton and Company, Inc., 1965), p. 4.

³⁵
Rosen, The Classical Style, p. 57.

runs. In the string parts, the breaks in melodic phrases are often indicated by rests and by sequencing.

Articulation is defined as "the characteristics of attack and decay of single tones or groups of tones and the means by which these characteristics are produced."³⁶ It differs from phrasing in that it binds together or separates individual notes rather than groups of notes. Articulation can be thought of as the diction of music, distinct, clear execution of tones and motifs.³⁷ The use of proper vocal and instrumental articulation correlates with the choice of tempi in creating performances that are exciting, vital and stylistically distinctive. As with tempo, modern approaches to articulation often reflect romantic influences so that the lightness and clarity of baroque and classical music is lost in ponderous and overly legato performances.

Successful interpretation of a musical line, achieved through articulation, is the result of the performer creating space or separation between notes which are audible to the listener. This means rendering the appropriate varieties of separation from legato, in which no distinct articulation of the notes is used, and staccato, in which the note is shortened by varying degrees depending upon the requirements of the music. There is significant debate regarding the articulation of the median sense, or non-legato, as it called. In the baroque period,

³⁶

Harvard Concise Dictionary of Music. Don Michael Randel, editor. (Cambridge, MA: The Belknap Press, 1978), p. 27.

³⁷

Frederick Dorian. The History of Musical Performance. (New York: W. W. Norton and Company, Inc., 1942), p. 160.

the

conception of an average articulation...is neither joined quite smoothly nor separated very sharply; it is somewhere in the middle between the two extremes. This is a principle which, however liable to exceptions, deserves our most respectful attention whenever the passage is neither cantabile nor energetic, but is indeed average and ordinary.³⁸

C. P. E. Bach and Leopold Mozart both suggest that the non-legato style was the correct way to articulate in performing the music of their time. On the other hand, late classical composers such as Muzio Clementi (1752-1832) and Carl Czerny (1791-1857) instructed players to hold the FULL LENGTH of every note perhaps to combat the prevalent habit of overshortening. The majority of evidence, however, indicates that from the late seventeenth century to the turn of the nineteenth century, the non-legato or detaché style of playing was used unless otherwise indicated. Detaché is as necessary for choral singing as it is for instrumental playing.

Articulation is influenced by factors such as intervals, rhythm, pitch, and tempo. For example, even rhythms generally indicate a more legato articulation, uneven rhythms, staccato. Also, slow pieces are generally performed in a heavy, expressive manner, whereas fast pieces are more lightly articulated.

Often it is difficult to interpret the signs of articulation, particularly slurs and dots. In some instances, slurs indicate

38

Robert Donington. Baroque Music: Style and Performance. (New York: W. W. Norton & Company, 1982), p. 31.

phrasing, but in others, articulation. In general, phrasing slurs are used over a longer section, are used in cantabile (singing or lyrical) themes and often end at the barline. ³⁹ Articulation slurs are always short and frequently appear with staccato dots or strokes. ⁴⁰ Dots alone are used to shorten the value of the note, creating more space between notes.

In Haydn's cantata, the text, the texture, and the tempo and articulation markings in each movement influence the conductor's ability to successfully develop the musical line, create proper phrasing, and apply artistic nuance.

In the first movement, the strings establish the mood. For the most part, the cello/bass line is played detached with phrasing provided by rests or as agreed upon by conductor and player. The violins introduce a theme that is later picked up by the sopranos. In order to produce the brightness and clarity required of the musical phrase, the first two half-notes should be played downbow with a full bow. This will help create a rich tone that is separated by a brief articulatory silence illustrating the punctuation between "run" and "ye" of the first phrase. This bowing should be used throughout.

Laut, ihr Hir-ten, all-zu-gleich, ihr Hir-ten, all-zu-gleich,
 Run, ye shepherds, to the light, ye shepherds, to the light.

39

Bardura-Skoda, Interpreting Mozart., pp. 54, 55.

40

Ibid., p. 58.

The slurs used in the first violin part starting in measures 6 - 9 indicate that the quarter-note should be given a slight accent with no separation between it and the following eighth-note. It was common to define "good" notes and "bad" notes as those appearing on strong beats (1 and 3) and weak beats (2 and 4). These slurs illustrate this emphasis on "good" notes.



The staccato markings used in measures 9 - 10, 41 and 59 - 60 are expressive of the sound of the shepherds running away. The articulation should be light and detached, with a slight diminuendo.

The text is generally articulated as punctuated. Care has been taken to match English phrasing with that of the German. For the sake of tone quality and natural accentuation, the quarter-notes in measures 14 and 15 (See Appendix A) need to be stretched. Singers need to be encouraged to keep the vowel open rather than singing on the "n" of "run." This method will prevent cutting off the tone and help produce the desired mesa di voce or bell-effect created by early bows and church acoustics.

14

Lauft, run. *Lauft, run.* the
Lauft, run. *Lauft, run.* go

Lauft, run. *Lauft, run.* the
Lauft, run. *Lauft, run.* go

Lauft, run. *Lauft, run.* the
Lauft, run. *Lauft, run.* go

Hirten, all-zugleich, was Neu'werd' ihr heu'se -
shepherds, in the light! Now tid-ings do I ear -

Hirten, all-zugleich, was Neu'werd' ihr heu'se -
shepherds, in the light! Now tid-ings do I ear -

Hirten, all-zugleich, was Neu'werd' ihr heu'se -
shepherds, in the light! Now tid-ings do I ear -

Hirten, all-zugleich, was Neu'werd' ihr heu'se -
shepherds, in the light! Now tid-ings do I ear -

A sudden mood change occurs in measure 32 from the quiet intensity

of the duet to the sudden broad climax when all voices join. The rapid sixteenth-note figures in the upper strings which begin piano and grow to forte enhance the change in mood. Lighter, detached articulation is indicated at the beginning of the phrase with more full-voiced punctuated articulation required toward the end of the phrase.

im Kripp - lein dort find' ihr den Ort, wo's Kind - lein ist ge -
 Come, see you there, in man - ger here a child, the King of -
 im Kripp - lein dort find' ihr den Ort, wo's Kind - lein
 Come, see you there, in man - ger here a child, the

35

Kind - lein ist ge - bo - ren, geht zur fei'n g'schwind, such' all' viel b'innst, es
 child, the King of O - ry! With all your might, speed towards the light, the
 bo - ren, ge - bo - ren, geht zur fei'n g'schwind, such' all' viel
 O - ry, of O - ry! With all your might, speed towards the
 Kind - lein ist ge - bo - ren, geht zur fei'n g'schwind, such' all' viel
 child, the King of O - ry! With all your might, speed towards the
 ist ge - bo - ren, wo's Kindlein ist ge - bo - ren,
 King of O - ry, a child, the King of O - ry!

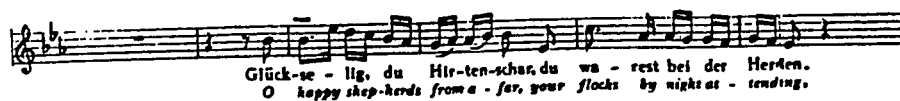
The keyboardist's role is to continue in the established style as prescribed by Robert Donington in his book, Baroque Music: Style and Performance, where he cites Friedrich Wilhelm Marpurg. For playing, one should employ

the ordinary movement which consists in lifting the finger from the last key shortly before touching the next note. This ordinary movement, which is always understood is never indicated.⁴¹

It should be remembered that this piece reflects the excited and energetic state of the shepherds. All musicians whether singing or playing need to be aware of mood throughout.

In the second movement, the cello/bass part should be played lightly and detached. The violins have a prominent duple pattern of sixteenth-notes. The slur markings imply that there should be two sixteenth-notes to a bow. This means of articulating will help keep the passage smooth and lilted at the brisk tempo.

The soprano soloist should strive to maintain the light and vibrant mood established by the strings in the introduction. In the urtext translation, there is natural articulation provided for by agogic accents or accents on longer notes. In measure 88, the first syllable in "happy" (retranslated in Appendix A as "blessed") is sung on a dotted eighth note which provides a slight accent on this key word.



41

Wilhelm Friedrich Marpurg, "Anleitung zum Clavierspielen," as cited in Robert Donington's Baroque Music: Style and Performance. (New York: W. W. Norton & Co., 1982), p.30.

As in the previous movement, the keyboardist maintains the light detached articulation which, like the strings, creates the buoyant and lilting foundation for this charming lyrical aria.

The short recitative which makes up the third section is for soprano soloist accompanied by continuo. The main function of the accompaniment is to provide a clear harmonic progression to support the recitation. Whole-notes were separated in order to highlight these progressions. Additionally, the cello/bass should clarify harmonic changes by creating more space between the quarter-note upbeats and the following half-notes or whole-note by changing bows.

Recitativo

Dum freu - et euch heut' all - zu - gleich, Fried ist den Menschen
 Re - joice you then with one ac - cord: Peace to Mankind is

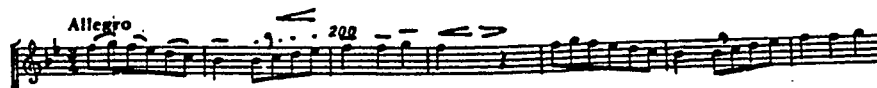
195

ge - ben all hier auf Erd, der e - wig währt, und dort ein e - wig Leben.
 gie - en, joy here on earth, a new re - birth, e - ter - nal life in Heaven.

The keyboardist should separate each chord, being sure to sound the changing chord precisely on the beat for added emphasis on the syncopated rhythms. The conductor should be subtle but very clear in beating the pattern.

Because of the lyrical, lullaby nature of the last movement, there might be a tendency for the inexperienced musician to perform it very

legato. This is a mistake. Natural rhythmic and agogic accents provide opportunity to phrase and articulate. For example, in the first violin part, a slight break after the first eighth-note in measure 199 gives a lift to the next phrase.



Also, phrasing and articulation, though brief, should be employed in measures 250f to avoid what could be a monotonous succession of eighth notes.



In the vocal parts, the text helps the conductor determine much of the phrasing. Punctuation often illuminates natural places for lifts.

205

schlaf nur soft - ly	fort. o rest. o	gött-lichs Heu'n - ly	Kind, child,	mein Herz my heart	Dein Thy	Woh - nung Hab - i - ta - tion,	blei - be, ta - tion,
schlaf nur soft - ly	fort. o rest. o	gött-lichs Heu'n - ly	Kind, child,	mein Herz my heart	Dein Thy	Woh - nung Hab - i - ta - tion,	blei - be, ta - tion,
schlaf nur soft - ly	fort. o rest. o	gött-lichs Heu'n - ly	Kind, child,	mein Herz my heart	Dein Thy	Woh - nung Hab - i - ta - tion,	blei - be, ta - tion,

schlaf nur fort. o gött-lichs Kind, mein Herz Dein Woh - nung blei - be,
soft - ly rest. o Heu'n - ly child, my heart Thy Hab - i - ta - tion,

One approach to articulation is a light attack, then decay, followed by a slight separation without interrupting the line. This device is particularly effective on the ends of phrases and complements the

rocking motion established in the string parts in measures 250f.

250

ihm ge-fal-let, ge-fal-let. Lauf nur, mein Seel', zum Kripp-lein schnell, da-her-ge-fal-let, ge-fal-let. Man-ger, Nie-man-ger. My spi-rit, heile, re-demp-tion taufe, re-ge-nere, die-man-ger, die-man-ger.

ihm ge-fal-let, ge-fal-let. Lauf nur, mein Seel', zum Kripp-lein schnell, da-her-ge-fal-let, ge-fal-let. Man-ger, Nie-man-ger. My spi-rit, heile, re-demp-tion taufe, re-ge-nere, die-man-ger, die-man-ger.

ihm ge-fal-let, ge-fal-let. Lauf nur, mein Seel', zum Kripp-lein schnell, da-her-ge-fal-let, ge-fal-let. Man-ger, Nie-man-ger. My spi-rit, heile, re-demp-tion taufe, re-ge-nere, die-man-ger, die-man-ger.

ihm ge-fal-let, ge-fal-let. Lauf nur, mein Seel', zum Kripp-lein schnell, da-her-ge-fal-let, ge-fal-let. Man-ger, Nie-man-ger. My spi-rit, heile, re-demp-tion taufe, re-ge-nere, die-man-ger, die-man-ger.

254

Through the text and music of this cantata, Haydn has fashioned a charming tableau of the Christmas story. Crucial in creating and maintaining the drama and vitality of this and comparative works, is the use of vocal articulation, patterned after the instrumental articulation practiced during the seventeenth, eighteenth and early nineteenth centuries in sacred music. Clear articulatory silences, non-legato singing, vivid slurs, motivic groupings by articulation, word stress, agogic accents (based on duration), and sharp metric accents provide the music with energy and verve. Without such articulation and nuance, a performance is dull and lifeless.

42

Ornamentation

The attitude of the classical musician toward ornamentation was

42

Don Moses and Robert Demarec, "Articulation in Late Baroque Choral Music." The Choral Journal. XXXVII (1987), p. 23.

somewhat different than that of his baroque predecessor. No longer was the addition of ornamental devices freely shared between composer and performer as it had been in the arias or slow movements of the earlier period. In the Classical Period, composers wrote out most of the ornamentation either in notes or by using the conventional signs, however, certain occasions exist when improvising or adding ornaments is acceptable. Repeated sections of solo sonatas provide opportunities for dynamic changes, rhythmic variations and melodic alteration. As a rule, performers should avoid random use of ornamentation and improvisation which would distort rather than enhance the stylistic character of the piece.

Ornamentation in the Classic Period, therefore, is generally thought of in respect to realizing the given ornamental figures and improvising cadenzas. Realization of ornamental figures is at times a difficult issue. For example, there are conflicting views on the correct way to play a trill. C. P. E. Bach, Leopold Mozart, and J. J. Quantz, early classicists instructed players to begin a trill on the note above the main note. Composers such as Johann Hummel (1778-1837), Ludwig Spohr (1784-1859) and Carl Czerny (1791-1857) whose treatises appeared after the death of Beethoven, suggest beginning a trill on the main note. It is generally assumed "that the bulk of historical evidence seems to favor applying the ornamentation rules of the late Baroque period for most of the music of the Classical Period." This

43

Ray Robinson and Allen Winold. The Choral Experience. (New York: Harper & Row, Publishers, 1976), pp. 429, 430.

is undoubtedly true of Haydn's sacred music, since it is often more traditional than that of his contemporaries.

In Run, Ye Shepherds to the Light, the musical fabric in the beginning and ending movements is quite simple and free of superfluous decoration; however, Haydn has written in a few cadential trills in both the vocal and instrumental parts. Traditionally, cadential trills have had a harmonic function

which they fulfil by behaving like appoggiaturas, accented from the upper (i.e. the auxiliary) note, on the beat, so that the harmony is heard from that upper note, to which the main note then serves like a resolution.⁴⁴

Usually when cadential trills are written into a vocal part, they appear in conjunction with a trill in an accompanimental line as well. However, the trill in the soprano line at measure 24 of the first movement is not reinforced by the strings as the moving eighth-note figures in the violins would be interrupted by even a short trill. For instrumental complement of the vocal trill, the keyboardist should⁴⁵ insert a trill, making it correspond in length with the vocal trill. Though not included in the score, a similar trill could be added to the final cadence of the soprano line in measure 53 of the same movement. (See illustrations on page 35.)

44

Donington, Baroque Music., p. 125.

45

Frederick Neumann. . Ornamentation and Improvisation in Mozart. (Princeton, NJ: Princeton University Press, 1986), p. 16.

be short, perhaps two repetitions of the auxiliary and main note.

The image shows a musical score snippet with three staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It contains a melodic line with a trill ornament marked '(tr)' above the first measure. The second staff is a bass clef with a similar key signature and time signature, containing a bass line. The third staff is a vocal line with lyrics in German. The lyrics are: 'aus - tret be, schlaf, schlaf, schlaf, schlaf.' and 'aus - tret be, schlaf, schlaf, schlaf, schlaf.' The word 'schlaf' is repeated four times in each line. The word 'be,' is written above the first measure of each line. The lyrics are written below the notes, with some words aligned with specific notes.

Trills appear in the second movement aria with greater frequency both serving a harmonic function as well as a decorative one. In measures 64, 73 and 77 of the introduction (See Appendix A), the trills in the first violin part provide harmonic emphasis. Melismatic trills in the soprano voice add brilliance and decorative emphasis to the melodic line.

Another ornament used extensively in baroque and classical composition is the appoggiatura. The appoggiatura is "an auxiliary note, usually dissonant, always stressed, on the beat and slurred to its declining resolution on the main note."⁴⁶ Appoggiaturas were used to enhance the harmonic progression and to add expressiveness to the melodic line.

The question that arises when performing classical music, is how long does one hold the auxiliary note? Frederick Neumann, an authority on ornamentation in Mozart's music claims that

in slow or moderate tempos as well as in cantabile passages in a lively tempo, they will tend to be of the 'long' species, but will rarely exceed that of a quarter note.⁴⁷

⁴⁶

Donington, Baroque Music., p. 110.

⁴⁷

Neumann, Ornamentation in Mozart., p. 30.

The second movement contains many appoggiaturas, both in the string parts and in the soprano solo line. In the first violin part, the appoggiaturas usually precede quarter-notes which when performed make both auxiliary and main note even eighth-notes.



On one occasion, in measure 143, the appoggiatura precedes an eighth-note followed by a descending sixteenth-note run. In this case, the auxiliary and main notes would be performed as even sixteenth-notes.



The soprano part corresponds in most cases with the violin line. There are a couple of instances when the text may cause some confusion in respect to the execution of the appoggiaturas. In measure 155, the main note would be treated as a dotted quarter-note since the word "a" is sung on the last eighth beat. This might suggest that the auxiliary note could be held longer, equal to one quarter-note. Neumann contends, however, that "before dotted notes, the preceding note will rarely exceed one-third of the latter's value"⁴⁸ which in this case would be the customary eighth-note.



In some instances, Haydn has written out the appoggiaturas as in measure 209. Further emphasis and expressiveness can be added to this

⁴⁸

Neumann, Ornamenting in Mozart., p. 30.

sense of the underlying structure of the music
they adorn.⁴⁹

49

Dart, The Interpretation of Music., p. 102.

Chapter 5

Summary and Conclusions

Historically, Johann Michael Haydn, has indeed been overshadowed by his brother Joseph, and by his friend and colleague, Wolfgang A. Mozart. Both prolific composers, Joseph Haydn and Mozart produced music that was often innovative, occasionally daring and at times not totally understood. Michael Haydn, also quite prolific yet perhaps more circumspect, produced music that was dignified, expressive and artfully crafted. Joseph Haydn and Mozart, for the most part, wrote their most memorable works for the opera stage and concert hall. In contrast, Michael Haydn composed his best works for the church. It was never Haydn's aim to charm the musical world with his novelty and daring, but instead he sought to compose music that was sensitive and sublime. Unfortunately, Michael lived during a time when music for the church was on the decline.

Much is to be learned about Michael Haydn. As Elwyn Wienandt states in his book, Choral Music of the Church, Haydn

may represent the end of a long line of composers who dedicated themselves to the Catholic church and who produced liberally and with excellent quality. The names that live are those of composers who made their reputations in the world of the opera house and the concert salon.⁵⁰

Michael Haydn, whether voluntarily or involuntarily, chose to write his best works for the church, and seemingly as a result, nearly slipped from the pages of musical history. Yet he is one composer who should

not be forgotten. In his masses, his many graduals and motets, and his cantatas, Haydn demonstrated a keen awareness of musical and textual affinity and also of religious propriety. To the knowing musician, Michael Haydn's music is as worthy of performance now, as it was 200 years ago.

50

Wienandt, Choral Music of the Church., pp. 216, 217.

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APPENDIX A

Lauft, ihr Hirten, allzugleich
(Run, Ye Shepherds to the Light)

by

Johann Michael Haydn

Note: This transcription contains a few editorial suggestions.
Included are:

- a) an English translation,
- b) a realization of the figured bass,
- c) footnotes regarding the realization of ornaments,
- d) metronome markings, and
- e) dynamic markings (in parentheses).

These markings are intended to provide the conductor/performer with ideas for a more authentic and stylistically correct interpretation.

Please see page 17 for further information.

Laufft, ihr Hirten, all zugleich
(Run, Ye Shepherds to the Light)

Michael Haydn

PRESTO (♩ = 120-132)

Violin I (mf) (p) (mf)

Violin II (mf) (p) (mf)

Continuo (mf) (p)

Cello (mf) (p)

7 6

Violin I

Violin II

Continuo (mf)

Cello (mf)

6 6 6 6 5

Violin I and II, Viola, and Cello/Double Bass staves. The score shows a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has one flat (B-flat).

Violin I 101

Violin II

Sop. *(mf)* *(p)*

Alto

Ten.

Bass

Continuo

Cello

Lauf, ihr Hirten all-zu-gleich, ihr
 Run, ye shepherds to the light, ye

The vocal staves (Soprano, Alto, Tenor, Bass) contain the lyrics. The instrumental staves (Violin I, Violin II, Continuo, Cello) provide accompaniment. Dynamics include *(mf)* and *(p)*. A rehearsal mark '101' is present above the Violin I staff.

15

Hirten allzugleich, lauft, lauft, ihr
 shepherds to the light, run, run, ye

lauft
 run.

lauft, ihr
 run, ye

lauft, ihr
 run, ye

lauft, ihr
 run, ye

Hirten, allzugleich, was Neu's werd't ihr heut'se - - - hen,
 shepherds to the light, New tidings do I car - - - ry.

Hirten, allzugleich, was Neu's werd't ihr heut'se - - - hen,
 shepherds to the light, New tidings do I car - - - ry.

Hirten, allzugleich, was Neu's werd't ihr heut'se - - - hen,
 shepherds to the light, New tidings do I car - - - ry.

Hirten, allzugleich, was Neu's werd't ihr heut'se - - - hen,
 shepherds to the light, New tidings do I car - - - ry.

6 7 7 7

20

die Nacht ist ganz freu - den-reich tut nur mit mir hin
 Joy fills all the star - ry night, Come with me, do not

die Nacht ist ganz freu - den-reich
 Joy fills all the star - ry night,

die Nacht ist ganz freu - den-reich tut
 Joy fills all the star - ry night. Come

die Nacht ist ganz freu - den-reich
 Joy fills all the star - ry night.

ge - hen, hin-ge-hen, hin-ge - - - hen, hin - ge - -
 tar - ry, not tar-ry, not tar - - - ry, not tar - -

tut nur mir hin-ge - - hen, hin - ge - hen, hin-ge - -
 Come with me do not tar - ry, not tar - ry, not tar - -

nur mit mir hinge - - hen, hin-ge - hen, hin-ge - - - hen, hin-ge - -
 with me do not tar-ry, not tar - ry, not tar - - - ry, not tar - -

tut nur mit mir hin-ge - hen, hin-ge -
 Come with me do not tar - ry, not tar - (tr)

5 6 4 7
 4

25

hen.
ry!

hen.
ry!

hen.
ry!

hen.
ry!

(p) (mf)

(p)

4/6 4/6

Handwritten musical score for a string quartet, measures 30-32. The score is written on four staves. The first staff (Violin I) contains a melodic line with a circled measure number '30' above it. The second staff (Violin II) contains a similar melodic line. The third and fourth staves (Viola and Violoncello) are mostly empty, with some faint markings. The bottom staff (Double Bass) contains a bass line starting with a dynamic marking '(mf)'. The score is divided into three measures by vertical bar lines.

(mp)
 (mp)
 (mp) Im Kripp - lein - dort find't ihr - den Ort, wo's
 In low-ly man-ger bare. Come see the infant there. A
 (mp) Im Kripp - lein - dort find't ihr den.
 In lowly man-ger bare. Come see the infant

6 6 6 5 4
 4 b 6 b 6 4
 6 6 6 4

(cresc.) **f**
 (cresc.)
 Wo's Kind - lein ist ge - bo - ren, geht
 A child, the King of Glo - ry! With
 Kind - lein ist ge - bo - ren, ge - bo - ren,
 child, the King of Glo - ry! of Glo - ry!
 Wo's Kind - lein ist ge - bo - ren,
 A child, the King of Glo - ry!
 Ort, wo's Kind lein ist gebo - ren, wo's Kind lein ist ge-bo - ren.
 there, a child, the King of Glo - ry, a child the King of Glo-ry!
 6 7 4 5 4 6 7

nur fein g'schwind, euch nit viel b'sinnt es sucht, was war ver -
 all your might, rush toward the light, the star of an - cient

geht nur fein g'schwind, euch nit viel b'sinnt es sucht, was
 With all your might, rush toward the light, the star of

140

f

lo - ren, ver - lo - ren. Geht, geht
sto - ry, of sto - ry. Run, with

sucht, was war ver - lo - ren.
star of an - cient sto - ry.

war ver - lo - ren.
an - cient sto - ry.

sucht, was war ver - lo - ren.
star of an - cient sto - ry.

3 4 5 4 3 4 5

45

nur fein g'schwind, euch nit viel b'sinnt, g'schwind,
all your might, rush quickly towards the light. Rush,

g'schwind,
Rush,

g'schwind,
Rush,

g'schwind,
Rush,

g'schwind, fein g'schwind, euch nit viel b'sinnt, es sucht, was war ver lo -
 rush, rush quickly towards the light, the star of ancient sto - -

g'schwind, fein g'schwind, euch nit viel b'sinnt, es sucht, was war ver lo -
 rush, rush quickly towards the light, the star of ancient sto - -

g'schwind, fein g'schwind, euch nit viel b'sinnt, es sucht, was war ver lo -
 rush, rush quickly towards the light, the star of ancient sto - -

g'schwind, fein g'schwind, euch nit viel b'sinnt, es sucht, was war ver lo - - -
 rush, rush quickly towards the light, the star of ancient sto - -

[50]

ren, ry, es the sucht, was war ver-lo - - - star of ancient sto

ren, ry, es the sucht, was war ver-lo - - - star of ancient sto

ren, ry, es the sucht, was war ver-lo - - - star of ancient sto

ren, ry, es the sucht, was war ver-lo - - - star of ancient sto

5 . 7 6 6 4 3

ren, es sucht, was war ver lo - - - ren.
 ry, the star of ancient sto - - - ry!

(tr)

ren, es sucht, was war ver lo - - - ren.
 ry, the star of ancient sto - - - ry!

ren, es sucht, was war ver lo - - - ren.
 ry, the star of ancient sto - - - ry!

ren, es sucht, was war ver lo - - - ren.
 ry, the star of ancient sto - - - ry!

ren, es sucht, was war ver lo - - - ren.
 ry, the star of ancient sto - - - ry!

2 3 4 5

55

Violin I

Violin II

Continuo

Cello

3 4 6

(mp)

(mp)

Andante (♩ = 68)

65

6

7 8 7

3 4 6

70

p

71

72

73

74

75

76

77

78

Musical score system 1, measures 78-80. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has a treble clef. The bottom staff has a bass clef. Measure 78 is marked with a circled '78'. Measure 80 is marked with a circled '80'. The music features complex rhythmic patterns with many beamed notes and slurs.

Musical score system 2, measures 81-85. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has a treble clef. The bottom staff has a bass clef. Measure 85 is marked with a circled '85'. The music continues with complex rhythmic patterns and slurs. A circled '2' is present in the middle staff of measure 84.

Musical score system 3, measures 86-87. It consists of a single staff with a treble clef and a key signature of one sharp (F#). Measure 86 is marked with a circled '86'. The music features a simple rhythmic pattern with beamed notes.

94

Soprano: Glück-se-lig, du Hir-ten-schar, du wa-rest bei der
O bles-sed shep-herds from a-far, your flocks by night at-

05 6 7 6

(tr) 95

Herden tendig, Die Geburt vor al-len zwar dir musst ver-
tendig, Ye were first to see the star: for yours is a

3 4 2 6 6 4 6 6

kundet, ver - kün - det werden, dir musst verkündet wer - - -
 joy, a joy - un - ending, yours is a joy un - end - - -

110

- den, dir - - - - - musst ver - kin - - - - - det
 - ing. yours is a joy un -

115

ver - - - - - den.
 end - - - - - ing.

120

120

p *f*

3 29 6 6 4 6 6 4. 6 6 6 5 6 4

125

p

Glück-se - - - lig, du Hir - ten - schar, du
 O bles - sed shepherds from a - far your

4 1 5 6

130

wa - rest bei der Herden, glück - se - lig glück - se - lig du Hir - - ten
 Flocks by night at - tending, O blessed, how blessed ye shep - herds a -

135

schar, du warst bei der Herden. Die Ge - burt vor al - len zwar, die Ge -
 far your flocks at - tend - ing Ye were first to so the star, ye were

③

④

143

burt vor al - len zwar first to see the star, die musst verkündet wer - yours is a joy un - end -

7 76 2

145

den.
ing.

6 5 7 6 4 3

150

Glück - se - lig, du Hir - ten schar,
 Bles - sed shep - herds from a - far.

155

die Ge - burt vor al - len zwar die musst ver - kün - det, ver -
 yq were first to see the star, you's is a joy, a

160

kun - det werden, dir musst verkündet wer - - - - -
 joy un - ending, yours is a joy un - end - - - - -

165

173

den, dir musst ver -
ing, yours is a

5 7 6 4 3



175

kin - det wer - - den.
joy up - end - - ing.

6 4 2 7

This image shows a page of handwritten musical notation for guitar, consisting of five systems of staves. Each system typically includes a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The notation is dense, featuring a variety of note values, rests, and articulation marks. Fingerings are indicated by numbers 1-4 on the left hand and 1-3 on the right hand. Bar numbers 179, 185, and 190 are clearly marked at the beginning of their respective systems. The manuscript shows signs of being a working draft, with some ink bleed-through and corrections visible. The page is numbered 73 at the bottom center.

Recitativo

④

Soprano: Drum freu-et euch heut' all-zu-gleich, Fried ist den Menschen ge-ben all hier auf
 Re-jo ice ye all with one ac-cord, Peace to mankind is gi-ven, Joy on the

6 5b

195

Erd, der e-wig wahr, und dort ein ewig's Leben.
 earth, a new re-birth, E-ter-nal life in hea-ven.

b 5 44 7

④

ALLEGRO (♩ = 112)

200

(mp)

Schlaf, (mp)
Sleep,

Schlaf,
Sleep,

Schlaf,
Sleep,

(mp)

205

Schlaf nur fort, o
Sleep in peace, o

Schlaf nur fort, o
Sleep in peace, o

Schlaf nur fort, o
Sleep in peace, o

Schlaf, Schlaf, nur fort, o
Sleep, Sleep, in peace, o

The musical score consists of eight staves. The top two staves are instrumental. The next three staves are vocal parts with lyrics in German and English. The bottom two staves are instrumental. The lyrics are: 'Schlaf nur fort, o' and 'Sleep in peace, o'. There are some markings on the vocal staves, including a '5' at the end of the first line and a '5' at the end of the second line.

210

The image shows a musical score for a hymn, numbered 210. It consists of seven systems of music. The first system is an instrumental introduction with two staves. The second system is the vocal melody with German lyrics: "gött - liches Kind, mein Herz Dein Woh - nung" and English lyrics: "heaven - ly child, my heart thine dwel - ling". The third system is a piano accompaniment with two staves. The fourth system is a vocal melody with German lyrics: "gött - liches Kind, mein Herz Dein Woh - nung" and English lyrics: "heaven - ly child, my heart thine dwel - ling". The fifth system is a piano accompaniment with two staves. The sixth system is a vocal melody with German lyrics: "gött - liches Kind, mein Herz Dein Woh - nung" and English lyrics: "heaven - ly child, my heart thine dwel - ling". The seventh system is a piano accompaniment with two staves. The lyrics are repeated in each system. The music is in a simple, homophonic style, typical of a hymn tune.

215

keim Sünd Dich her - aus - trei - be, her - aus - trei - be
 shall reign with thee forev - er, with thee for - ev - er.

kein Sünd Dich her - aus - trei - be, her - aus - trei - be.
 shall, reign for - ev - er, with thee for - ev - er.

6 7 6 2 5 4 4

220

The musical score consists of two systems. The first system has two staves of music. The second system has five staves: the top two are vocal staves with lyrics, and the bottom three are piano accompaniment staves. The lyrics are in German and English. The German lyrics are: "blei-be ev - er, wo where es thy sei - ne and Ruh - statt find't, merc - cy mild,". The English lyrics are: "blei-be ev - er, wo where es thy sei - ne and Ruh - statt find't, merc - cy mild,". The piano accompaniment includes a bass line with a 6/4 time signature and a treble line with a 6/8 time signature.

225

The musical score consists of two systems. The first system features a vocal line with a melodic line and a piano accompaniment. The second system contains four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'Schlaf, Sleep' and 'schlaf, sleep'. The piano accompaniment is in 4/4 time and features a steady bass line with chords. The vocal parts are in 4/4 time and feature a simple melody. The score is written in a key signature of one flat (B-flat) and a common time signature of 4/4.

230

The image shows a handwritten musical score for guitar, organized into three systems. The first system consists of two staves with a treble clef and a key signature of one flat (B-flat). The notation includes eighth and sixteenth notes, some beamed together, and rests. A circled number '230' is written above the first measure. The second system consists of four empty staves. The third system consists of two staves with a treble clef and a key signature of one flat. The notation includes chords and individual notes. Below the third system, there are some handwritten markings: '6', '4', '5', '4', and '6'.

235

Wiegt es nur
See Him a -

Wiegt es
See Him

246

ein, — es muss so sein,
sleep, — your vig - il keep

Wiegt es nur ein, — es
See Him a - sleep — your

Wiegt es nur ein es
See Him a - sleep your

nur ein es muss so sein,
a - sleep your vig - il keep,

The musical score consists of two systems of staves. The first system has four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The second system also has four staves: two vocal staves (Tenor and Bass) and two piano accompaniment staves. The lyrics are written below the vocal staves. The number '246' is in a box at the top center.

245

muss - son sein
vig - il keep.

die - ses Kripp - lein ihm ge -
all a - bout His low - ly

die - ses Kripp - lein ihm ge -
all a - bout His low - ly

muss - so sein
vig - il keep

die - ses Kripp - lein ihm ge -
all a - bout His low - ly

die - ses Kripp - lein ihm ge -
all a - bout His low - ly

6 6 6 6 6 6

250

The musical score consists of several systems. The top system shows the vocal melody and piano accompaniment. The second system contains the lyrics for two voices: "fal - let, ge - fal - let. / man - ger, His man - ger." and "Lauf nur, mein Seel; zum / My spi - rit haste, re-". The third system repeats the lyrics for the two voices. The fourth system repeats the lyrics for the two voices. The fifth system shows the piano accompaniment with fingerings: 6, 5, 6, 4, 3, and a trill (tr.) on the final note.

255

The musical score consists of three systems. The first system shows a vocal line and a piano accompaniment. The second system includes the vocal line with German lyrics, a piano accompaniment, and a lower piano part. The third system shows the vocal line and piano accompaniment.

Lyrics:
Kripp - lein schnell, da un - ser Schuld es zah -
denp - tion taste, re - deen us fran sin's dan -

260

let, ger, es sin's zah dan - - let, ger, lauf nur mein my spi-rit Seel; haste, (Cresc.)
 lauf nur mein my spi-rit Seel haste, (Cresc.)
 lauf nur mein my spi-rit Seel; haste, (Cresc.)
 lauf nur mein my spi-rit Seel; haste, (Cresc.)

[205]

zum Kripp-lein schnell, da unser Schuld'es
re - demp-tion taste, re-deem us from sin'

zum Kripp-lein schnell,
re - demp-tion taste

zum Kripp-lein schnell, da unser Schuld'es zah - -
re - demp-tion taste re-deem us from sin's dan- -

zum Kripp - lein schnell, da unser Schuld'es zah - let
re - demp-tion taste, re-deem us from sin's dan - ger

(f)

(f)

(f)

(f)

(f)

(f)

5 4 2 6

270

(mp)

zah - let, es dan - ger, sin's	zah - - - dan - - -	let ger	(mp) schlaf, sleep,	schlaf, sleep,
(mp) da unser Schuld es re-deem us from sin's	zah - - - dan - - -	let ger.	schlaf, sleep,	schlaf, sleep,
let, ger,	es zah - sin's dan -	let, ger,	schlaf, sleep, (mp)	schlaf, sleep, o

	es zah - sin's dan -	let, ger,	schlaf, sleep,	schlaf, sleep,
--	-------------------------	--------------	-------------------	-------------------

(mp)

6 4 3 7

275

schlaf,
sleep,

schlaf,
sleep,

schlaf,
sleep,

schlaf,
sleep,

7 2 6 1 6 5

280

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat) and a 2/4 time signature. The music is written in a melodic style with eighth and sixteenth notes. The first measure contains a whole note chord. The second measure contains a half note chord. The third measure contains a quarter note chord. The fourth measure contains an eighth note chord. The fifth measure contains a quarter note chord.

The second system of music consists of five empty musical staves, arranged in a grand staff format (treble, alto, tenor, bass, and a fifth staff). No musical notation is present in this system.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat) and a 2/4 time signature. The music is written in a melodic style with eighth and sixteenth notes. The first measure contains a whole note chord. The second measure contains a half note chord. The third measure contains a quarter note chord. The fourth measure contains an eighth note chord. The fifth measure contains a quarter note chord.

A handwritten musical score for a vocal piece. The score is written on a system of five staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The second staff is a bass clef with a key signature of one flat and a 2/4 time signature. The third staff is a vocal line with lyrics. The fourth and fifth staves are accompaniment lines. The lyrics are "schlaf, sleep." repeated twice. The score is marked with a dynamic of *p* (piano) at the beginning. The notation includes notes, rests, and bar lines.

p

schlaf,
sleep.

schlaf,
sleep.

schlaf,
sleep.

schlaf,
sleep.

schlaf,
sleep.

schlaf,
sleep.

APPENDIX B

Available editions of Johann Michael Haydn's sacred choral music:

- Agnus Dei *Easter, Agnus
(Hines) SATB LAWSON
(Hines) SATB LAWSON LG51823
- Alleluia *Easter, anthem
(Ehret, Walter) SATB, kbd (med)
AUGSBURG 11-1921
- Anima Nostra
[Lat] SSA, strings, cont sc,
cor pts
HARMONIA 2523 f.s.
- Asperges Me *mot
"Purge Me, O Lord" [Eng/Lat]
SATB, org/pno, opt vln
PETERS 6298
- Ave Maria
[Lat] 4pt mix cor, S solo,
org, 2vln, db sc, cor pts
BOHM f.s., ipa
- Ave Regina Coelorum
[Lat] 4pt mix cor, org, 2vln,
db, opt 2trp sc, cor pts
BOHM f.s., ipa
- Benedicite Dominum *Psalm
(Kummerlin, Ludwig) SATB,
2vln, org, opt 2horn, cor pts
MULLER 2687 f.s.
- Benedictus Qui Venit
(Graf) "Hochgepriesen, Der
Kommt" [Lat/Ger] cor sc
HUG f.s.
- Bright Is The Star of Bethlehem
*Christmas
(Pauly) SSA, kbd oct
BROUDE, A AB 973
- Christus Factus Est
*see Zwei Propriumsgesange Fur
Den Grundonnerstag
- Come, Children, Praise Our Lord
*see Laudate Pueri
- Confitemi Domino
(Graf) "Lobt Und Preiset Gott,
Den Herrn" [Lat/Ger] cor sc
HUG f.s.
- Confitemi Domino
[Lat] mix cor, acap (med easy)
HUG f.s.
- Dark Was The Earth With Clouds
*see Tenebrae Factae Sunt
- Darkness Was Over The Earth
*see Tenebrae Factae Sunt
- Day of Sorrow *Easter
(Ehret, Walter) SATB, kbd (med)
PRESSER 312-41109
- Deutsche Messe *Mass
(Haas, Joseph) 2pt jr cor/2pt
wom cor, org (easy) sc
SCHOTT'S ED. 5150 f.s.
- Deutscher Messgesang
(Schager, Karl) 4pt mix cor,
org/harmonium/acap
ROBITSCHKEK sc f.s., cor pts f.s.
- Deutsches Hochamt *Mass, Ger
4pt mix cor, org
STYRIA sc f.s., cor pts f.s.
contains also: Hier Liegt Vor
- Deutsches Miserere
(Hagler, Paul) [Ger] 2pt wom
cor, S. solo, cont, strings,
opt 2horn
HUG f.s., ipr
- Effunderunt Sanguinem
(Pauly) "Sing Aloud to God"
[Eng/Lat] 3pt wom cor oct
SCHIRM.G 10871
- Exultabunt Sancti
(Pauly) "Thou Art Mighty"
[Eng/Lat] 4pt mix cor, org/pno
SCHIRM.G 11897

- God, In Thee I Seek My Salvation
(Pauly) [Eng/Lat] 4pt mix cor
SCHIRM.G 10531
- Great Is The Lord Our Maker
(Pauly) 4pt mix cor
SCHIRM.G 10529
- Heiligste Nacht *Christmas
[Ger] mix cor, acap (easy)
HUG f.s.
- Herr, Grosser Gott, Dich Loben
Wir *Fest. Te Deum
[Ger] mix cor, org, 2trp sc,
cor pts
BOHM f.s., ipa
- Hier Liegt Vor
*see Deutsches Hochamt
- Hier Liegt Vor Deiner Majestat
2pt wom cor, soli, 2horn, db,
org
DOBLINGER sc f.s., cor pts
f.s., ipa
- Himmel Erzahlen Die Ehre Gottes,
Die
4pt mix cor, pno
ROBITSCHK sc f.s., cor pts
f.s.
- Hochgepriesen, Der Kommt
*see Benedictus Qui Venit
- Holy, Holy, Holy (from Missa Sub
Titulo)
(Ehret, Walter) [Eng/Lat] SSA,
pno/org (easy)
ELKAN-V 362-03195
- Hymne An Gott
men cor, acap
TONOS 6331 f.s.
- In Monte Oliveti
(Hilton, Arthur) "On Mount of
Olives" [Eng/Lat] SATB, opt org
MERCURY 352-00467
- In The Darkness of Night
*see Tenebrae Factae Sunt
- Jesu Redemptor Omnium
[Lat] 4pt mix cor, acap sc, cor
pts
BOHM f.s.
- Kreuzmesse *see Missa Sanctae
Crucis In A-Moll
- Lamb of God *see Missa Sancti
Aloysii: Agnus Dei
- Lamb of God *see Missa Tempore
Quadragesimae: Agnus Dei
- Laudate Populi *Thanks, Offer
SATB, SATB soli, 2trp in D,
timp, org, 2vln, vcl, db [8']
voc sc
BREITKOPF-W A-695 ipa
- (Biba, O.) 4pt mix cor, org,
2trp, 2vln, db, timp sc
BREITKOPF-W PB-4839 f.s., ipa,
cor pts
BREITKOPF-W CHB-4805 f.s.,
voc sc
BREITKOPF-W EB-6655 f.s.
- Laudate Pueri *Christmas/Fest
[Lat] SAT/SAB, org, 2vln sc,
cor pts
BOHM f.s., ipa
- (Pauly) "Come, Children, Praise
Our Lord" [Eng/Lat] 3pt wom cor
SCHIRM.G 10765
- Laudate Pueri Dominum
(Sulyok, Imre) SSA, cont,
strings (easy)
sc BAREN. BA 6219 f.s.,
cor pts BAREN. f.s., ipa
- Lauff, Ihr Hirten, Allzugleich
*Christmas, cant "Run, Ye
Shepherds, To The Light"
mix cor, S solo, strings voc sc
VOLK 139 f.s.
(Johnson) "Run, Ye Shepherds, To
The Light" [Eng] SATB, S solo,
kbd/strings voc sc
BROUDE, A CP 184, ipr
PRESSER, 302-41194

- Libera Me. Mass *Mass
4pt mix cor
STYRIA sc f.s., cor pts f.s.
- Lob- Und Danklied, Ein: "O
Grosser Gott, Dich Loben Wir"
(Schmid, Otto) 4pt men cor/mix
cor/jr cor,pno/pno&fl&3vln&vcl&
db&opt org&opt harmonium sc
SCHOTTIS C 39-904-02 f.s., f.s.
(Schmid, Otto) 3pt jr cor/3pt wom
cor,pno/pno&fl&3vln&vcl&db&opt org
&opt harmonium (med easy) cor pts
SCHOTTIS C 39-905 f.s., ipa
- Lobt Und Preiset Gott, Den Herrn
*see Confitemi Domino
- Lord, Have Mercy On Us (from Missa
Sub Titulo)
(Ehret, Walter) [Eng/Lat] SSA,pno/
org (med easy) oct
ELKAN-V 362-03196
- Magnificat *Magnif
(Pauly) "Magnify the Lord" [Eng/
Lat] 3pt wom cor oct
SCHIRM.G 10911
- Magnify the Lord
*see Magnificat
- Missa Dolorum Beatae Verginis
Mariae *Mass
mix cor sc
PETERS S-2267 f.s.
- Missa Hispanica
(Sherman, Charles H.) dbl cor,
SATB soli,2ob,2bsn,2horn,timp,
org,strings,2clarini pno red
HAYMOZ HMP 208 f.s., perf mat
rent, cor pts
HAYMOZ HMP 210A, 210B f.s.
- Missa In Tempore Adventus Et
Quadragesimae *Mass
[Lat] 4pt mix cor,org (D min,
contains a Gloria and a second
Et Incarnatus Est by Joseph
Eybler) sc, cor pts
BOHM f.s.
- Missa Pro Defunctis *Req
study sc
UNIVER. 25A008
[Lat] voc sc
UNIVER. 25C008
cor pts
UNIVER. 25D008
(Sherman, Charles H.) mix cor
soli,2trp,3trom,timp,vln I,
vln II,org,vcl,bsn,db,2clarini
f.s. sc
UNIVER. UE 25A008, pno red
UNIVER. UE 25C008, cor pts
UNIVER. UE 25D008
- Missa St. Aloysii *Mass
cor,orch sc
KALMUS, ipa
- Missa Sanctae Crucis in A-Moll
*Mass
(Pfannhauser, K.) "Kreuzmess"
4pt mix cor,opt org (A min)
DOBLINGER sc f.s., cor pts f.s.
*see from OSTERREICHISCHE
KIRCHENMUSIC
- Missa St. Aloysii
*see Zwei Messen
- Missa Sancti Aloysii: Agnus Dei
(Stockton, Robert) "Lamb of
God" SSAA,pno
MUSIC SEV. M70-132
(Stockton, Robert) "Lamb of
God" SSA,pno
MUSIC SEV. M70-132
- Missa Sancti Hieronymi *Mass
[Lat] voc sc
UNIVER. 25C007
cor pts
UNIVER. 25D007
study sc
UNIVER. 25A007

(Sherman, Charles H; Flothuis,
Marius) mix cor,soli,2ob,2bsn,
3trom,org,db,2ob soli sc
UNIVER. UE 25A007 f.s., perf
mat rent, pno red
UNIVER. UE 25C007 f.s.,cor pts
UNIVER. UE 25D007 f.s.

Missa Sancti Leopoldi
*see Zwei Messen

Missa Tempore Quadragesimae
*Mass
[Lat] SATB,orp/pno
HARMONIA HU1966 f.s.
[Lat] SATB,org sc,voc pt
HARMONIA 1966 f.s.

Missa Tempore Quadragesimae:
Agnus Dei *Easter
(Carlton, John) "Lamb of God"
[Eng/Lat] SATB, kbd oct
DITSON 332-40123

Missa Tempore Quadragesimae:
Kyrie *Kyrie
(Hardwicke, Arthur) SATB,kbd
PLYMOUTH PCS-136

Nos Autem
*see Zwei Propriumsgesange Fur
Den Grundonnerstag

Nunc Dimittis
(Eckhardt, Mari P.) SATB,
2horn,2vln,cont (easy) sc,cor
pts,pts
BAREN. BA 6220 f.s.

O Fear the Lord
*See Timete Dominum

O Joyful Day! *Xmas,mot
(Pauly) 4pt mix cor,org/pno oct
SCHIRM.G 11044

O Worship the King *Thanks
(Pool) mix cor
BRODT 600

(Shaw) mix cor oct
SCHIRM.G 10096

O Ye People
*see Two Motets

Oh Worship the King *Anthem
(Schubert, Myra) SATB oct
CRESPUB CP-245

On Mount of Olives
*see In Monte Olivetti

Prope Est Dominus
[Lat/Eng] SATB,cont,opt 2vln
[6']
BROUDE BR. MCG IX-1

(Graf) [Lat] cor sc
HUG f.s.

Purge Me, O Lord
*see Asperges Me

Qui Sedes Domine
(Graff) [Lat] cor sc
HUG f.s.

Requiem C-Moll *Req
(Peter, Oskar) "Requiem
Solemne" 4pt mix cor,SATB soli
org,2ob,2trp,3trom,strings,
timp (C min) cor pts
BREITKOPF-W CHB-3084 f.s.,ipr,
voc sc
BREITKOPF-W EB-6330 f.s., sc
BREITKOPF-W rent

Requiem Solemne
*see Requiem C-Moll

Run, Ye Shepherds, To the Light
*see Lauff, Ihr Hirten,
Allzugleich

Sad is My Soul Unto Death
*see Tristis Est Anima Mea

Salve Regina
[Lat] 4pt mix cor,acap (B flat
maj) sc,cor pts
BOHM f.s.

Sancti Dei *Fest
[Lat] 4pt mix cor,acap
BOHM f.s.

Sanctus *Sanctus
(Kjelson, Lee) SATB oct
BELWIN 2257

Sing a New Song (from Timete
Dominum)
(Hopson, Hal H.) SATB,kbd [2'] oc
SHAWNEE A-5970
(Hopson, Hal H.) SAB,kbd [2'] oct
SHAWNEE D-5306

Sing Aloud to God
*see Effunderunt Sanguinem

Sleep In Peace, O Heavenly Child
*Xmas
(Pauly) [Eng/Ger] 4pt mix cor,org/
pno oct
SCHIRM.G 11043 ipr

Softly Rest, O Heavenly Child (from
Lauff, Ihr Hirten, Allzugleich)
Xmas
(Johnson) SATB, kbd/strings oct
BROUDE, A CP 184A ipr

Son of God
*see Two Motets

Stella Coeli
[Lat] SSA,cont sc, cor pts
HARMONIA 2579 f.s.

Te Deum *Easter,Te Deum
mix cor, soli,org,orch
HUG
SATB,2vln,2trp,timp,org,cor pts
MULLER 2604A f.s.

(Pfannhauser, K.) mix cor,org,2ob,
opt 2clar,opt 2bsn,trp,opt 2trom,
timp,strings (D maj)
DOBLINGER voc sc f.s., cor pts
fls., ipa

Te Deum in C
(Pauly, Reinhard G.) cor pap, sc
A-R ED

Tecum Principium
(Graf) [Lat] cor sc
HUG f.s.

Tenebrae Factae Sunt *Gd.Fri/
Holywk,mot
SATB voc sc
BANK R-1 f.s.

Tenebrae Factae Sunt cont...
[Lat] SATB
EGTVED MS8B02 f.s.
[Lat] SATB
RICORDI-ENG SY116 f.s.

Cor A Coeur Joie 524 f.s.
4pt mix cor,acap
SCHOLA f.s.

"Dark Was the Earth With
Clouds"
SATB,acap (Maundy Thursday)
SCHIRM.EC 1691
"Darkness Was Over the Earth"
[Eng/Lat] SATB opt org/pno
PETERS 6377

(Moulin) 4pt mix cor, acap
SCHOLA f.s. contains also:
Guillemain, Louis Gabriel, O
Ma Souveraine

(Ramsey, W.) SATB oct
BOONIN 148

(Ramsey, William) "In the
Darkness of Night" [Eng/Lat]
SATB,acap [3'] oct
EUR.AM.MUS EA 148

Tenebrae Factae Sunt *Holywk
[Lat] 4pt mix cor,acap (E flat
maj)
BOHM f.s.

Tenebrae Factae Sung
[Lat] 4pt mix cor,acap sc, cor
pts
BOHM f.s.

Thou Art Mighty
*see Exultabunt Sancti

Timete Dominum *Mot
(Pauly, Reinhard G.) "O Fear
the Lord" [Eng/Lat] mix cor,
soli,org, voc sc
SCHIRM.G 2589

Tristis Est Anima Mea *Easter/
Lent
A COEUR JOIE 523 f.s. cor

Tristis Est Anima Mea cont...
(Marshall, Charles) "Sad is My
Soul Unto Death" SATB
FRANK F-577

Two Motets *Lent,mot
(Pauly) [Eng/Lat] 4pt mix cor,
acap,opt org/pno oct
SCHIRM.G 11405
contains: O Ye People; Son of
God

Universi Qui Te Expectant
(Graf) [Lat] cor sc
HUG f.s.

Veni, Sancte Spiritus
(Graf) [Lat] cor sc
HUG f.s.

Victimae Paschali *Easter
(Biber, Otto) [Lat] SATB,
strings,cont/org sc,cor pts
HARMONIA 2345 f.s.

Viderunt Omnes
(Biber, Otto) [Lat] SATB,
strings,2ob,2horn,org sc,cor
pts
HARMONIA 2407 f.s.

Zwei Messen *Mass
(Reinhart, Walter) [Lat]
HUG f.s.
contains: Missa Sancti Aloysii
(SSA/3pt wom cor/3pt boy cor,
SSA soli,org,2vln,vcl/db);
Missa Sancti Leopoldi
(SSA&boy cor/wom cor,SSA soli,
org,2horn,2vln,vcl/db)

Zwei Propriumsgesange Fur Den
Grundonnerstag *Holywk
[Lat] 4pt mix cor,acap sc,cor
pts
BOHM f.s.
contains: Christus Factus Est;
Nos Autem