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Carl Friedrich Zelter's Kantate Auf Den Tod Friedrichs: An Historical Overview, Conductor's Guide, And Modern Edition

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CARL FRIEDRICH ZELTER'S *KANTATE AUF DEN TOD FRIEDRICHS*:
AN HISTORICAL OVERVIEW, CONDUCTOR'S GUIDE, AND MODERN EDITION

by

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For the Degree of Doctor of Musical Arts in

Conducting

School of Music

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2015

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The inspiration for this document grew out of a conversation with Dr. Ellen Exner, Assistant Professor of Music History at the University of South Carolina. She presented this composition and challenged me to take the project. I am indebted to Dr. Exner for "throwing down the gauntlet" and providing me with such an interesting avenue for exploration. I would also like to express my gratitude to Dr. Larry Wyatt for his patience, trust, and professional guidance throughout my time in the DMA program. I have learned so much from rehearsals, classes, and spontaneous chats. Thanks, also, to Dr. Alicia Walker, who has shown equal patience in her mentorship, always gracious and willing to be a "listening ear." Thanks to both of you for the amazing and enriching opportunities you have provided for me during this degree program. Additional thanks goes to Dr. Andrew Gowan for his significant feedback as a committee member for both my comprehensive exam and document.

I also would like to gratefully acknowledge the work of all involved in the preparation and performance of *Kantate auf den Tod Friedrichs*: To the Coker Singers, Stephanie Beinlich, Johnnie Felder, Dan Cole, and the faculty and students at USC, for bringing just the right combination of experience, professionalism, finesse, and drama to the performance. Finally, I owe more than a word of thanks to my wife, Lee Whittington Ousley: thank you for your love, your support, for always finding a way to make life easier for me, and for being my life companion.

ABSTRACT

This study of Carl Friedrich Zelter's *Kantate auf den Tod Friedrichs* marks the first scholarly and musical exploration of the piece since the eighteenth century. A hand-copied score of the cantata was converted into modern notation in 2009 using the program Sibelius. This version of the score, as well as instrumental parts, was used for the lecture-recital that grew from the study of this work. The manuscript's present-day owner, Renate de La Trobe of Hamburg, Germany, granted access to a fair copy of the original score with a dedication in Zelter's own hand. A member of Mrs. de La Trobe's family received a copy of the score from Zelter himself in the eighteenth century.

Carl Friedrich Zelter was a German composer, conductor, and pedagogue who spent his entire life in the city of Berlin and played a central role in shaping public musical life in the late-eighteenth and early-nineteenth centuries. *Kantate auf den Tod Friedrichs* represents a pivotal moment in Zelter's life. Prior to the funeral cantata's composition, Zelter's father had no enthusiasm about his son's artistic pursuits; a relationship oddly parallel with that of Frederick the Great and his father, but less violent. *Kantate auf den Tod Friedrichs* may not have received the acclaim Zelter had hoped for at the time of its premiere in 1786, but it found favor with his father, who counted Frederick as his greatest hero. Georg Zelter did not live to hear his son's speech at the 1809 commemoration of Frederick's death, but the pride, passion, and love that Carl Friedrich Zelter poured into his cantata most definitely convinced Georg that his son's musical talents were put to productive use.

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FOREWORD

This dissertation is part of the document requirement for the Doctor of Musical Arts degree in Choral Conducting. The requirement also consisted of four recitals whose programs are included in Appendix C. The content of this document focuses on a work by Carl Friedrich Zelter that was composed in the late-eighteenth century to commemorate the death of Frederick the Great. The work, in private possession from the late-eighteenth century and then tucked into storage before the outbreak of World War II, was reintroduced through a North American premiere performed in excerpt on Sunday, February 22, 2015 in the recital hall of the University of South Carolina's School of Music in Columbia, South Carolina. The program featured the Coker Singers from Coker College in Hartsville, South Carolina, and the orchestra featured faculty and students from the University of South Carolina. Stephanie Beinlich, Johnnie Felder, and Daniel Cole served as soprano, tenor, and bass soloists respectively. A recording of the recital is on file in the USC Music Library and an Internet link to the lecture and performance is available on page 72 of this document.

INTRODUCTION

Kantate auf den Tod Friedrichs (Cantata on the Death of Frederick the Great) by German composer Carl Friedrich Zelter is a large-scale work for SATB chorus, orchestra, and solo movements (written for soprano, tenor, and bass). Composed in 1786, the work consists of eleven movements—approximately 60 minutes of music. Figure 1.1 is an excerpt from Zelter's list of works in the *New Grove Dictionary of Music and Musicians*, included here because it shows that the work is documented as lost. A copy of the first page of the score that was recovered is shown in Figure 1.2. The writing is in the hand of a professional scribe whose style suggests a Berlin provenance.

Chapter One will focus exclusively on the inspiration for the work: Frederick the Great. This section will include a timeline of Frederick's life beginning with his strained relationship with his father, Frederick's rebellion as a teenager that resulted in the execution of one of his closest childhood companions, his genius as a military commander, his victories against all odds, and his passionate patronage of the arts. It will also explain his tarnished legacy as a result of the propaganda efforts of the Third Reich in the early twentieth century. That tarnish has resulted in a lack of scholarly interest in Frederick's era until his tercentenary in 2013. Chapter Two will focus on Carl Friedrich Zelter, the composer of the cantata. Discussion begins with a sketch of his biography and an enumeration of his significant contributions. Zelter's connections with the Prussian Royal Family, his father's hero-worship of Frederick, and the circumstances surrounding the composition of his funeral cantata will be discussed.

After making connections between the composer and his inspiration, Chapter Three will explore the funeral cantata itself, highlighting major characteristics of the piece and tying them to (mainly) the Viennese Classical period. The melodic and harmonic language, text painting, and other musical effects exhibited in the work will be analyzed. Chapter Four will focus on many questions raised by the piece itself as well as potential solutions posed by the conductor for effective performance. Issues of tempo, dynamics, text/music relationships, and other challenges and opportunities for the conductor will be discussed. The first, direct English translation of the work will be provided as well as an illustrative graph of the overall form of the cantata, movement-by-movement. The document will conclude in Chapter Five with an excerpt from Zelter's simple yet memorable speech given in 1809 on the twenty-third anniversary of Frederick's death, which seems to serve as a complement to the sentiments expressed in this cantata.

There are few sources of information in English about Zelter's life. Although Zelter's efforts helped establish music cultivation in nineteenth century Berlin, the collections housed in the music library of the Berlin Sing-Akademie during this time received no scholarly attention during the first 150 years of its existence and then disappeared during the Second World War.¹ This neglect occurred because the group was private and the compositions were considered interesting only for amateur amusement. Although the music for this cantata had long been considered lost, information was attained within the past decade that indicated there still existed an original, handmade copy in private possession. Its existence was unknown to music

¹ Ellen Exner, *The Forging of a Golden Age: King Frederick the Great and Music for Berlin, 1732-1756* (PhD diss., Harvard University, 2010), 40.

historians until Dr. Christian Filips, researcher and dramaturge for the Sing-Akademie, began to meticulously seek out materials connected to Zelter's tenure as leader (1800-1832).

The following information comes from an email exchange between the author of this document and Dr. Ellen Exner, Assistant Professor of Music History at the University of South Carolina. Exner has researched extensively the musical culture of Frederick the Great's Berlin and is the first to produce a document in English that makes specific connections between Frederick and the Zelter family.

Filips found the manuscript by following up on a nineteenth-century indication that Zelter had given a copy of the piece to his friend, landowner and composer John Frederic La Trobe (b. 1769). This branch of the La Trobe family became the de La Trobes, through an aristocratic promotion granted by Czar Alexander II in the nineteenth century.

Because the de La Trobe family remains well-established and documents its continuity well, Filips decided it was worth the effort to locate possible living descendants of John Frederic La Trobe to see if they knew what happened to materials Zelter gave to the family in the eighteenth and nineteenth centuries. Amazingly, the family remained in possession of the manuscript. Its existence is miraculous given the amount of time that has passed as well as the state of upheaval in Germany following two world wars, which affected the de La Trobe family along with the rest of Germany.

The first thirty years following a manuscript's construction are usually the most dangerous for it: it is often a precious gift at first, but as its contents become outdated, and especially after the passing of its original owner, heirs become increasingly likely to cast such things aside with each succeeding generation. This manuscript survived not only its first 150 years, but also the bombings of World War II. Its owners at the time were John Frederik de La Trobe and his wife, Maria Anna Wilhelmine Kasolowsky de La Trobe, who were then working for the German government in Japan, where they both died in the 1940s. Before leaving Germany, they placed precious household items into storage. After the war, their son, Dr. John Henry de La Trobe (1923-2002), and his new wife, Renate de La Trobe, explored the contents of the storage locker, discovering among them a small collection of manuscripts, Zelter's funeral cantata among them.²

² Ellen Exner, personal communication, February 17, 2015.

Exner was in periodic contact with Christian Filips at the Sing-Akademie and then Mrs. La Trobe herself, who has twice now kindly allowed her to view the original manuscript at her home in Hamburg, Germany, while sharing the story of its survival.

Mrs. La Trobe is aware, and pleased, that we held a performance of excerpts from the work.

The decision to perform the work in excerpt was based on the expectation that the lecture recital should produce a performance that contains no more than twenty-five minutes of music to follow the initial lecture. For this reason, there needed to be significant cuts. Although the two arias in the work would have demonstrated some of Zelter's more lyrical writing, these portions were cut because they were quite extensive and difficult pieces to justify making "cut and paste" omissions. The final movement of the work alternates between chorus and trio. In Zelter's score, the chorus sings identical musical material three times, repeating the text in the first two sections. The first trio is written for soprano, alto, and bass, while the second is written for soprano, tenor, and bass. Once again, both trios explore the same text and musical material and because Zelter does not call for an alto solo anywhere else in the score, the decision to cut the SAB trio seemed obvious. Omission from the lecture recital of the two choral sections with identical music and text also seemed logical.

Christoph Koop, Leipzig musicologist and performer, transcribed the cantata into modern notation. However, the primary source in creating the modern version of the work is the hand-written copy owned by the La Trobe family. While it is not the purpose of this document to produce a performance edition, careful effort has been made to reproduce markings that remain true to the La Trobe score. The author of this document

is hopeful that the resurfacing of this historically significant work will not only generate interest in performing the funeral cantata, but also stimulate scholarly focus and attention on Carl Friedrich Zelter—one of the great “unsung heroes” of music history—and, perhaps, soothe negative opinions surrounding Frederick the Great, one of the truly great leaders of modern history.

CHAPTER 1

FREDERICK THE GREAT (The Inspiration)

Poet, soldier, musician and philosopher, Frederick the Great (1712-1786) was a man of many contradictions. His military conquests made him one of the most formidable and feared leaders of his era. But as a patron of artists and intellectuals, Frederick set out to establish Berlin as one of Europe's great cities and matched his state's reputation for military ferocity with one of cultural achievement.³ However, the twentieth century would paint a much different picture of the great leader as a result of Adolf Hitler and the rise of the Third Reich, who exploited Frederick's image and era.

The reign of Frederick the Great (1740-1786) has gone down in history as not only one of the most memorable, but also one of the most highly debated. Applauded as a master builder by some, denounced as an arch-destroyer by others, Frederick the Great's historical significance as a ruler of Prussia is not disputed. Frederick the Great would pave the way for what would become a united Germany.⁴ Because united Germany gave rise to the Third Reich a few hundred years later, the chain of guilt for the atrocities of World War II extends to Frederick in the eyes of many modern historians. From an early age, Frederick lived emotionally estranged from his father, Frederick William I (1688-1740), whose strict militaristic philosophy as the King of Prussia

³ Giles Macdonogh, *Frederick the Great: A Life in Deed and Letters* (Great Britain: The Orion Publishing Company, Ltd., 2001), 137-138.

⁴ G.P. Gooch, *Frederick the Great: The Ruler, The Writer, The Man* (Hamden, Connecticut: Archon Books, 1947)

directly conflicted with young Frederick's interests in the arts and other matters. It was clear early on that Frederick had little interest in the hard-lined, hyper-masculine agenda of his father. Frederick William I's reign was not characterized by nationalism, but rather by absolute despotism. He was a cautious realist as is proven by his building of an enormous military force, which he was then hesitant to operate.⁵ For a decision to be made Frederick William sought counsel, spent weeks deliberating and still failed to act. His strong military and a hoarding of vast amounts of currency seemed to be his most significant contributions to the body of Prussia. Frederick William was obsessed with the notion that his kingdom could crumble with one fatal mistake (and he was right).

The animosity between Frederick and his father is well known. It is documented, for example, that in 1732, Frederick William blocked a marriage proposal between the crown prince and a princess of Great Britain, fearing that an alliance between Prussia and Great Britain could lead to his downfall. Although Frederick would name potential candidates for marriage, he would eventually reluctantly marry his father's choice of bride, Elizabeth Christine of Brunswick-Bevern (1715-1797), who was a Protestant relative of the Hapsburgs. It has been often speculated that Frederick was homosexual.⁶ This seems to be supported by the fact that he vehemently protested his marriage and also the circumstances surrounding a relationship with his twenty-six year old male companion, Hans Herman von Katte (1704-1730). Frederick was eighteen at the time. Although Frederick considered committing suicide over the thought of marriage to Elizabeth, they would wed on June 12, 1733.

⁵ Marcel Dunan, editor, Larousse *Encyclopedia of Modern History: From 1500 to the Present Day* (New York: Excalibur Books, 1964), 145.

⁶ Robert Cowley & Geoffrey Parker, *The Reader's Companion to Military History* (New York: Houghton Mifflin, 1996), 177.

It is quite probable that Frederick William's contempt for his son grew out of Frederick's artistic endeavors and other non-military pursuits as well. Frederick's frustration with his father's lack of compassion toward his interests would reach a boiling point in 1730 when he along with his teenaged friend, Hans Hermann von Katte, bolted from the palace in the middle of the night in hopes of escaping. Shortly thereafter, both were apprehended by Prussian authorities and brought back to the castle. The Prussian King thought very seriously about executing his own son for his flight, but instead chose to execute his close friend, Katte. It has been documented that young Frederick was quite isolated and silent in the days that followed Katte's execution. A quotation from young Frederick himself likely depicts the effect this event had upon him: "Impressions received in childhood cannot be erased from the soul."⁸

Frederick's fortunes would shift in 1740: Frederick William I of Prussia and Charles VI of Austria (1685-1740) would die five months apart from each other. The young Frederick succeeded his father as King of Prussia while Empress Maria Theresa (1717-1780) took the Austrian throne upon the death of her father, Charles VI. Unlike his father, Frederick had a vision for Prussia—Berlin, more specifically—that was on par with France socially, economically, intellectually, and culturally. This was due, in part, to his highly personal and influential relationship with the French philosopher, Voltaire (1694-1778). Voltaire's influence persuaded then crown-prince Frederick to take an anti-

⁸ Robert Asprey, *Frederick the Great: The Magnificent Enigma* (New York: Ticknor Fields, 1986), 2.

Machiavellian approach that placed the welfare of the state and subjects at the highest priority.⁹

Although Nazi history remembers Frederick as the "Potsdam Führer,"¹⁰ Prussian history tells quite a different tale. When Frederick took the throne in 1740, he would remain true unto himself: his tastes for music, poetry, and architecture would match the significance of his military triumphs in the Seven Years War, during which he faced and defeated nearly every major European nation. Frederick II turned Prussia into a force to be reckoned with by adding territory to the kingdom, further modernizing the army, encouraging religious tolerance, and implementing sweeping legal reform.¹¹

Where Frederick William was a cautious realist, young Frederick was a bold idealist, willing to stake everything on one decision. Unfortunately, Frederick's military success influenced Adolf Hitler nearly 150 years later during the Second World War. The only portrait of a ruler seen hanging on the walls of Hitler's palace was that of Frederick the Great. He has certainly accumulated considerable historical baggage in the years since his death, and his posthumously forged connection to Hitler by the Nazis has even rendered him undesirable to contemporary scholars until fairly recently.

According to Ernst Hanfstaengl, a former confidant of Hitler's who defected and ultimately ended up working for President Franklin Roosevelt, Hitler's hero had initially been Frederick the Great. Later on, Napoleon would emerge as Hitler's primary inspiration. When comparing these two historical leaders, Hanfstaengl makes it clear that

⁹ Reinhard Pauly, *Music in the Classic Period* (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1965), 21.

¹⁰ Macdonogh, 6.

¹¹ Alexandra Richie, *Faust's Metropolis: A History of Berlin* (New York: Carroll & Graf Publishers, Inc., 1998), 67-76.

he found Frederick the Great to be the more appropriate model. Frederick's military successes that guided Prussia through its "golden age" seemed to always stay in the forefront of Hitler's mind as he mapped out his strategy for world domination nearly two hundred years later.

From an early age, Frederick the Great was an avid reader and flutist, much to the chagrin of his warlike, overbearing father. Although Frederick was only the third Prussian King and the nation was young in comparison to others, Prussia could have been characterized as ill defined, incoherent, impoverished, and under-populated prior to his reign. As a capital, Berlin looked more like a dirty provincial village than a capital city. Under Frederick, Berlin was complex and contradictory: a haven of French fashion, a center of learning and industry, and a cultural center. Frederick fashioned Berlin in his own image: a seemingly contradictory mixture of military discipline and liberal artistic patronage.¹³

At the beginning of Frederick's reign, he made use of the military his father worked so hard to build, plunging the Prussians into their first conflict. His first move, as previously mentioned, was a series of unprovoked attacks on the Hapsburg Empire of Austria, from whom Prussia would ultimately seize a portion of Silesia, a breadbasket of Europe. This would be the first of several wars that would fall under the umbrella of the War of Austrian Succession. Frederick's confidence positioned him to break the treaty at the end of the war and request the entirety of Silesia, which he was granted with the Treaty of Breslau in 1742. The army advanced as an unstoppable force fashioned just the

¹³ Richie, 52.

way his father had intended, with the result that Prussia developed into a highly militarized state.¹⁴

For the first half of Frederick's reign (1740-1763), Prussia experienced highs and lows, but was ultimately war torn. He helped establish the First Partition of Poland to "eat the Polish provinces like an artichoke—leaf by leaf."¹⁵ The shifting of boundaries would provide a crucial link between East and West Prussia (See Figure 1.3). This readjustment of boundaries would result in the country being split three ways between Catherine the Great of Russia (1729-1796), Empress Maria Theresa of Austria, and Frederick the Great of Prussia. After the Seven Years War, Frederick turned his attention to rebuilding and transforming Berlin into a worthy capital. Farmers ruined by the war were supplied with government money to rebuild homes, purchase seed and cattle, and grow potatoes.¹⁶ The following quotation supports Frederick's desire to cultivate music and the arts in Prussia:

The origin of Berlin's modern position as one of music's great capitals is traced to the reign of King Frederick who founded the city's first permanent musical establishments.¹⁷

This atmosphere helped to attract musicians who were progressive thinkers as well as performers. When he became King in 1740, Frederick reinvigorated cultural life in the Prussian capital by inviting the best musicians in the area—C.P.E. Bach, Carl Heinrich Graun, Johann Adolph Hasse—as well as building an opera house on Unter den Linden, the main boulevard next to the city palace. Both of these decisions helped to

¹⁴ Pauly, 59.

¹⁵ Richie, 68.

¹⁶ Richie, 68-69.

¹⁷ Exner, iii-iv.

create an enduring example of music's importance to his reign. Although Frederick should receive full credit for establishing the cultural foundations that allowed Berlin to achieve artistic prominence, it was Carl Friedrich Zelter (1758-1832) that helped transmit the musical values of the era to the new generation for whom the music of Frederick's rule became symbolic of a Classic age.¹⁸ Although he was never appointed to a court position, Zelter's contributions to music performance and pedagogy remain significant to music scholars and historians.

So, how did a middle-class mason and self-taught amateur musician eventually become the first Professor of Music at the Prussian Academy of Arts? How has his reputation as a foundational pedagogue of public music education survived the past two centuries? Further, what is the significance of this funeral cantata honoring Frederick the Great, a work that has remained in total obscurity for over two hundred years?

¹⁸ Exner, iii-iv.

Cant.: La Medea (Sanseverino), ?1782, lost; Serafina, o du, den meine Seele liebt (C.M. Wieland), S solo, orch, 1783, frag. *Bsb*; Warum ist euer Blick so tief gesenkt? (J.D. Sander or K.W. Ramler), solo vv, chorus, orch, Berlin, 25 Oct 1786 [on death of Frederick the Great and accession of Friedrich Wilhelm II], lost; Dir, die du Heil und Segen: Auf den Geburtstag einer geliebten Mutter (C.F. Nicolai), 1v, chorus, orch, 1793, *Bsb**; Der Fromme geht dahin (Ribbeck), 4 solo vv, chorus, orch, 1806, ?lost; Die Gunst des Augenblicks (F. von Schiller), 4 solo vv, chorus, pf, orch (Berlin, ?1806), ed. in NM, xcii (1932); Johanna Sebus (Goethe), Bar, chorus, insts, 1810, *D-WRgs**, arr. for 1v, chorus, pf (Leipzig, ?1810), ed. in NM, xci (1932)

Figure 1.1 - *New Grove Dictionary* (Carl Friedrich Zelter's List of Works)



Figure 1.2 – Title page of *Kantate auf den Tod Friedrichs* (Hand-Copied Score)

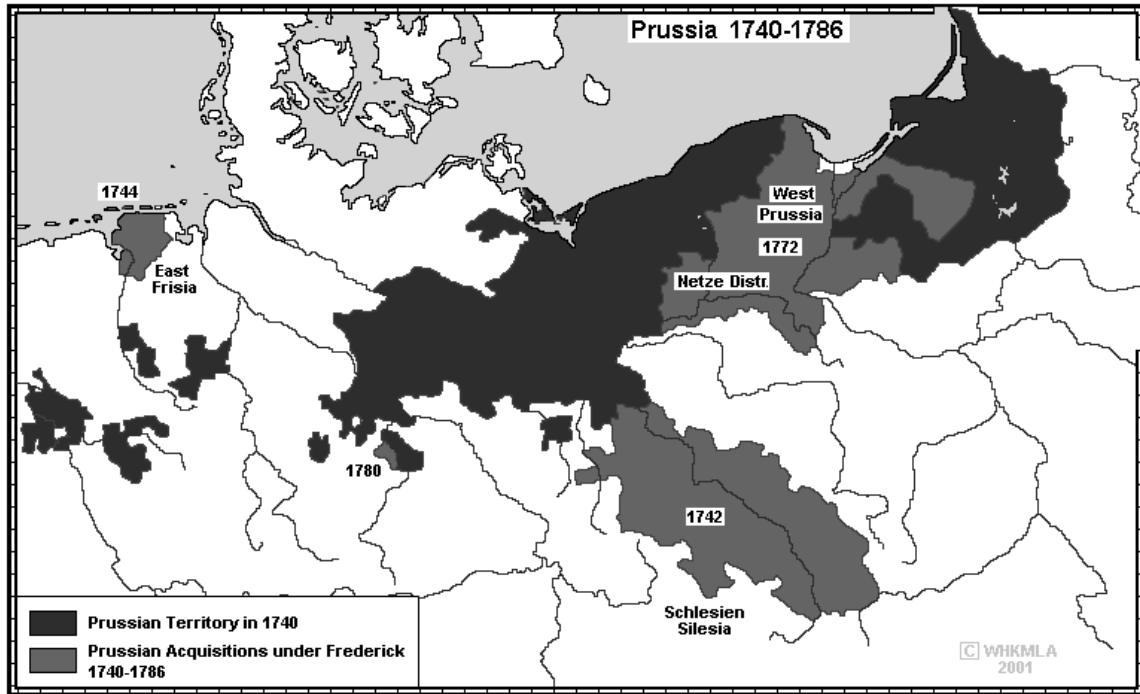


Figure 1.3 - Map of Prussia Before and After Frederick the Great's Reign

CHAPTER 2

CARL FRIEDRICH ZELTER (The Composer)

(Zelter) played a role in shaping public musical life in the late-eighteenth/early-nineteenth centuries. The structures he imposed on public music making in Berlin remain largely in effect and the riches of his music library for the study of music history are only now becoming evident.¹⁹

The son of a mason and cloth worker, Carl Friedrich Zelter was the second of two sons. At his father's request, Zelter initially trained to be a mason—following in the footsteps of his father, and officially became a master mason and partner in his father's business in 1783 (he took over the family business in 1787). Zelter married on two separate occasions, first to Sophie Eleonora Flöricke in 1787, and then to Juliane Pappritz in 1796. He outlived them both.

Zelter was familiar with music from early childhood, teaching himself to play various instruments including the violin and piano. In 1784, Zelter began composition lessons with Carl Friedrich Fasch (1736-1800), a musician in Frederick's court. This indicates that, at the time the funeral cantata was written, Zelter had been an official student of composition for only two years. Zelter's relationship with Fasch set the stage for one of the most important positions in his career. Upon Fasch's death in 1800, Zelter replaced him as the director of the Berlin Sing-Akademie. Following Fasch's example, Zelter transformed the Sing-Akademie into a model for the performance of sacred music

¹⁹ Exner, 1-2.

from the past and similar institutions were founded throughout Germany. Zelter's Sing-Akademie achieved high performance standards, presenting works such as Handel's *Messiah*, Bach's motets, cantatas and other well-known works by his contemporaries—Haydn and Mozart among them. Zelter also established the Berliner Liedertafel (Berlin Choral Society), a patriotic men's choir, in 1809 and he was appointed professor of music of the Akademie der Künste in that same year.²⁰

On his initiative, institutions for teaching church and school music were founded in Königsberg (now Kaliningrad), Breslau (now Wrocław), and Berlin. He also founded the Ripienschule in 1830 where his pupils included Felix Mendelssohn, Giacomo Meyerbeer, Otto Nicolai, and August Wilhelm Bach (no relation to Johann Sebastian). In his role as Professor of Music at the Royal Academy from 1809, Zelter enacted plans for the institutionalization of national standards of music making and competency with an eye toward incorporating music into universal public education in an effort to produce “home-grown musicians”—people such as himself.²¹ Frederick the Great's establishment of a solid musical culture in Berlin created a legacy of the accomplished amateur musician and a sense of cultural ownership. Many of Zelter's compositions are some of the most illustrative proofs of the history of musical life during Frederick's time.

Simply put, had Frederick not been so passionate about the environment he sought to create, it is quite probable that “hobby composers” like Zelter would have never even attempted to pursue their musical interests. The musical environment under King Frederick's influence became a thriving culture in Berlin and remained viable for quite

²⁰Hans-Günter Ottenberg, "Zelter, Carl Friedrich." *Grove Music Online*. *Oxford Music Online* (Oxford University Press. Web. 7 Jan. 2015).

<<http://www.oxfordmusiconline.com/subscriber/article/grove/music/30917>>.

²¹ Exner, 2.

some time due in part to musicians like Zelter,²³ a mason by trade, who replaced a member of Frederick's musical court in quite a prestigious position. This would have been unheard of only a decade earlier.²⁴

Unfortunately, the history books—in general—have failed to acknowledge Zelter in a significant way. If a research biography of Zelter was to be prepared, one could easily discover that he was the primary music teacher to Felix Mendelssohn, a composer who gained a much larger span of attention from music historians and scholars than did Zelter. It is also interesting to note that Johann Reichardt (1752-1814), one of Zelter's contemporaries, also set a funeral cantata honoring Frederick the Great. In Barbara Meister's *An Introduction to the Art Song*, Zelter and Reichardt are mentioned as being only "popular enough in their day to warrant brief mention."²⁵ Although Zelter was a significant composer of art song in Berlin during this time, his popularity was more closely associated with music pedagogy. The connections between Zelter and the Prussian royals (namely Frederick the Great) begin with a focus on eighteenth-century Berlin.

Zelter was a native Berliner, having spent the entirety of his life and career in the city. When Zelter was born in December of 1758, Frederick the Great had already been king for eighteen years. Zelter's father lauded King Frederick as a hero and made mention of his greatness in the Zelter household on many occasions.²⁶ In fact, Zelter's father helped to assemble much of the brick that would lay the foundation for Frederick's

²³ Exner, 3.

²⁴ Exner, 15.

²⁵ Barbara Meister, *An Introduction to the Art Song* (New York: Taplinger Publishing Company, 1980), 55.

²⁶ Exner, 39.

palace. His family and cultural background fundamentally informed Zelter's positive opinions of Frederick and the Prussian monarchy and is evident in his life's work. The simple geography of his upbringing would indicate that he was a valid witness to the evidence that to live as a Prussian under Frederick was, for some at least, a positive experience.

Even though Frederick's reign came to be characterized by important military victories, war still took its toll on the city. This made for some strenuous restrictions on Zelter, both musical and otherwise, as well as placing economic strains on his family. In his autobiography, Zelter speaks of the Seven Years War:

I was not yet five years old when the Seven Years War ended. The house that we lived in had been built by my father with borrowed money. But due to less income during the long, anxious war, despite his efforts, he moved more backwards than forwards.²⁷

Frederick's military successes would eventually earn Prussia an unprecedented spot in Europe's political scene. Zelter's family would feel a deeper connection to Frederick's court due to the fact that Zelter's father (Georg) had worked as a mason in Potsdam and met the King personally on several occasions. Both father and son were devastated by Frederick's death in August of 1786. The younger Zelter chose to set a funeral cantata dedicated to the King (the centerpiece of this document), while the elder Zelter's sentiments can be expressed in one of potentially many dinner table conversations inside the household:

²⁷ Reich, 10 (cited in Exner diss.), *The Forging of a Golden Age: Frederick the Great and Music for Berlin, 1732-1756*, 5.

He was my constant role model; as the King was to his country, so sought I to be lord of my house, of my will, and of my deeds.²⁸

Georg Zelter, a living example of Prussian upward mobility, instilled in his children a belief in the greatness of opportunity that meritocratic Prussia afforded, but that other lands, with their social hierarchies based solely on bloodlines, did not. This type of opportunity provided by King Frederick that focused on the culture of musical art created a platform on which Zelter felt the confidence to explore, making his compositional debut at the Georgenkirche in Berlin in 1782 at the age of twenty-four. Despite the fact that Zelter did not receive the adulation that he hoped for, he would continue to be a fervently devoted (non-aristocratic) amateur musician while pursuing his professional career as a mason.²⁹

As Zelter was following in his father's professional footsteps, he had no official music teacher. Instead, he relied on copying the preferred galant style that came to be associated with the Classical period. The galant idiom allowed composers to deviate from the usual formula of "church style" writing and focus on a contrapuntal style that treated dissonances more freely. He enjoyed particularly the works of C. P. E. Bach (1714-1788) who was appointed as Frederick's court keyboardist in 1741.³⁰ Although a mature Zelter may be considered conservative, his professional situation combined with his passionate love of his city and country may reflect that he was simply a product of the times. Nonetheless, it cannot be disputed that Zelter's musical awakening and development were a direct result of the musical repertory associated with the Prussian

²⁸Reich, 50 (cited in Exner diss.), 8.

²⁹ Exner, 9-10.

³⁰ See Exner, "C.P.E. Bach at his Word: A Reconsideration of the Early Berlin Years," in *Eighteenth-Century Music*, Vol. 9, no. 2 (Sept. 2012), 253-260.

kingdom under Frederick the Great, whose passionate love and patronage of the arts surely made a significant impact on middle-class amateur musicians, Zelter among them.³¹

³¹ Exner, 22-23.

CHAPTER 3

SCORE ANALYSIS

Kantate auf den Tod Friedrichs consists of eleven movements with an orchestral score that calls for basso continuo (cembalo, fagotti, and cello), strings (violin, viola), flutes, oboes, trumpets, horns, and timpani. There are solo sections for soprano, tenor, and bass, which explore different emotional reactions to the subject of Frederick's death. The chorus is scored in four parts (SATB) with a libretto that moves from intense grief (mourning Frederick's death) to immense pride and satisfaction (celebrating Frederick's life). The following analysis involves an in-depth study of the modern score of the funeral cantata. (See Appendix B for a movement-by-movement diagram of the composition's formal structures).³²

The middle of the eighteenth century (retrospectively, the end of the Baroque period) brought about a debate between those who preferred the learned style associated with the church and the music of J.S. Bach alongside the "galant" style representing more freedom from restrictions. In C.P.E. Bach's *Versuch über die wahre Art das Clavier zu spielen* (1753) clear distinctions are made between both styles with obvious bias in favor of the emerging style, an opinion also adopted by many Berlin composers of the time. Highly influenced by Bach's treatise, the following list summarizes the way in which

³² Carl Friedrich Zelter, *Kantate auf den Tod Friedrichs* (modern score, 2015).

German composer and teacher Heinrich Christoph Koch (1749-1816) distinguished the galant style in his *Musikalisches Lexikon* (1802):

1. Through many elaborations of the melody, and divisions of the principal melodic tones, through more obvious breaks and pauses in the melody, and through more changes in the rhythmic elements, and especially in the lining up of melodic figures that do not have a close relationship with each other, etc.
2. Through a less interwoven harmony
3. Through the fact that remaining voices simply serve to accompany the main voice and do not take part in expression of the sentiment of the piece³³

Zelter's frequent, perhaps even excessive use of modulation could also be evidence that he bought in to this new style of writing music. Daniel Gottlob Türk (1750-1813), notable musician and composer in the late eighteenth century, discusses how C.P.E. Bach treats dissonance in this "newer manner" by placing it in comparison to the older style in the following quotation:

In the free or galant style the composer does not always follow the grammatical rules so strictly. He allows, for example, certain dissonances to enter unprepared; he transfers their resolutions to other voices, or omits the resolutions altogether. He gives to dissonances a longer duration than to the following consonances, something that does not take place in the strict style. Moreover, he modulates excessively, allows various kinds of embellishments, and adds diverse passing tones. In short, he composes more for the ear, and if I might say so, appears less as a learned composer.³⁴

Based on the year of the work's composition, one could safely assume that Fasch had seen the funeral cantata and provided Zelter with feedback. This could confirm that Zelter's compositional choices were intentional in their representation of the galant style and not coincidental based on lack of training. Other characteristics such as short

³³Daniel Heartz, *Music in European Capitals: The Galant Style, 1720-1780* (New York: W.W. Norton, 2003), 19.

³⁴ Heartz, 20.

phrases, melody-dominated textures and frequent cadences suggest that this cantata was written in the galant style.

Perhaps the most interesting characteristic of the funeral cantata is Zelter's use of *stile antico* textures. The clearest examples of the *stile antico* are found in eighteenth and nineteenth century sacred choral works, particularly masses by J.S. Bach. In his *Mass in B minor*, Bach placed *stile antico* passages in positions of structural significance, for example in the 'Credo' and 'Confiteor' choruses. Bach's motivation is a keen interest in reconnecting with a historical style effectively creates a new one.³⁵ Zelter's incorporation of controlled dissonances and modal effects (typical of the Renaissance period) while avoiding lavish ornamentation and instrumental textures (typical of the Baroque period) support the notion that the work illustrates the practice of *stile antico*. It could be argued that Zelter's incorporation of older styles into many of works make him rather progressive, but not in the same fashion as his contemporaries, Haydn and Mozart.

Considering the fact that the composition was written in 1786, most scholars would assign this work to the Classical period. Characteristics of the piece would indicate this, but with exceptions. One of the most significant characteristics of the Classical period applicable to the cantata pertains to its formal structure, specifically, sonata form. The first movement of the funeral cantata, an orchestral overture, is in a sonata form of sorts. The movement begins in the tonic key of G-minor with an opening theme on the downbeat of m. 1. From mm. 6-17, Zelter uses a steady pulse of quarter notes in the strings as transitional material—exploring various tonalities—eventually

³⁵ Stephen R. Miller. "Stile antico." *Grove Music Online*. *Oxford Music Online* (Oxford University Press. Web. 15 July 2015).
<<http://oxfordmusiconline.com/subscriber/article/grove/music/26771>>.

modulating to the key of D-minor in m. 17 where the opening theme is played in the dominant key (minor). From mm. 24-29, the opening theme returns in the initial key, but finishes with a deceptive cadence rather than a half cadence. From mm. 30-44, Zelter explores a variety of tonalities, seemingly in search of something just out of reach, before finally reaching a G-minor tonic triad in m. 44. The final four measures (coda) use a sustained tonic (G) pedal and the harmonic progressions are quite typical of the common practice period, moving from subdominant to dominant harmonies before concluding in the tonic key on the second beat of the final measure.

The opening movement of Zelter's cantata illustrates the aforementioned shifts in modulation. The unexpected use of harmony is perhaps a reflection of the unpredictability of life and the confusion that the people of Prussia must have felt in having to move forward after the reign of Frederick the Great ended. For example, the piece begins purposefully in G minor, with the opening phrase ending on a half cadence (D-major chord) in first inversion (m. 6). The ear desperately wants a return to the tonic of G minor, but Zelter elects to lower the third of the D major chord to avoid finality and expand the potential for further freedom of harmonic exploration (See Figure 3.1). Zelter makes the same harmonic choice in mm. 29-30, observed in Figure 3.2. He ends the phrase on an E-flat-major tonality and then abruptly shifts to the parallel minor (C) in the following measure in the strings.

Along with these abrupt shifts in harmony, it is important to note the shift in musical texture as well. Quite often in this movement, the harmony begins with long durations, and Zelter decorates abrupt harmonic shifts with a long series of pulsed quarter notes in combination with a duet between flute and oboe. It is possible that Zelter

preferred that each strong beat be accented slightly with each weak beat executed more subtly, perhaps to portray an intimate sob in the strings. The beautiful melodic lines of the flute and oboe duet, which linger hauntingly above the strings, dance together in an interesting series of suspensions. The duet returns in mm. 32-45 one whole-step lower. In m. 18, we hear the opening phrase again, this time in the dominant key of D-minor, which harmonically heads toward B-flat major, the relative major of the original key (G-minor) in m. 23. Then seemingly out of nowhere, the opening phrase is repeated exactly as it began in the key of G-minor, but instead of approaching a half cadence as before, this phrase ends on a major VI chord, perhaps symbolically “deceiving” the audience in terms of where their life journey will go from here.

The final four measures of the opening movement may perhaps be the most interesting of the entire work. The basso continuo group, which has been tacet for the previous fifteen measures, joins the texture on a tonic G-minor pedal, unfolding into a subdominant chord in second inversion followed by a supertonic seventh chord in third inversion, continually delaying arrival to the dominant—a promise which never actually materializes. Staying consistent with this theme of unpredictability, Zelter chooses to keep the tonic G-pedal in the viola and continuo parts while the violins play F-sharp and A together, an obvious whiff of a dominant chord. The resulting cadence is not a typical authentic one, but with 7-8 and 2-3 suspensions in the violins, one final attempt at emphasizing the tension while also delaying the reality. The way in which Zelter treats these final four measures may indicate the need for a *molto-ritardando* beginning on the downbeat of m. 45. The eerily playful, syncopated dialogue between the upper and lower strings in the penultimate measure culminates into the final tonic chord, but missing the

root of the dominant. Because the root of any chord defines the harmonic language, this compositional choice creates in the listener a vast emptiness, perhaps signifying that the Prussians are left in a state of solemn confusion (Figure 3.3).

Throughout the entire work, Zelter makes extensive use of melodic and harmonic suspensions, a common decision in older-style religious compositions that prepare and resolve dissonances in an effort to create momentary tension. Many more examples of suspensions will be observed throughout the funeral cantata, but the fact that Zelter used them so frequently indicates a consistent theme of tension and resolution that pervades the work. This method, a form of counterpoint appropriately conservative in style for this occasion, was most probably learned from his composition teacher, Fasch. He wastes no time in incorporating them early on in m. 2 of the first movement in the viola part, as illustrated by Figure 3.4. In Figure 3.5, the example shows that Zelter also employs a 7-6 suspension in the first violin part of m. 32, 2-1 suspensions on four separate occasions in the flute and oboe parts from mm. 36-40, and another 4-3 suspension between the oboe and violin 2 in m. 44. Without creating intense chromaticism that would be characteristic of the Romantic period (which this work predates), Zelter instead uses more frequent dissonances that are resolved rather quickly, but rarely to major tonalities, which would be the norm. This may suggest a theme that Zelter attempted to create in the form of intense, sudden bouts of grief and tension that are resolved to minor tonalities; yet another wave of unpredictability. In the closing movements of the work (more indicative of celebration, hope and resolve), more typical Classical structures are observed in terms of form and harmony with the idea of the suspension being abandoned altogether.

In the second movement, Zelter uses some of the same techniques as in the opening movement, beginning in typical fashion and then abruptly taking the piece down an unexpected path. This recitative begins on a tonic chord and proceeds through both pre-dominant and dominant chords before reaching a major VI chord (another deceptive motion) in m. 10. His use of a G-major chord just before the soprano's entrance is a bit odd considering the atmosphere of the work, but perhaps Zelter merely avoided the B-flat pitch because he wanted to maintain forward motion until the final measure.

Music from the Classical Period, especially in its earlier “galant” phase, was often illustrated by frequent contrasts or fluctuations of mood, at times shifting gradually, others more abruptly. The various moods explored lie on a spectrum from intense grief and sadness to overflowing joy and happiness. Movements two and three of the funeral cantata illustrate these shifts quite vividly. Zelter begins the movement with a tenor recitative in duple meter and although he does not indicate any form of rubato in the score, the musical texture seems to imply it by the way in which the melodic lines are written in dialogue with the instruments. After a tonic cadence in m. 23, the texture shifts in the following measure to triple meter in much more lyric and metrical fashion with the soprano solo response.

Music from the Classical period also contains a great deal of rhythmic patterns. In movement four, Zelter writes a descending sequence for the sopranos in mm. 45-48 that follow the pattern of two eighth notes followed by two tied quarter notes across the bar line, shown in Figure 3.6. Zelter writes melodic lines in the bass part from mm. 60-69 that descend stepwise for two consecutive pitches followed by a step in the opposite direction—illustrated in Figure 3.7. The variety of whole and half steps used in this

section creates a chromatic texture between the four choral parts. The final sequence in this movement progresses to a secondary dominant in m. 69, followed by a cadential 6/4, a dominant triad, a dominant seventh chord, and finally, a tonic chord with both a 2-1 and 4-3 suspension (as in the opening movement). This highly purposeful succession of chords may be an attempt to delay the inevitability that Frederick has died and will be put to rest. The suspensions used just before the tonic chord are one last attempt at resisting this harsh reality. Later, in movement eight, Zelter chooses to pair a lyrical soprano melody against a cello line with a repeated rhythmic pattern of dotted-eighth sixteenth, a choice inspired from the French style that depicts heroism and royalty.

The melodic writing in the two arias of the cantata would also be considered typical of the Classical period. Considering the fact that the function of an aria in a larger context (opera) is to explore one specific emotion, Zelter saves his most florid writing for these movements. The influence of opera on Zelter's melodic writing, be it the long, ornamented melismas or the symmetrical way in which he achieves cadential points, is vividly illustrated. These passages are illustrated in mm. 34-38 in the tenor aria (Figure 3.8a) and in mm. 72-76 in the soprano aria (Figure 3.8b).

Despite being written in 1786, several characteristics in Zelter's cantata provide proof that the work contains hints of Baroque flavor. Retrospectively, Zelter's style of writing, with clear influence of Fasch, is quite conservative for a funerary cantata. During the Classical Period, composers were interested in expressing different shades of emotion that resulted in a widespread use of dynamic change. Unlike the **Baroque period**, Classical composers did not restrict themselves to terraced dynamics, electing instead to indicate specific changes in dynamic at predetermined points in the music.

Zelter uses terraced dynamics in the cantata, with no specific indications of dynamic shifts whether sudden or gradual save a few pencil annotations that indicate markings made during a performance (See Appendix D). This is no coincidence considering the fact that Carl Friedrich Fasch—Zelter’s composition teacher—was a connoisseur of early music and highly interested in performing works of the past, particularly J.S. Bach. It is most certain that Fasch’s style influenced Zelter in some way during this time.

Due to this desire for gradual dynamic change, the harpsichord was replaced by the piano, as by varying the pressure of the fingers of the keys, a pianist could more easily play loudly or softly. Even though the piano was invented in the early eighteenth century, it only began to replace the harpsichord around 1775, very shortly before the composition and premiere of Zelter’s cantata. Its presence throughout the entire work is frequent and extensive. In the Classical period, basso continuo was used much less frequently. During this time, more music was being written for amateurs who found it difficult to improvise from a given figured bass. In an effort to attain more control, composers began writing out the accompaniments to their compositions. Whatever the reason behind Zelter’s choice to incorporate cembalo in his cantata, he must have known personally a highly skilled keyboardist with experience and technique steeped in the Baroque period. A musician with this type of skill would be able to realize a harmony without a given figured bass. There are instances in the cantata where bass figures are present, but rarely. Whereas Vienna was quite progressive during this time, Berlin remained fervently conservative, which may also support Zelter’s decisions on these matters.

During the latter part of the eighteenth century, public taste began to recognize that Franz Joseph Haydn (1732-1809) and Wolfgang Amadeus Mozart (1756-1791) represented a different style that would eventually come to be preferred by the growing musical public. By the time Mozart arrived in Vienna in 1781, the dominant styles of the city were recognizably connected to the emergence in the 1750s of the early Classical style. By the end of the 1780s, changes in performance practice, technical demands on musicians, and stylistic unity became more firmly established. The Baroque period was slowly being replaced by a mature Classical period.

One of the most prominent features of the Baroque period was the invention of the accompanied recitative. As the stylistic preferences of the time were changing, a debate was sparked that produce a fair amount of ambiguity as to the proper performance of recitatives. Haydn, whose style was, perhaps, most closely associated with this shift in the Classical period, took a bold step to settle this confusion. Because Haydn could not attend the premiere of his 1768 cantata *Applausus*, he wrote a letter covering many details of how his work should be performed. This unique document has served as instructions for all subsequent performances of Haydn's music, as well as those of other eighteenth century works. Haydn's letter was written to an Austrian monastery as a supplement to the *Applausus Cantata* score. In the following excerpt, Haydn addresses specific directions as to the proper execution of accompanied recitatives:

Thirdly: in the accompanied recitatives, you must observe that the accompaniment should not enter until the singer has quite finished the text, even though the score often shows the contrary. For instance, at the beginning where the word "metamorphosis" is repeated, and the orchestra comes in at "-phosis," you must nevertheless wait until the last syllable is finished and then enter quickly; for it would be ridiculous if you would fiddle away the word from the singer's mouth.³⁶

³⁶ Franz Joseph Haydn, *Applausus Letter*, 1768.

In Zelter's cantata there are two instances, illustrated by Figures 3.9(a-b), where the recitatives are composed in accordance with Haydn's preference. Figures 3.10(a-b) show two instances where the text and music end simultaneously, a choice in direct opposition to Haydn. Whether Zelter's opinions on the matter coincided or conflicted with those of Haydn remains unclear. Nonetheless, an informed opinion rooted in appropriate historical performance practice would be required to make these musical decisions. If one considers the year the cantata was written (1786) alongside Haydn's specific instructions, there is substantial evidence that the *Applausus Letter* provides the most authentic description as it pertains to the proper execution of recitatives in the Classical period. As mentioned previously, Haydn preferred that the soloist finish his line of text completely before having the orchestra provide the cadence that effectively concludes the recitative. Because it is unknown where Zelter's preferences lie on the matter, the safest approach would be to obey strictly what was indicated in the score. More research is needed to determine conclusively the most authentic way in which to perform the recitatives. Whatever decision made by future conductors of this work should be informed by their own personal research combined with carefully informed opinions about what is most appropriate.

Flauto solo

Oboe solo

Violino I
con sordino
sempre *p*
con sordino

Violino II
sempre *p*
con sordino

Viola
sempre *p*

Basso continuo
senza Cembalo
sempre *p*

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Figure 3.1 - Opening movement—Sonata form (Movement 1, first page)



Figure 3.2 - Abrupt shift in modulation (Movement 1, mm. 29-30)



Figure 3.3 - Delaying the harmonic resolution (“Avoiding reality”)
(Movement 1, mm. 47-48)

The image displays a musical score for the first two measures of a movement. The score is written for six instruments: Flauto solo, Oboe solo, Violino I, Violino II, Viola, and Basso continuo. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/2. The Flauto solo and Oboe solo parts are marked with rests. The Violino I and Violino II parts are marked *con sordino* and *sempre p*. The Viola part is marked *con sordino* and *sempre p*. The Basso continuo part is marked *senza Cembalo* and *sempre p*. The Viola part features a 4-3 suspension in measure 2, where the note G4 (the 4th of the previous chord) is held over from measure 1 and then resolves to F#4 (the 3rd of the new chord) in measure 2.

Flauto solo

Oboe solo

Violino I
con sordino
sempre p

Violino II
con sordino
sempre p

Viola
con sordino
sempre p

Basso continuo
senza Cembalo
sempre p

Figure 3.4 - 4-3 suspension (viola part) (Movement 1, mm. 1-2)

31

Musical score for measures 31-35. The score is written for five staves. The top two staves are for the vocal line, and the bottom three staves are for the piano accompaniment. The key signature is one flat (B-flat). The time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line has a melodic line in the upper voice and a lower voice line. The score ends with a double bar line at measure 35.

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40

44

tasto

Figure 3.5 - Other examples of harmonic/melodic suspensions
(Movement 1, m. 32, mm. 36-40, m. 44)

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fer - ner Zu - kunft Ta - gen wird dein Volk, dein Volk, wird dein Volk dir dank - bar sein,

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Figure 3.8a - Melismatic passage—Tenor Aria (Movement 7, mm. 34-38)

68

Thron un - ge - dung - ner Lob - - ge - sang.

73

Solo

The musical score is written for Soprano, Piano, and Cello/Double Bass. It features a melismatic passage in the Soprano part, indicated by a long, flowing line. The lyrics are in German, and the music is in G major and 4/4 time. The score is divided into two systems, with measures 68-72 and 73-76. The piano and cello/bass parts provide a steady accompaniment, with the piano part featuring a prominent eighth-note pattern in the right hand and a more active line in the left hand. The cello/bass part provides a steady eighth-note accompaniment.

Figure 3.8b - Melismatic passage—Soprano Aria (Movement 9, mm. 72-76)

18

Was konn-te so plötz-lich eu-re stol - zen Freu-den in ban gen, tief ge beug-ten Gram ver-wan-deln?

23

Eine Stimme aus dem Volk
Er ist nicht mehr! Er ist nicht mehr! den seg - nend uns die

Figure 3.9a - Tenor recitative with cadence following text (Movement 2, mm. 18-23)

12

tau-send sei-ner wei-sen Plä - ne, birgt un-rem Au-ge noch, wie Got - tes Pla - ne, tie - fe Nacht.

64 6 *p*

15

p *p* *p* *p*

Erschuf im Lan-de sei-ner

Figure 3.9b - Tenor recitative with cadence following text (Movement 6, mm. 12-15)

21

tap - fer Schwert em - por. Er kämpf - te, sei - nem Vol - ke

24

Si - cher - heit und lan - gen Frie - den zu ge - wäh - ren.

The musical score for the Bass recitative in Movement 3, measures 24-26, is presented in two systems. The first system (measures 21-24) features a vocal line with a recitative style, accompanied by a piano accompaniment. The text 'tap - fer Schwert em - por. Er kämpf - te, sei - nem Vol - ke' is written below the vocal line. The second system (measures 24-26) continues the recitative with the text 'Si - cher - heit und lan - gen Frie - den zu ge - wäh - ren.' The piano accompaniment consists of a single bass line.

Figure 3.10a - Bass recitative with simultaneous cadence and text
(Movement 3, mm. 24-26)

19

ed - le, gro - ße Ta - ten wehrt auch ei - ner bes - sern Welt er - hab - ner Stolz zu

22

wer - den, denn ihn be - lohnt der Er - de höch - stes Glück: Un - sterb - lich - keit.

The musical score for the Soprano recitative in Movement 8, measures 19-24, is presented in two systems. The first system (measures 19-22) features a vocal line with a recitative style, accompanied by a piano accompaniment. The text 'ed - le, gro - ße Ta - ten wehrt auch ei - ner bes - sern Welt er - hab - ner Stolz zu' is written below the vocal line. The second system (measures 22-24) continues the recitative with the text 'wer - den, denn ihn be - lohnt der Er - de höch - stes Glück: Un - sterb - lich - keit.' The piano accompaniment consists of a single bass line.

Figure 3.10b - Soprano recitative with simultaneous cadence and text
(Movement 8, mm. 19-24)

CHAPTER 4

PERFORMANCE CONSIDERATIONS

It is quite probable that Zelter conducted the initial performance(s) of the cantata at the Garnisonkirche in Potsdam, although definitive proof of this does not exist. Because Frederick the Great's music establishment is not tied to the church, no information exists as to identify the performers in the eighteenth-century premiere or other information surrounding the performance.

The following descriptions are intended to introduce future performers of the work to some of its particular opportunities and challenges. Movement one, *Sinfonia*, is a short instrumental overture. The choice of G-minor seems appropriate to illustrate the obvious sorrow that would be felt during the funeral ceremony of any loved one. Zelter instructs the strings to begin the work *con sordino* in order to help create the somber mood that would certainly follow such a loss. The entire movement is written in simple, triple meter (3/2). It is an interesting choice that Zelter does not return to this meter again anywhere in the work, and it could, at the very least, be assumed that he was working for a unique and contrasting character in this instrumental opening. A metronome marking of $\text{♩}=50$ was chosen by the conductor to portray the numbness that was certainly felt by the whole of Prussia as they mourned the loss of their beloved hero.

The G-minor (tonic) triad that concludes the opening movement is held out to introduce the second movement (*attacca*), which is an accompanied recitative for tenor.

The character of the tenor is labeled *Ein Fremder* (a stranger), which may seem initially confusing. However, once the first line of text is uttered, it becomes clear that this is a person from outside of Prussia with no direct sentimental attachment to its citizens or recently deceased ruler. The opening line poses the first question: *Warum ist euer Blick so tief gesenkt?* (“Why is your gaze so downcast?”). Clearly, anyone close to Frederick’s Prussia would have learned of the news of the King’s passing, but this outsider is confused by the sorrow he observes. The three questions that follow are translated:

Has the loud, joyful song that once awakened the day suddenly gone silent? Are you not the happiest of all nations by your rich King who has seen the sun rise from the lap of night? What could have so suddenly transformed your pride and joy into such deeply bent sorrow.³⁷

As in the opening instrumental movement, Zelter is delaying the harsh reality of what the people are dealing with, allowing the lingering G-minor chord to represent the sorrowful gaze of the people that the stranger observes as the second movement begins. Zelter sets a soprano solo response from the perspective of *Eine Stimme aus dem Volk* (a voice from among the people) to inform the stranger—and those who still remain uninformed—that Frederick is *nicht mehr*. In mm. 33-41, Zelter writes a flute duet with lilted dotted rhythms, a characteristic of the galant style, which could indicate a subtle tribute to the sound of Frederick’s era. It is commonly known that Frederick used the French system as a model for the political system he hoped to create in Prussia. Considering that the galant style is also French-inspired, it could be argued that in these

³⁷ *Kantate auf den Tod Friedrichs* (English translation, 2015).

few measures, in which Zelter scores for Frederick's instrument of choice (flute), the composer is paying tribute to the man and his belief system.

Several examples of text painting are incorporated in this movement. Although text painting has its roots in the Renaissance period, the concept also flourished in the seventeenth and eighteenth centuries. For instance, the tenor sings an F-sharp in m. 22 against a C-natural in the basso continuo, creating a tri-tone between the parts on the word "grief." A descending melody in the soprano solo in mm. 37-39 depicts vividly Frederick's coffin lowering into the grave. A tonic, G-minor pedal also begins here (as in the opening movement) and lasts until the end of the movement, further intensifying the dissonance.

The choir enters for the first time in m. 41, echoing the text and sentiment introduced by the soprano, with the orchestra and choir alternating in a dialogue of sorts. Zelter uses terraced dynamics in the final eight measures to further illustrate the extreme contrasts of emotion, portrayed abruptly on opposite ends of the volume scale at once by loud, sudden outbursts, followed by quiet, reflective utterances of melancholy. In m. 45, the final two-quarter notes before the half cadence should be slightly emphasized and stretched to highlight the dissonance between the altos and other voices and delay the eagerly awaiting G-major chord. The orchestra cuts off on beat two of m. 47, leaving the choir (representing the people of Prussia) alone in their sorrows. Shown in Figure 4.1, Zelter achieves an effect of stunned silence with a fermata atop the final rest of the movement.

The third movement begins, once again, with the "Stranger" (tenor), only this time, instead of serving as inquisitor, he shifts to that of counselor, offering advice to the

Prussian people to assist them in moving forward despite their grief. Admitting that he is merely a “far off witness,” he advises them to relinquish control over their lives and indicates that although he is not a part of them, they are now united in the belief that he (Frederick) was the “pride of all mankind,” painted beautifully by the addition of the pitch, A-flat, creating an E-flat major cadence in m. 12. As in the opening recitative, a member of the town responds to the tenor, but this time Zelter sets a bass solo, perhaps to provide both the feminine and masculine perspectives. The bass proudly proclaims that Frederick was the greatest of all princes before him. As D major is a key commonly used when celebrating royalty, Zelter uses a cadence in this key at the conclusion of the bass recitative to further portray the pomp surrounding Frederick’s reign.

Movement four is the first extended movement for chorus, which alternates with two recitatives—one for tenor and one for bass—with basso continuo accompaniment. The German text, sung by the chorus, is translated as follows: “He who gave us peace has sunk into the grave. Friend and father to all, Ah! His people mourn evermore.” Zelter uses similar musical material each time the chorus returns, but there are devices employed to make each section distinct. In the opening choral section, he calls for an abrupt forte on the downbeat of m. 3 with the word *Frieden* (peace). Initially, this combination may seem odd, but perhaps Zelter is attempting to portray how quickly the “peace” that Frederick provided his people has suddenly and violently been buried with him “in the grave.” The sopranos, altos, basses and strings then begin a short dialogue with the tenors and woodwinds.

In the material that follows, Zelter allows each choral section to express bold emotion in a different musical way. In mm. 15 and 17, the altos hold a C-natural across a

measure on the word *weint* (cry), perhaps illustrating a sustained sob, while in m. 14, the basses sing a rising octave on E-flat that sounds similar to a sudden, passionate wail bursting forth. The tenors enter on an E-natural in m. 19, creating a tri-tone with the basses also on the word *weint*. In m. 21, the sopranos sing a sustained high G-natural on the word *Träne* (tears), which resembles a scream of anguish. On the downbeat of m. 19, the chord contains two tri-tones, both formed by the use of E-natural and F-sharp, a clear indication of a modulation to the dominant key of D-minor. The frequent incorporation of the tri-tone in this section is intentional considering that its unstable character sets it apart from all other possible interval choices.

A short four-measure interlude announces a return to the tonic key of G-minor and a repetition of the opening phrase of the movement in m. 28. However, at the end of this section in mm. 36-39, Zelter lists a *forte* dynamic and *marcato* markings in the instrumental parts. This conductor felt the need for a slight *ritardando* and heavy accentuation in the choral parts as well, the reality of the situation being almost literally beaten into their heads. The sopranos continue, “sobbing” from mm. 45-48 in the form of a descending sequence.

After the sobbing sequence, Zelter asks for a dynamic of *piano*, not surprising considering that one may need a rest after a sustained, emotional outpour. An abrupt *forte* marking with *marcato* accents then leads the chorus back into the text referencing the grave. Zelter concludes the choral section of this movement with a coda (of sorts), beginning in m. 58, which begins with ascending passages, but once the basses reach the climactic note of E-flat in m. 60, starts the gradual descent of Frederick into his grave.

The downbeat of each measure that follows the bass E-flat should be accented in an effort to depict the lowering of Frederick's coffin into the grave. Movement five is an exact repetition of material from movement four. A short tenor recitative with basso continuo accompaniment follows; defining Frederick as a man who "tore himself from the fight and pushed for peace," further separating his greatness from all other princes before him. It is interesting that Zelter chooses to repeat the phrase *wie keiner* ("like no other") three successive times, driving forward the opinion that he was unique. The chorus enters at the tenor's final phrase, reminding the audience of Frederick's fate, but on an oddly placed C-major chord. This choice allows Zelter to use the *basso continuo* and bass section as a dominant-pedal beginning in m. 101, while the other voices and instruments perform some of the most highly chromatic passages of the entire work portraying a painful scene of sorrow and confusion. This culminates in a G-major chord that resembles another half cadence. A bass recitative follows, written with similar musical material as the previous one. The bass acknowledges that Frederick was responsible for the deaths of many during his reign, but implores the audience to "forget the strangler" (see Appendix A) and remember the admirable contributions of Frederick: a great military leader whose fear of the usual ravages of war was overpowered by a passionate love of his people.

In the condensed, recital version of the work, two soprano recitatives followed. They are significant dramatically in that, for the first time, the mood of the piece shifts from sorrow and mourning to that of hope and confidence. While the recitative acknowledges Frederick's greatness and his many contributions, the soprano implores his people to "mourn him no longer," but to take pride in all that he did for them. The

recitative ends by proclaiming that the people's pride in him "rewards him with the highest fortune on earth: immortality," on a lingering half cadence. In the complete score, the final A-major chord at the conclusion of the recitative makes sense as it sets up a return to the key of D major, the opening of a soprano aria that continues for approximately twenty-four pages in movement six. The soprano aria is inundated with long, melismatic passages in the extreme upper tessitura on the words *Lobgesang* (hymn of praise) and *Lohn* (reward). It is important to note that this aria for soprano contains much complexity in terms of vocal range, flexibility and endurance. A highly skilled vocalist with a bright, easy coloratura is a must for this work. In movement five (tenor aria), Zelter sets one long melisma at the conclusion of the phrase, *dir dankbar sein* ("be grateful"). Zelter abandons his previous harmonic schemes that focus on grief and mourning in favor of a highly contrasting melodic flavor that illustrates gratitude and praise. This new formula results in the most florid passages of the entire work.

Although the resulting cuts disturbed Zelter's harmonic scheme, the excerpt performance continued with another soprano recitative that implores the people to "let further grief...escape." This movement points to a bright future under a new hero (Frederick William II), inspired by the deeds of his predecessor (Frederick the Great). Zelter sets this recitative as a dialogue between the soprano melody and dotted eighth-sixteenth rhythm in the basso continuo. The dotted rhythms are another clear tribute to the French, galant interpretation of heroism and royalty.

The final movement of Zelter's cantata is written in three sections; an ABA form of sorts. The opening and closing sections call for chorus only and, for the first (and only) time, brass and timpani as well. The middle (B) section is written for horn, flutes,

cello, and a vocal trio (soprano, tenor, bass). The chorus opens the finale in compound duple meter in the key of E-flat major, a choice in line with the soprano's recent urgings toward recovery from grief. In fact, the text serves as a "passing of the torch" from Frederick the Great to his nephew, Frederick William II—"as Friedrich once bore the scepter, it is now carried by the young hero." The dotted rhythms in this movement are a tribute to Frederick's reign, but should be stately rather than fast, resembling a coronation march. In m. 93, the chorus joins the basso continuo on a B-flat pedal, creating anticipation for the E-flat tonic chord which Zelter obliges with a unison statement on the phrase, *schon ist auch er der Stolz der Welt*, a salute to Frederick William II as the "world's new greatest pride."

Zelter follows this section with a trio in simple duple meter that is quite contrasting in character, accompanied by horn and cello soli as well as a flute duet. In this movement, the flutes represent one final nod to Frederick, while the horn provides sustained passages that, perhaps, symbolized the endurance of Frederick's spirit. The cello (without harpsichord) simply provides the foundation of the harmony. Zelter uses this intimate trio as a stark contrast to the bold and triumphant choral settings that precede and follow it. The horn, tenor solo, and second flute could represent Frederick's spirit, sustainable even after death, while the soprano, bass, first flute, and cello provide chromatic eighth note figures that may be portraying one final bout of tears before they are dried forever. The opening section of the finale returns with the exact musical material set to a slightly altered text that discusses Frederick's willingness to fight for his people and portrays him as a "high example" of heroism. The cantata closes with a ten-measure coda that finishes in predictable harmonic fashion, typical of the Classical

period. To provide the entire work with even more assured closure, the conductor chose a *molto-ritardando* beginning on the downbeat of m. 189.³⁸

When preparing a work for performance that has neither a pre-existing recording for comparison nor historical references for research, the conductor's choice of appropriate tempo throughout the movements is a challenge that must be overcome quite early on in the preparation process. Because Zelter does not supply the score with specific directions regarding tempo, the conductor is left in charge of making those decisions based on the given musical material in combination with the text as well as the general atmosphere established by the texture.

The cantata begins in movement one with an instrumental overture. A tempo of ♩=50, a slow, stately choice, is meant to reflect the shock and sadness felt by the Prussians as they learned of Frederick's demise. The tempo should remain consistent throughout, but a *ritardando* may be incorporated in the final four measures. Finally, two suspensions resolving upward by step, lead—inevitably—back to G-minor. In the tenor recitative that begins movement two, the conductor should allow the soloist to dictate the pace, a typical directive when performing recitatives of this period. However, in this particular movement, the tenor soloist continues to pose questions to the people about what has made them so melancholy. The tempo should move from slow and patient to quick, sudden bursts of frustration as would be normal in a situation where someone was ignored for an extended period of time. When a female member of the town finally responds to the tenor, the tempo should accelerate slightly and also be more metrical in an effort to set up the first entrance of the choir in m. 41. When the tenor solo returns in

³⁸ Zelter, *Kantate auf den Tod Friedrichs* (La Trobe score).

movement three with his newly found knowledge, his attitude should shift to one of comfort, containing not even a hint of agitation. A male member of the town responds with a recitative that speaks of “Frederick’s greatness” and should be equally as comforting—even triumphant. In both instances, the conductor should encourage the soloists to keep the melodic lines moving in speech-like fashion, allowing them the freedom to dictate the pace.

In movement four, the choir’s lamentation is alternated with solo recitatives (for tenor and bass) that speak further of Frederick’s greatness as a leader. A quicker tempo of $\text{♩}=150$ was established for the opening theme from mm. 1-12 in an effort to emphasize the Prussians’ fear as they begin to face the potential reality of their country’s direction under a different ruler. From mm. 13-24, a second theme is written that speaks of Frederick as “friend and father” to his people. The mere fact that the conversation shifts from Frederick’s death to a focus on the love he had for his people should relax the tempo ever so slightly (suggestion: $\text{♩}=80$). The “A” section returns in mm. 28-39 and the “B” section returns in mm. 40-52 in variation. In both sections, the tempi should remain the same as they were performed previously. A third theme, introduced in mm. 53-57, reflects the text of the “A” theme and, therefore, should also be performed at $\text{♩}=150$. This theme returns from mm. 94-111, but beginning in a different key—C major instead of G minor. Again, the tempo should remain consistent as in the previous sections. A coda follows in mm. 58-73, which should begin at the same speed as the “B” theme ($\text{♩}=80$), but gradually slow down in the final ten measures, a section that symbolizes Frederick’s literal descent into the grave. The final four measures of this section should be as close to $\text{♩}=50$ as possible—where the piece began. The recitatives, which are in

alternation with the choral movements, are accompanied by basso continuo. Because the cello contains several series of eighth notes, these recitatives should be slightly more metrical than the previous ones. The conductor should be more intentional about moving these along except at cadential points where the soloist should have more freedom of expression.

Although movements six and seven (tenor recitative and aria) and the soprano aria from movement nine were omitted from the 2015 performance, it is important to note that the change in subject matter would most likely suggest further shifts in tempo. In movement seven, the tenor professes that Frederick will always be remembered by his people, while the soprano aria in movement nine is a hymn of praise to the great leader, preceded by a recitative demanding that the people dry their tears and “mourn him no longer,” for he has received *unsterblichkeit* (“immortality”). The subject matter, shifting from intense grief to celebration and praise, practically demands a more dance-like, upbeat tempo that would be more common during a feast of celebration rather than a funeral ceremony.

Movement ten is another recitative for soprano that represents a shift in subject matter—the transition of power from Frederick the Great to his nephew, Frederick William II. This recitative is a dialogue between the dotted-eighth sixteenth rhythmic pattern in the cello and the soprano melody (a cappella in sections). When the soprano is singing, she should be given the same artistic freedom that would be appropriate in any recitative, while the cellist should be assigned a tempo that is more strict, representing urgency to the cadence each time. It is interesting to note that in m. 29, Zelter writes four half notes, a deviation from the common time signature that was initially established.

This decision may indicate that he wished for the tempo to pull back just before the perfect authentic cadence in m. 30. A bar line has been inserted in mm. 29-30 for better clarity of tempo (see Appendix D).

Movement eleven alternates between choral textures, indicative of a coronation ceremony, and a trio, which represents one last memory of Frederick—a farewell, of sorts. For the trio, Zelter shifts from compound to duple meter, perhaps a suggestion that the tempo should relax—a tempo of $\text{♩}=80$ is suggested. To determine an appropriate tempo for the choral sections, each 6/8 measure should first be felt in “one” in an effort to create a picture of the newly appointed ruler striding toward his throne (a tempo of $\text{♩}=100$ is suggested). There should be no *ritardando* at the conclusion of the first choral section in this movement (mm. 117-119), but should definitely be applied in the conclusion of the second choral section (mm. 189-192). Slowing down at the conclusion of the first choral section would disrupt the forward momentum of the piece and also come across as rather redundant to the listener if they were to hear the *ritardando* twice. The choice at the very end of the piece seems logical to appropriately conclude the entire work.

CHAPTER 5

CONCLUSION

In 1809, four men delivered speeches at a ceremony paying homage to Frederick, each representing a different “companion” of his life: Dr. Delbrück (the crown prince’s tutor), Herr Scheffner (a member of Frederick’s war council), Professor Hüllman (historian at the University of Königsberg), and Carl Friedrich Zelter (popular musician in Berlin). Zelter was flattered to learn that his speech was given high praise. In the speech, Zelter spoke on behalf of the citizenry during French occupation of Prussia, a time that even saw Napoleon pillage Frederick’s grave for treasures and artifacts.³⁹ Considering the fact that the reputation of both Zelter and Frederick have been open to some debate and interpretation over the years, the most fitting way to summarize Zelter’s love for Frederick and the country he fought for, even in the two decades that followed the cantata, would be illustrated best in this short excerpt from the speech itself:

...Frederick the Great though, who was held up as a king among kings and a wise man among sages, had also in the musical arts won the name of artist among very high levels, and because I have since been so fortunate as to obtain many examples of his artistic talents from good hands, because I myself have seen this king among the living in his good years, because I know such among his admirers, who themselves have earned admiration; thus have I accepted with reverential pleasure the invitation to hold forth before this noble assembly on the day of his memorial the following not yet commonly known episodes in his beautiful life...If one sees such traits of intellect, gallantry, level-headedness, power, and dignity in one and the same man, like sparks of light for the illumination of ignoble life, drop down alongside his as it were, so may the spirit of joy sink down to every Prussian, to fill him with awe,

³⁹ Exner, 27.

courage, and patience, but also preserve the noble desire to remember such a king with love and fidelity.⁴⁰

The intention of this document is to stimulate interest in Frederick the Great and Carl Friedrich Zelter as well as unveil a composition that binds them together for eternity. Unfortunately, documents in English are rare as it pertains to their relationship. Hopefully, this document will ignite a spark that leads to even more significant findings. Further research into the contributions of Zelter and his ties to Frederick the Great and eighteenth-century Berlin has been made possible by the exciting re-discovery of this funeral cantata, composed in the leader's memory. It is certainly a hope that curiosity has been encouraged and new conversations have begun as to the significance of Zelter's contributions to music history. Zelter was more than merely an amateur musician who taught Felix Mendelssohn and served as leader of the Sing Akademie in Berlin. He was an average middle-class citizen, simply trying to earn money while doing what he loved. Frederick the Great's philosophy with its focus on the individual—an Enlightenment characteristic—helped make Zelter's dreams a reality. May those who encounter this document ponder a Frederick quite contradictory to twentieth century opinion and explore the musical realm of this cantata through the perspective of an eighteenth-century Berliner who loved and appreciated him so passionately.

⁴⁰ Reich, 136-144(cited in Exner diss.), 30-32.

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APPENDIX A

ENGLISH TRANSLATION

Kantate auf den Tod Friedrichs

Music by Carl Friedrich Zelter/Text by Sander

Movement 1:

Sinfonia (Strings, Basso Continuo, Flute & Oboe Solos)

Movement 2:

Recitativo accompagnato e Coro (Tenor, Soprano, Strings, Continuo)

Ein Fremder (A Stranger: TENOR)

Why has your gaze sunk so low,
Your eye clouded with tears,
Your forehead so heavy with grief?
Has the loud, joyful song,
Which once greeted the dawn, suddenly grown silent?
Are you not the happiest of all nations,
Made rich and large through your king,
Feared by all those who will, sooner or later,
See the sun rise from the lap of night?
What could have so suddenly transformed your proud joy
Into deeply bowed grief?

Ein Stimme aus dem Volk (One voice of the people: SOPRANO)

He is no more—The blessing that the gods gave us!
Our hero Frederick is no more! He has sunk into the grave.
(Echoed by chorus)

Movement 3:

Recitativo accompagnato (Tenor, Bass, Strings, Continuo)

Der Fremde (The Stranger: TENOR)

Let your tears flow, because the world cries with you.
Even those who were never under his scepter,
[Who were] only distant witnesses from afar of your good fortune –
We feel as one: He was the pride of mankind!

Eine andere Stimme aus dem Volk (Another voice from the people: BASS)

He would have been great before all princes,
Even had his heroism not been ringed by a single battle crown.
But only reluctantly and with a wounded heart
Did this friend of man raise up his brave sword.
He fought to win security and lasting peace for his people.

Movement 4:

***Chor und Soli* (Chorus, Tenor, Bass, Strings, Continuo, Flutes, Oboes, Bassoon)**

Chorus

He who gave us this peace, he sank there! He sank in the grave!
Friend and father of all! Oh! His people mourn him!

Tenor

He tore himself from the lap of peace when the righteousness of battle called.
He was a prince so good; greater than any who went before him.

Chorus (repeat)

He sank down! He sank into the grave!

Bass

Many strive for fame alone and death will mark their trail.
The slayer will be forgotten, but Frederick will be forgotten only
When this terrestrial ball is also forgotten.

Movement 5

***Chor* (Chorus, Strings, Continuo, Flutes, Oboes)**

Chorus (repeat)

Friend and father of all! Oh! His people mourn hereafter!
He sank there in the grave!

Movement 6:

***Recitativo accompagnato* (Tenor, Strings, Continuo)**

With energetic glances, times-gone-by peep through vanished ages.
Where does a prince rule now like he? When was there ever a man like him?
Think upon the deeds of this king as much as his contemporaries are aware,
For a thousand of his great actions and wise plans
Are hidden to our eyes in the deep night, like the plans of God.
He created in the land of his ancestors, divine gardens in the wilderness,
From arid, infertile barren fields blossomed a wood of wheat,
Bowing its head with golden ears.
From the damp ground, where once only vapour full of poison rose,
There now graze fat cows.

All the waters of his land are now led into a stream.
Lowly huts are transformed into proud towers that reach to the heavens.
His ship flies away and comes back again full of treasures from other worlds.
He raised the tears of heartfelt gratitude; observe the joys of Elysium,
Special One, who will never be forgotten, how deep round you we moan,
How solemnly we bless ourselves forever by your name.

Movement 7

Aria (Tenor, Strings, Continuo)

You, for whom our hearts beat, to whom we dedicate these tears,
Your people will remain grateful to you even the days of the far-off future.
The seeds ripen more gold than you have scattered.
Then shall we see all the deeds that now only God's Holy Spirit understands.

Movement 8:

Recitativo accompagnato (Soprano, Strings, Continuo)

Who could count every good deed,
Every favor that he bestowed each new day on his happy land?
He was approached by each impoverished son and asked,
—And his request was only right, never outrageous—
That you whom he made joyful should forever dedicate to him
Your warmest thanks! Mourn him no longer;
He was yours for sixteen thousand days and through great, noble deeds,
[He is] worthy to become the pride of an even better world.
Pride rewards him with the highest fortune on earth: Immortality.

Movement 9

Aria (Soprano, Flute Solo, Horns, Strings, Continuo)

His fellow men, through song,
Have provided him with hymns of thanks and praise.
Never did any spontaneous song of praise sound as loudly as his fame.
Through singing, his contemporaries already gave him thanks and reward.
Sweeter still than songs of praise is a heart full of love.
That love shall be consecrated to him until the furthest reaches of time.

Movement 10:

***Recitativo* (Soprano, Continuo)**

Soprano

Let go of even further grief over him whose loss lay heavy on your brow.
The heir to his throne and his spirit, has Frederick not called him son?
What was unforgettable for us, Frederick William is now.
Does the world not already look in wonder on him
Who carries out Frederick's deeds?
Awaken to sing high praise to those made fortunate by the younger hero.

Movement 11:

***Coro* (Chorus, Strings, Continuo, Flutes, Oboes, Horns, Trumpets, Timpani)**

Chorus

As Frederick once bore the scepter, now the younger hero carries it.
Look! Already he has started his bold flight.
Look! Already he is the pride of the world.

SAB Trio

He is so friendly, good, and beloved,
His look is full of goodness and favor towards us.
He pays attention neither to work nor gold anywhere he can dry tears.

Chorus

As Frederick once bore the scepter, now the younger hero carries it.
Look! Already he has started his bold flight.
Look! Already he is the pride of the world.

STB Trio

He is so friendly, good, and beloved,
His look is full of goodness and favor towards us.
He pays attention neither to work nor gold anywhere he can dry tears.

Chorus

He is also prepared for battle and struggle and heroic deeds.
His lofty example makes him brave; it battles,
It desires to fall (in battle) for him.

APPENDIX B

FORM CHARTS

Movement 1: *Sinfonia* (3/2, grave)

Section	A section	B section	A' section	coda
Measure Numbers	1-6 24-29	6-18 30-45	18-23	45-48
Key	g minor	d minor/ c minor	d minor	g minor (pedal)
Cadence	D Major (HC)	d minor/ g minor	B-flat Major	g minor

Movement 2: *Warum ist euer Blick so tief gesenkt?* (Tenor & Soprano recitatives/Chorus)

Section	tenor recitative (4/4)			Soprano recitative (3/4)		coda
Measure Numbers	1-10	10-17	18-23	23-33	33-41	41-48
Key	g minor	C Major	C Major	c minor	c minor	G Major (pedal)
Cadence	E Major	C Major	G Major	E-flat Major	G Major	

Movement 3: *Laßt rinnen eure Tränen, den mit euch weint die Welt*
(Tenor & Bass recitatives)

Section	tenor recitative (4/4)	(3/4)	bass recitative (4/4)
Measure Numbers	1-6	7-12	13-26
Key	c minor	c minor	c minor
Cadence	E-flat Major	E-flat Major	D Major

Movement 4/5: *Er der uns diesen Frieden gab*
(Chorus/Tenor & Bass recitatives)

Section	A section (3/4)	B section (3/4)	transition (3/4)	B' section (3/4)	C section (3/4)	coda (3/4)	tenor recitative (2/4)
Measure Numbers	1-12 28-39	13-24	25-27	40-52	53-57	58-73	75-71
Key	g minor	g minor	d minor	g minor	D Major	modulating	g minor
Cadence	D Major (HC)	d minor	g minor	D Major (HC)	c minor	g minor	E-flat Major

Section		choir (3/4)		bass recitative (2/4)		B' section/ C section / coda (repeated)
Measure Numbers	81-94	94-100	101-111	112-119	119-129	130-163
Key	E-flat Major	C Major	G Major (pedal)	c minor	A-flat Major	g minor→ D major→ g minor
Cadence	C Major	G Major		A-flat Major	E-flat Major	g minor

Movement 6: *Mit Forscher blicken spähet*
(Tenor recitative, 4/4)

Section	tenor recitative						
Measure Numbers	1-15	15-25	25-33	33-36	36-42	42-48	48-57
Key	g minor	c minor	B-flat Major	g minor	d minor	e minor	E Major
Cadence	c minor	B-flat Major	g minor	d minor	e minor	E Major	B Major

Movement 7: *Du, dem unsre Herzen schlagen, dem wir diese Tränen weihn*
(Tenor aria)

Section	(3/4)					(3/8)
Measure Numbers	1-8	8-16	16-26	26-39	39-47	48-66
Key	e minor	B Major	G Major	b minor	C Major	e minor
Cadence	B Major	G Major	b minor	C Major	e minor	A Major

Movement 8: *Wer zählet jede Wohltat, jede Huld*
(Soprano recitative, 4/4)

Section	soprano recitative			
Measure Numbers	1-6	6-11	11-15	15-24
Key	G Major	C Major	F Major	D Major
Cadence	C Major	F Major	D Major	A Major? (no #)

Movement 9: *Seine Mitwelt gab ihm schon durch Gesänge Dank und Lohn*
(Soprano aria)

Section	instrumental intro.	soprano aria (4/4)					
Measure Numbers	1-45	46-56	56-61	62-69	69-88	88-98	98-108
Key	D Major	D Major	D Major	D Major	E Major	A Major	A Major
Cadence	D Major	D Major	D Major	E Major	A Major	A Major	A Major

Section	soprano aria cont...			(3/8)		
Measure Numbers	108-118	119-168	168-178	179-189	189-199	199-202
Key	A Major	E Major	D Major	D Major	D Major	D Major
Cadence	E Major	D Major	D Major	F-sharp Major	e minor	A Major (HC)

Movement 10: *Laßt weiter noch den Gram um ihn*
(Soprano recitative, 4/4)

Section	soprano recitative						
Measure Numbers	1-3	3-6	6-8	8-15	15-18	18-21	21-23
Key	series of cadences	-----	-----	-----	-----	-----	-----
Cadence	C Major	A Major	D Major	E Major	c minor	E-flat Major	g minor

Section	soprano recitative cont...		"coda"
Measure Numbers	24-26	26-30	30-36
Key	-----	-----	----->
Cadence	B-flat Major	B-flat Major	B-flat Major

Movement 11: *Wie Friedrich einst das Szepter trug*
(Chorus/S(AT)B trio)

Section	choral (6/8)					SAB Trio (2/4)	
Measure Numbers	1-7 74-81 148-154	7-17 82-91 154-164	17-26 91-101 164-174	27-35 101-109 174-182	35-45 109-119 182-192	46-53	53-73
Key	E-flat Major	E-flat Major	B-flat Major (pedal)	E-flat Major	E-flat Major	E-flat Major	c minor
Cadence	B-flat Major (HC)	B-flat Major	B-flat Major	E-flat Major (tonic)	E-flat Major	G Major	c minor

Section	STB Trio (2/4)		
Measure Numbers	120-127	127-143	143-148
Key	A-flat Major	f minor	f minor
Cadence	C Major	f minor	B-flat Major (HC)

APPENDIX C
DMA RECITAL PROGRAMS
DUSTIN C. OUSLEY, conductor
and
THE COKER SINGERS
DOCTORAL LECTURE RECITAL
KANTATE AUF DEN TOD FRIEDRICHS
BY

CARL FRIEDRICH ZELTER

Sunday, February 22, 2015
6:00 p.m.
School of Music Recital Hall

Kantate auf den Tod Friedrichs

Carl Friedrich Zelter (1758-1832)

Movement 1: *Sinfonia*

Movement 2: *Warum ist euer Blick so tief gesenkt? (Why has your gaze sunk so low?)*

Movement 3: *Laßt rinnen eure Thränen. (Throw your tears into the gutters.)*

Movement 4: *Er, der uns diesen Frieden gab (He who gave us peace, sank in the grave!)*

Movement 5: *Dem Menschen freund, dem Vater (Friend and father of the people)*

Movement 8: *Wer zählt jede Wohlthat jede Huld (Who could count his every deed?)*

Movement 10: *Laßt weiter noch den Gram um Ihn (Let grief escape from your brow)*

Movement 11: *Wie Friedrich einst das Szepter trug (As Friedrich carried the scepter)*

Soloists

Stephanie Beinlich, Soprano

Johnnie Felder, Tenor

Dan Cole, Bass

Coker Singers

Soprano	Alto	Tenor	Bass
Rachel Buchanan	Breanna Barfield	Chris Moore	Blade Boulware
Terah Gamble	Chardé Henry	Andrew Mullin	Tyler DeLoatch
	Anna Grace Hubbs	Albert Ridgill	Brandon Herron
Amanda Groves	*Kelsey Kish		Kevin McCormick
Meagan Powell	Ashley Long		Jordan Reese
Cherish Thomas	Brittane Clark		Matthew Winburn
	Sierra Vennes		

*Doctoral student at USC

Orchestra

Samantha Marshall/Emily Stumpf, flutes
Anne Martin/Ellen Exner, oboes
Hunter Brons/Jeremy Ley, trumpets
Maria Nyikos/Allison Whisnant, horns
Kelly Grill, timpani
Lydia Burrage-Goodwin/Christine Arroyo, violins
Zoe Rosner, viola
Elizabeth Johnson, cello
Jerry Curry, harpsichord

Link to February 22, 2015 Lecture Recital and Performance:

<https://soundcloud.com/maestro0320/kantate-auf-den-tod-friedrichs-cantata-on-the-death-of-frederick-the-great>

Mr. Ousley is a student of Dr. Larry Wyatt. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Choral Conducting.

**USC CONCERT CHOIR
in
DMA Recital**

**Dustin Ousley, *conductor*
Stephanie Bova, *piano***

Monday, April 7, 2014 * 4:00 PM * Choral Room 006

Ein Deutsches Requiem

Johannes Brahms
(1833-1897)

- I. Selig sind, die da Lied tragen
- II. Denn alles Fleisch, es ist wie Gras
- III. Herr, lehre doch mich
John Siarris, *baritone*
- IV. Wie lieblich sind dein Wohnungen
- V. Ihr habt nun Traurigkeit
Samantha Crandall, *soprano*
- VI. Denn wir haben hie keine bleibende Statt
Michael Lu, *baritone*
- VII. Selig sind die Toten

Mr. Ousley is a student of Dr. Larry Wyatt. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Choral Conducting.

**USC Women's Chorus
in
DMA Recital**

**Dustin Ousley, *conductor*
Lindsey Vickers, *piano***

Tuesday, November 19, 2013 * 6:00 PM * Rutledge Chapel

Daybreak (from <i>The Earth Sings</i>)	Stephen Paulus
The Rainbow	David Childs
Come In From the Firefly Darkness	Amy F. Bernon
Soloists: Kaitlyn Stevenson, Caroline Graff, Joy Kelly	
Llamame Cuando Puedas	Kinley Lange
Amani	Jim Papoulis
Shady Grove	Nancy Allsbrook & Glenda Goodin
Flute: Samantha Marshall	
The Poet Sings	Z. Randall Stroope
Letter From a Girl to the World	Andrea Ramsey
Soloists: Jude Fox, Aubrey Nelson	
Weep No More	David Childs
Oh, Mary Don't You Weep	Rollo Dilworth

Mr. Ousley is a student of Dr. Larry Wyatt. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Choral Conducting. This program is a half recital with the other half to be completed in April 2014.

**USC Women's Chorus
in
DMA Recital**

**Dustin Ousley, *conductor*
Lindsey Vickers, *piano***

Tuesday, April 8, 2014 * 7:30 PM * Rutledge Chapel

Vuelie (from <i>Frozen</i>)	Frode Fjellheim
Heart, We Will Forget Him	Laura Farnell
J'entends le Moulin	Donald Patriquin

Guest pianist: Eddie Huss

Ihr Kinder Israel (from <i>Drei Motetten</i>)	Felix Mendelssohn
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Guest conductor: Pam Keesler

Vier Gesänge	Johannes Brahms
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Movement 1: *Es tönt ein voller Harfenklang*

Movement 2: *Lied von Shakespeare*

Horns: Rachel Romero & Kaitlyn Myers

Amavolovolo (Zulu dowry song)	Rudolf de Beer
Sanctus (from <i>Missa</i>)	Z. Randall Stroope
Johnny Said "No"	Vijay Singh
Dubula (Traditional Xhoas Folksong)	Stephen Hatfield
MLK	Bob Chilcott

Soloists: Cami Reid, Katie Macleod

Mr. Ousley is a student of Dr. Larry Wyatt. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Choral Conducting. This program is a half recital with the previous half recital being completed in November 2013.

**USC Graduate Vocal Ensemble
in
DMA Recital**

**Dustin Ousley, *conductor*
Caleb Houck, *piano***

Tuesday, October 8, 2013 * 6:00 PM * School of Music Recital Hall

Cruda Amarilli Claudio Monteverdi (1567-1643)

Tu dormi, ah crudo core?

Laudate Pueri

Magnificat Carl Phillipp Emmanuel Bach (1714-1788)

Movement 1: *Magnificat anima mea Dominum*

Movement 4: *Et misericordia*

Kyrie (from *Mass in C Major*) Ludwig van Beethoven (1770-1827)

Quartet: Meghan Keogh, Ashlee Poole, Devin Davis, Matthew Sickles,

Opferlied

Maria Beery, *soprano*

Trois Chansons Claude Debussy (1862-1918)

a. *Dieu! Qu'il la fait bon regarder*

b. *Quant j'ai ouy le tabourin*

Kathleen Krivejko, *mezzo-soprano*

c. *Yvers, vous netes qu'un villain*

Quartet: Gianna Miranda, Mary Adkins, Lawrence Abernathy, Jonathan Trotter

Mr. Ousley is a student of Dr. Larry Wyatt. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Choral Conducting.

APPENDIX D

PREFACE TO MODERN EDITION

The following modern edition of Carl Friedrich Zelter's *Kantate auf den Tod Friedrichs* is based upon the single known surviving primary source: an original eighteenth-century manuscript copy belonging to the La Trobe family of Hamburg, Germany. The manuscript is not Zelter's own hand, but is nevertheless considered authoritative because it was a gift from the composer to his friend John Frederic La Trobe. The purpose of this edition is to transmit in modern notation the music and any additional performance-related markings so that the work will be accessible for further performances. A Sibelius-generated transcription created by Leipzig musicologist Christoph Koop was used in the lecture-recital performance. Koop's preliminary score contained editorial emendations that were visibly distinguishable from what was originally in Zelter's score. A further close comparison of Koop's transcription with the original manuscript source made it clear that some additional editorial suggestions would be necessary. These suggestions, such as descriptive headings, dynamic indications, accidentals, and other markings related to phrasing and articulation, are signaled visually through the use of italic typeface, smaller fonts, dashed slurs, and brackets.

A couple of intriguing features of the original score should be noted:

1. On rare occasion in the La Trobe score, there are light pencil annotations indicating a gradual change in dynamics (crescendo/decrescendo). This suggests that the score was used in performance during the eighteenth-century. See the table below for the exact location of these markings in the original MS.
2. On three occasions, the La Trobe score contains slurs in ink that seem to be erroneous based on the musical context. These slurs have been removed in the modern score. Their original location is indicated in the table below.
3. The La Trobe score makes no mention of “fagotti” (bassoon) save one small section (pp. 18-19). It seems to be taken for granted that these instruments would have been included within the continuo group. They are called for specifically in this place in order to double the octave near the end of a movement depicting Frederick the Great’s “sinking” into the grave. The breve that concludes the movement is indicated in every part except the fagotti, which is assigned a quarter note. This could mean that the composer wished for the bassoons to stop playing before the final cut off to achieve a cleaner, more subtle end to the decrescendo
4. Two of the movements of the cantata are “da capo” arias for tenor and soprano. In the La Trobe score, the word “Fine” is not indicated, but has been included in the modern score for the sake of clarity
5. Although the placement of the pitch is not abundantly clear on p. 37 (measure 33), the strings appear to have a steady pulse of F-sharp in eighth notes. The modern score follows this assumption.
6. On p. 67 of the modern score (first trio), a solo is indicated with the word “violono,” implying either a violoncello or, possibly, violone solo. Due to the fact that the trio returns on p. 78 with a clear marking of “violonc,” the modern score indicates a (violon) cello solo in both instances.

EDITORIAL EMENDATIONS

Emendations to Movement II

Mm.	Part	Remarks
5	tenor	quarter rest removed from LT score
44 (beat 2-3)-45 (beat 1)	str/bc	decrescendo (pencil annotation)

Emendations to Movement III

15	all	2/4 measure added
16	all	4/4 measure added

Emendations to Movement IV

37	alto	slur removed above the vocal line
47-48	alto	slur removed above the vocal line
72-73	tenor	slur added
101-111	fg	doubles 8vb until final m. (♯)

Emendations to Movement V

9-11	sop/bass	decrescendo (pencil annotation)
10-12	bc	decrescendo (pencil annotation)

Emendations to Movement VII

3-4	str/bc	decrescendo (pencil annotation)
5	vn II	slur removed
42	tenor	F# on beat 3 removed

Emendations to Movement VIII

24 (beat 2)	bc	# figure above bc removed
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Emendations to Movement X

29-30	all	bar line added
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Warum ist euer Blick so tief gesenkt

Kantate auf den Tod von König Friedrich II. von Preußen
Potsdam 1786

Carl Friedrich Zelter
(1758–1832)

I. Entrada

Flauto solo

Oboe solo

Violino I
con sordino
sempre p
con sordino

Violino II
sempre p
con sordino

Viola
sempre p

Basso continuo
senza Cembalo
sempre p

6

11

2

16

Musical score for measures 16-20. The score is written for a piano with four staves: two treble staves and two bass staves. The key signature is one flat (B-flat). Measure 16 features a melodic line in the upper treble staff and a sustained chord in the lower treble staff. Measures 17-19 show a continuous eighth-note accompaniment in the lower treble and bass staves. Measure 20 includes the dynamic marking *poco p* in the lower treble and bass staves.

Musical score for measures 21-26. The score continues with the same instrumentation. Measures 21-23 show a melodic line in the upper treble staff and a sustained chord in the lower treble staff. Measures 24-26 include the dynamic marking *p assai* in the lower treble and bass staves, and *pp* in the lower bass staff.

Musical score for measures 27-31. The score continues with the same instrumentation. Measures 27-29 show a melodic line in the upper treble staff and a sustained chord in the lower treble staff. Measures 30-31 include the dynamic marking *pp* in the lower bass staff.

Musical score for measures 32-36. The score continues with the same instrumentation. Measures 32-34 show a melodic line in the upper treble staff and a sustained chord in the lower treble staff. Measures 35-36 include the dynamic marking *pp* in the lower bass staff.

37

Measures 37-40 of a musical score. The score is written for a piano with five staves: two for the right hand (treble clef) and three for the left hand (treble and bass clefs). The key signature has two flats (B-flat and E-flat). Measures 37 and 38 feature a melodic line in the right hand and a bass line in the left hand, with a sustained chord in the right hand. Measures 39 and 40 continue the melodic and bass lines, with a sustained chord in the right hand. The bottom staff (bass clef) is empty.

41

Measures 41-44 of a musical score. The score is written for a piano with five staves: two for the right hand (treble clef) and three for the left hand (treble and bass clefs). The key signature has two flats (B-flat and E-flat). Measures 41 and 42 feature a melodic line in the right hand and a bass line in the left hand, with a sustained chord in the right hand. Measures 43 and 44 continue the melodic and bass lines, with a sustained chord in the right hand. The bottom staff (bass clef) is empty.

45

Measures 45-49 of a musical score. The score is written for a piano with five staves: two for the right hand (treble clef) and three for the left hand (treble and bass clefs). The key signature has two flats (B-flat and E-flat). Measures 45 and 46 feature a melodic line in the right hand and a bass line in the left hand, with a sustained chord in the right hand. Measures 47 and 48 continue the melodic and bass lines, with a sustained chord in the right hand. Measure 49 features a melodic line in the right hand and a bass line in the left hand, with a sustained chord in the right hand. The bottom staff (bass clef) is empty.

tasto

2. Recitativo accompagnato (Tenore, Soprano) e Coro

Violino I

Violino II

Viola

Tenore solo

Basso continuo

Ein Fremder

War-um ist eu-er Blick so tief ge-senkt, das Aug um-wölkt mit Trä-nen,

p

p

p

5

die Stirn so schwer mit Gram be - la - stet? Ist denn der Freu - de lau - tes Lied, das einst der

p

8

Tag' Er-wa-chen hier be - grüß-te, auf ein-mal nun ver - stummt? Seid ihr die

p

pp

pp

pp

mf

12

glück-lich-ste von al - len Na - ti - o - nen nicht durch eu - ren Kö - nig, reich und groß; ge -

15

fürcht- et je - dem Volk, das frü - her, das spä - ter aus dem Schoß der Nacht die Son - ne stei - gen sieht?

18

Was konn- te so plötz- lich eu- re stol - zen Freu- den in ban gen, tief ge beug- ten Gram ver- wan- deln?

23

Eine Stimme aus dem Volk
Er ist nicht mehr! Er ist nicht mehr! den seg - nend uns die

29

Gott - heit, den uns die Gott - heit gab. *pp* *pp* *pp* *pp*

senza Cembalo

Held Fried-rich ist nicht

pp

35

mehr... Er sank da - hin! Er sank ins

41

p *f* *p* *f* *p* *f* *p* *f*

Tutti

Er sank da - hin, sank ins Grab, sank ins Grab.

Er sank da - hin, sank ins Grab, sank ins Grab.

Er sank da - hin, sank ins Grab, sank ins Grab.

Er sank da - hin, sank ins Grab, sank ins Grab.

sempre p *f* *p*

3. Recitativo accompagnato (Tenore, Basso)

Violino I

Violino II

Viola

Tenore solo

Basso continuo

Der Fremde

Lasst rin-nen eu - re Trä - nen, denn miteuch weint die Welt. Auch wir,

p *p* *p* *p* *p*

4

von sei-nem Zep-ter nicht be-herrscht, nur fer-ne Zeu-gen eu-res Glücks - wir füh-len tief: Er__

7

war__ der Mensch-heit Stolz! Er war der Mensch-heit Stolz!

senza Cembalo

p

13

Eine andre Stimme aus dem Volk

Er wä-re groß, vor al-len Für-sten groß, hätt' auch sein Hel-den-mut nicht ei-nen Kranz des Sie-ges ihm er-

p

17

run-gen. Doch un-ger-n nur und nur mit wun-dem Her-zen hob der Men-schen-freund sein

p

21

tap - fer Schwert em - por. Er kämpf - te, sei - nem Vol - ke

24

Si - cher - heit und lan - gen Frie - den zu ge - wäh - ren.

4. Chor und Soli (Tenore, Basso)

Flauto I

Flauto II

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Basso continuo

p *f* *p* *f* *p* *f* *p*

Er, der uns die - sen Frie - den gab, er sank da - hin! Er sank ins Grab!

Er, der uns die - sen Frie - den gab, er sank da - hin! Er sank ins Grab!

Er, der uns die - sen Frie - den gab, er sank da - hin! Er sank ins

Er, der uns die - sen Frie - den gab, er sank da - hin! Er sank ins Grab!

p *f* *p*

9

f

sank da - hin, sank ins Grab. Dem Men-schenfreund, dem Va - ter, ach! weint sei-nes

sank da - hin, sank ins Grab. Dem Men-schenfreund, dem Va - ter, ach! weint sei-nes

8 Grab! da - hin ins Grab. Dem Men-schenfreund, dem Va - ter, ach! dem Va - ter

sank da - hin, sank ins Grab. Dem Men-schen freund, dem Va - ter, ach! weint sei-nes

f

18

Vol - kes Trä - ne nach.

Vol-kes Trä ne nach.

weint sei-nes Vol - kes, sei - nes Völ - kes Trä-ne nach.

Vol - kes Trä - ne nach.

p

27

Er, der uns die - sen Frie - den gab, er sank da - hin, er sank ins Grab,
 Er, der uns die - sen Frie - den gab, er sank da - hin, er sank ins Grab,
 Er, der uns die - sen Frie - den gab, er sank da - hin, er sank ins Grab,
 Er, der uns die - sen Frie - den gab, er sank da - hin, er sank ins Grab,

36

sank da - hin, sank ins Grab! Dem Men - schen - freund, dem Va - ter, ach!, ach!

sank da - hin, sank ins Grab! Dem Men - schen - freund, dem Va - ter, ach!, weint sei - nes

Grab da - hin, ins Grab. Dem Men - schen - freund, dem Va - ter, ach!, weint

sank da - hin, sank ins Grab. Dem Men - schen freund, dem Va - ter, ach!, weint

f *f*

45

weint sei - nes Vol - kes Trä - - - ne nach. Er sank da -

Vol - kes, ach!, sei - nes Vol - kes Trä - - - ne nach. Er sank da -

sei - nes Vol - kes Trä - - - ne nach. Er sank da -

sei - nes Vol - kes Trä - - - ne nach. Er sank da -

p *f*

54

hin, er sank ins Grab, sank ins Grab, er sank ins

hin, er sank ins Grab, sank ins Grab, er sank ins Grab,

hin, Grab, sank ins Grab, sank ins Grab,

hin, Grab, sank ins Grab, sank ins Grab, er

[illegible]

Andante

74

Tenore solo

Er riß sich aus der Ru - he__ Schoß, wenn ihm__ das Recht,__ das Recht zum

Basso continuo

80

Kamp - fe rief. Er war ein Fürst, so gut, so groß, so

87

groß wie kei-ner, wie kei-ner, kei-ner, der vor ihm ent -

94 **Tempo primo**

Flauto I

Flauto II

Oboe I

Oboe II

Violino I

Violino II

Viola

Tenore solo

Soprano

Alto

Tenore

Basso

Basso continuo

schief.

Er sank da - hin, er sank ins Grab! Er sank da - hin ins Grab, ins Grab, Er sank da - hin, da - hin, da - hin ins Er sank da - hin, er sank ins Grab! Er sank da - hin, da - hin, sank ins Grab.

p *f* *f* *f* *f* *f*

Vc, Cb

Fg

102

mf p

mf p

mf p

Grab, Grab, Grab, ins Grab, ins Grab, ins Grab.

decrescendo

Andante

112

Basso solo

Wohlman - cher stritt um Ruhm al - lein und Mord, und Mord be-zeich-net sei - ne

p

Basso continuo

119

Spur: ver - ges - sen wird der Wür - ger sein, doch Fried - rich, Fried-rich mit dem Erdball nur.

5. Chor

Flauto I

Flauto II

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Basso continuo

f

Dem Men- schen - freund, dem Va - ter, ach! ach!, weint sei - nes

Dem Men- schen - freund, dem Va - ter, ach!, weint, sei - nes Vol - kes, ach!,

Dem Men- schen - freund, dem Va - ter, ach!, ach!, weint sei - nes

Dem Men- schen - freund, dem Va - ter, dem Va ter weint sei - nes Vol - kes, sei - nes

8

Vol- kes Trä - - - ne nach. Er sank da - hin! Er sank ins

sei - nes Vol - kes Trä - - - ne nach. Er sank da - hin! Er sank ins

Vol-kes trä - - - ne nach. Er sank da - hin! Er sank ins

Vol - kes Trä - - - ne nach. Er sank da - hin! Er sank ins

17

Grab, sank in Grab! Er sank ins Grab,

Grab, sank in Grab! Er sank ins Grab

Grab, sank in Grab! Er

Grab, sank in Grab! Er sank ins

ten. ten.

26

sank ins Grab, sank ins Grab, sank ins Grab, sank ins Grab, sank ins Grab, sank ins Grab,

6. Recitativo accompagnato (Tenore)

Violino I

Violino II

Viola

Tenore solo

Basso continuo

Mit For-scher-bli-cken spä-het, der Vor-welt hin-ge-schwund-ne Zei-ten durch.

4
 dolce
 Wo herrscht ein Fürst wie er? Wann war ein Mensch wie er? Denkt die - ses Kö - nigs
 ten.
f 6 *p* 7 7 2 6 \flat 6 3

9
 Ta - ten durch so viel die Mit - welt ih - rer kenn; denn tau - send sei - ner gro - ßen Ta - ten und wie - der
 7 \flat 6 6

12
 tau - send sei - ner wei - sen Plä - ne, birgt un - rem Au - ge noch, wie Got - tes Pla - ne, tie - fe Nacht.
 6 \sharp 6 *p*

15
p
p
p
 Er schuf im Lan - de sei - ner

20

p

p

p

Ah-nen die Wü-ste-nei zu Gär-ten Got-tes um, dem dür ren, un-frucht-ba-ren

p

23

Fel-de en-keimt ein Äh-ren-wald und senkt von gold-nen Kör-nern schwer das Haupt;

p

27

Wo einst dem fruch-ten Bo-den nur Gift er-füll-ter

31

mf

Dampf entstieg, da wei-det nun die wei-che Her-de; in ei-nen Strom ge-

35

f

lei-tet, sind al-le Was-ser sei-ner Lan-de; Die nie-der's Hüt-ten sind ver-wand-elt in stül-zu-wöl-kun-na-be Tür-men;

40

f

Sein Schiff fliegt aus und keh-ret wie dervon Schät-zen and-rer Wel-tenschwer.

44

tr
p

49

adagio di molto

Er-höht die Zähl-re hei-ßen Dan-kes, die Freu-den im E-ly-si-um; so sieh, du

52

Ein-zi-ger, du nie ver-geß-ner Mann, wie tief wir um dich kla-gen, wie

55

fei - er - lich wir dei - nem Na - men auf e - wig ganz uns weihn.

7. Aria (Tenore)

Violino I *mf* *p*

Violino II *mf* *p*

Viola *mf* *p*

Tenore solo Du, dem uns - re Her - zen schla - gen, dem wir

Basso continuo *mf* *p*

Violino I *pf* *p*

Violino II *pf* *p*

Viola *pf* *p*

Tenore solo die - se Trä - nen weihn, noch in fer - ner Zu - kunft Ta - gen wird dein Volk dir dank - bar

Basso continuo *pf* *p*

14

sein, wird dein Volk dir dank - bar sein. Du, dem

21

uns - re_ Her zen_ schla - gen, dem wir die - se Trä - ne weihn, noch in

27

fer - ner Zu - kunft Ta - gen wird dein Volk, dein Volk, wird dein Volk dir dank - bar sein,

34

p *pf* *tr* *mf*

dir dank - bar sein. Dein

40

p *mf* *p* *pf* *più f* *f*

Volk, dein Volk wird dein Volk dir dank - bar sein.

46

p *mf* *p*

Gold - ner rei - fen einst die Saa - ten, die du aus - ge - streu - et

Fine *p* *mf*

55

hast. Dann erst sehn wir ganz die Ta-ten, die jetzt Got - tes, Got - tes Geist nur fasst.

da capo

8. Recitativo accompagnato (Soprano)

Violino I

Violino II

Viola

Soprano solo

Basso continuo

p

4

p

p

p

glück - tes Land her - nie - der-goß. Ihm nah-te selbst der tief-ster Ar-mut Sohn und ten.

p

8

bat, war sei-ne Bit-te nur ge-recht, nie un-er - hört. Du Volk, das er be

12

glück - te, wei - he ihm e - wig dei-nen wärm - sten Dank!

15

Doch wein' ihn län-ger nicht, denn sech-zehn-tau-send Ta-ge war er dein, und nun durch

19

ed - le, gro - ße Ta - ten wehrt auch ei - ner bes - sern Welt er - hab - ner Stolz zu

22

wer - den, denn ihn be - lohnt der Er - de höch - stes Glück: Un - sterb - lich - keit.

9. *Aria* (Soprano)
Allegro

Flauto solo

Corno I in D
Corno II in D

Violino I

Violino II

Viola

Soprano solo

Basso continuo

3

Musical score for measures 3-5. The score is written for a piano with a treble and bass staff. The key signature is one sharp (F#). The tempo is marked 'Allegretto'. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A triplet of eighth notes is marked in measure 3. The melody is primarily in the treble staff, with a supporting bass line in the bass staff.

6

Musical score for measures 6-9. The score continues the piece with the same key signature and tempo. The melody in the treble staff becomes more active, featuring more eighth and sixteenth notes. The bass staff continues with a steady eighth-note accompaniment. The piece concludes with a final cadence in measure 9.

10

Solo

15

19

Solo

Measures 19-23. The score is in G major (one sharp) and 4/4 time. It features a vocal line, a guitar solo line, and a piano accompaniment. The piano part consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand. The vocal line has a melodic phrase starting on a whole note G4, followed by a half note A4, and then a quarter note B4. The guitar solo line has a melodic phrase starting on a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment continues with the same eighth-note pattern throughout the measures.

24

Measures 24-27. The score is in G major (one sharp) and 4/4 time. It features a vocal line, a guitar solo line, and a piano accompaniment. The piano part consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand. The vocal line has a melodic phrase starting on a whole note G4, followed by a half note A4, and then a quarter note B4. The guitar solo line has a melodic phrase starting on a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment continues with the same eighth-note pattern throughout the measures.

28

Musical score for measures 28-30. The score is written for a piano with five staves. The key signature is two sharps (F# and C#). The first staff (treble clef) contains a melodic line with eighth and sixteenth notes. The second staff (treble clef) is empty. The third and fourth staves (treble clef) contain a steady eighth-note accompaniment. The fifth staff (bass clef) is empty.

31

Musical score for measures 31-33. The score is written for a piano with five staves. The key signature is two sharps (F# and C#). The first staff (treble clef) contains a melodic line with eighth and sixteenth notes. The second staff (treble clef) is empty. The third and fourth staves (treble clef) contain a steady eighth-note accompaniment. The fifth staff (bass clef) is empty.

34

tr

f

38

41

Measures 41-44. The score is in G major (one sharp) and 4/4 time. The piano accompaniment consists of a steady eighth-note bass line and a treble part with eighth-note patterns and trills. The vocal line is silent.

45

Measures 45-48. The score is in G major (one sharp) and 4/4 time. The piano accompaniment consists of a steady eighth-note bass line and a treble part with eighth-note patterns and trills. The vocal line enters in measure 45 with the lyrics "Sei-ne Mit - welt gab ihm schon durch Ge -". The piano part has a "p" (piano) marking in measure 45.

sän - ge___ Dank und Lohn durch_ Ge - sän - ge, durch_ Ge -

sän - ge, durch Ge - sän - - - - ge___ Dank und Lohn.

57

57

Laut wie Fried - richs

p

63

63

Ruhm, wie Fried - richs Ruhm er - klang, schall te... nie um ei - nen

p

68

Thron un - ge - dung - ner Lob - - ge - sang.

73

Solo

Thron un - ge - dung - ner Lob - - ge - sang.

77

80

83

87

Durch Ge - sän - ge gab_ ihm_ schon sei - ne Mit - welt Dank und_

p

91

Lohn.

94

tr

f

f

f

Musical score for measures 99-101. The score is written for a piano and features a complex texture with multiple staves. The key signature is one sharp (F#). The music includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large, multi-measure rest is present in the upper right section of the score.

Musical score for measures 102-105. The score continues the piece with similar complexity. It includes a trill (tr) in the upper right section. The key signature remains one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

106

Durch Ge - sän - ge gab ihn schon sei - ner

Violoncello Solo *p*

113

Mit-welt Dank und Lohn.

117

Laut wie Fried - richs Ruhm, wie Fried-richs Ruhm er -

122

klang, schall - te - nie - um ei - nen Thron un - ge dung - ner Lob - ge -

127

sang,

132

p

p

p

136

139

142

146

Durch Ge - sän - ge gab_ ihm_ schon sei - ne

150

Measures 150-152 of a musical score. The score is written for a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a whole rest in measure 150, followed by a half note G4 in measure 151 and a half note A4 in measure 152. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. A dynamic marking of *p* (piano) is placed below the vocal line in measure 150.

Mit - welt_ Dank_ und Lohn.

153

Measures 153-155 of a musical score. The score continues with the vocal line and piano accompaniment. In measure 153, the vocal line has a whole rest. In measure 154, the vocal line has a half note G4. In measure 155, the vocal line has a half note A4. The piano accompaniment continues with the eighth-note pattern. A dynamic marking of *p* (piano) is placed below the vocal line in measure 153.

This musical score is for the song "The Rose Tree" from the Broadway musical "The Sound of Music". It is written for a full orchestra and vocal soloist. The score is in 2/4 time and the key signature has two sharps (F# and C#). The tempo is marked "Moderato". The score is divided into two systems, with measures 156 and 160 indicated at the beginning of each system. The vocal line is written in the soprano clef. The piano accompaniment includes staves for the first and second violins, violas, cellos and double basses, and a double bass line. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as "f" (forte) and "tr" (trill). The music is characterized by its melodic simplicity and harmonic richness, reflecting the style of the 1950s Broadway musical.

164

Musical score for measures 164-168. The score is written for a piano and voice. The key signature is one sharp (F#). The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The voice part has a melody with some rests. The lyrics "Dank und Lohn." are written under the voice part in measure 168. Dynamics include *f* (forte) and *tr* (trill).

Dank und Lohn.

169

Musical score for measures 169-172. The score continues the piano and voice parts. The piano part has a dense texture with many sixteenth and thirty-second notes. The voice part has a melody with some rests. The key signature remains one sharp (F#).

172

172

unis.

tr

tr

unis.

176

176

p

p

p

Sü-ßer, sü-ßer noch als Lob-ge-sang ist ein Herz, ein Herz voll

Fine

p

Lieb und Dank, bis hin-ab zur fern-sten Zeit sei ihm

solch ein Herz, solch ein Herz ge weiht.

da capo

10. Recitativo (Soprano)

Soprano solo

Lasst wei-ter noch den Gram um ihn, der schwer auf eu-rer Stir-ne lag, ent-flie-hen!

Basso continuo

p *mf*

4
Ist Fried- rich Wil- helm nicht der Er- be sei- nes Throns und sei- nes

8
Gei- stes? Hat Fried- rich ihn nicht Sohn ge- nannt?

13
Was uns der nie Ver - geß- ne war, ist Fried- rich Wil- helm
ten.
p

18
nun[.] Sieht nicht be -

22
wun- dernd schon die Welt ihn Ta - ten Fried- richs tun? Er

27
wacht zu ho- hem Lob- ge- sang, denneuch be- glückt, euch be- glückt der jü- ng - re Held.

32

11. Coro

Timpani in Es

Clarini in Es

Corni in Es

Flauto I

Flauto II

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Basso continuo

Wie Fried-ric einst das Sce-pter trug, so trägt, so trägt es auch, so trägt es auch der

Wie Fried-ric einst das Sce-pter trug, so trägt es auch, so trägt es auch der

Wie Fried-ric einst das Sce-pter trug, so trägt es auch, so trägt es auch der

Wie Fried-ric einst das Sce-pter trug, so trägt es auch, es auch, es auch der

6

jü - ng - re Held.
 jü - ng - re Held.
 jü - ng - re Held.
 jü - ng - re Held.

ff
 ff

Musical score for page 60, system 12. The score is in B-flat major (two flats) and 4/4 time. It consists of 12 staves. The first staff is a single bass line. The next two staves are a grand staff (treble and bass). The next three staves are a grand staff with a 6/8 time signature change in the third measure. The next two staves are a grand staff. The next three staves are a grand staff. The final staff is a single bass line. The score contains various musical notations including notes, rests, beams, and slurs.

16

pp

p

pp

Seht! schon be -

Seht! schon be -

Seht! schon be -

Seht! schon be -

pp

gann sein küh - ner Flug, seht! schon be -

gann sein küh - ner Flug, seht! schon be -

gann sein küh - ner Flug, seht! schon be -

gann sein küh - ner Flug, seht! schon be -

crescendo *mf*

24

gann sein küh - ner Flug, schon ist auch

gann sein küh - ner Flug, schon ist auch

gann sein küh - ner Flug, schon ist auch

gann sein küh - ner Flug, schon ist auch

f *ff*

The musical score for page 64, rehearsal mark 28, consists of several systems of music. The first system features a bass line and a grand staff (treble and bass clefs) with long, sustained notes. The second system continues this with similar sustained notes. The third system introduces a more active piano accompaniment with sixteenth-note patterns in the right hand and a steady bass line. The fourth system is the vocal entry, featuring four staves with German lyrics: "er, der Stolz der Welt, schon ist auch". The vocal parts are written in treble and bass clefs, with some parts marked with an 8va (octave up) and others with an 8va (octave down). The lyrics are repeated across the four vocal staves.

er, der Stolz der Welt, schon ist auch

er, der Stolz der Welt, schon ist auch

er, der Stolz der Welt, schon ist auch

er, der Stolz der Welt, schon ist auch

32

er der Stolz der Welt.

er der Stolz der Welt.

er der Stolz der Welt.

er der Stolz der Welt.

37

ff
ten.
ff

42

Die Pauken, Trompeten, Hoboen, Violinen und Bratsche pausiren

46

Corno solo in Es *p*

Flauto I

Flauto II

Canto solo

Alto solo

Basso solo

Violoncello solo *sempre p*

Basso continuo

Er ist so freund-lich, gut und hold, blickt stets voll Güt und Huld uns an.

Er ist so freund-lich, gut und hold, blickt stets voll Güt und Huld uns an.

Er ist so freund-lich, gut und hold, blickt stets voll Güt und Huld uns an.

54

Nicht Ar - beit ach - tet er, nicht Gold, da wo er Trä nen_

Nicht Ar - beit ach - tet er, nicht Gold, da wo er Trä -

Nicht Ar - beit ach - tet er, nicht Gold, da wo er Trä nen_

p

64

trock nen_ kann, da wo er Trä - nen trock - nen kann.

- - - - - nen trock - nen kann.

trock nen_ kann, da wo er Trä - - nen trock - nen kann.

Timpani in Es
 Clarini in Es
 Corni in Es
 Flauto I
 Flauto II
 Oboe I
 Oboe II
 Violino I
 Violino II
 Viola
 Soprano
 Alto
 Tenore
 Basso
 Basso continuo

80

ff

Held.

Held.

Held.

Held.

ten.

ff

86

This musical score for page 86, measures 1-4, is written for a large ensemble. It features a variety of staves including a single bass staff, a grand staff (treble and bass), a piano section with four staves (two grand staves), a string section with four staves (two grand staves), and a single bass staff at the bottom. The key signature is B-flat major (two flats). The notation includes a wide range of musical elements: eighth and sixteenth note patterns in the piano and string sections, quarter and half notes in the vocal and bass parts, and various rests. A fermata is placed over a half note in the first vocal staff in measure 2. The score is organized into four measures, with a repeat sign at the end of the fourth measure.

pp
p
p
 Seht, schon be - gann sein küh - ner
 Seht, schon be - gann sein küh - ner
 Seht, schon be - gann sein küh - ner
 Seht, schon be - gann sein küh - ner
pp *crescendo*

95

Flug, seht, schon be - gann sein küh - ner

Flug, seht, schon be - gann sein küh - ner

Flug, seht, schon be - gann sein küh - ner

Flug, seht, schon be - gann sein küh - ner

mf *f*

Flug, schon ist auch er der Stolz der Welt,

Flug, schon ist auch er der Stolz der Welt,

Flug, schon ist auch er der Stolz der Welt,

Flug, schon ist auch er der Stolz der Welt,

f

104

104

105

106

107

108

109

110

111

112

113

114

115

116

117

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122

123

124

125

126

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114

This musical score block contains measures 114 and 115. It features a multi-staff arrangement with a grand staff (treble and bass clefs) and a separate bass staff. The key signature is three flats (B-flat, E-flat, A-flat). Measure 114 shows a complex texture with sixteenth-note runs in the upper staves and a sustained note in the lower staff. Measure 115 continues the texture with a prominent melodic line in the upper staves and a sustained note in the lower staff. The notation includes various note values, rests, and dynamic markings.

119

Corno solo in Es

Flauto I

Flauto II

Canto solo

Tenore solo

Basso solo

Violoncello solo

Basso continuo

p

Er ist so freund-lich, gut und hold, blickt stets voll. Güt' und. Huld uns

Er ist so freund-lich, gut und hold, blickt stets voll. Güt' und. Huld uns

Er ist so freund-lich, gut und hold, blickt stets voll. Güt' und. Huld uns

126

an, nicht Ar - beit ach - tet er, nicht Gold, da

an, nicht Ar - beit ach - tet er, nicht Gold, da

an, nicht Ar - beit ach - tet er, nicht Gold, da

135

wo er Trä - nen trock - nen kann, da wo er Trä - nen

wo er Trä - nen trock - nen kann, da wo er Trä - nen

wo er Trä - nen trock - nen kann, da wo er Trä - nen

141

trock - nen kann.

trock - nen kann.

trock - nen kann.

147

Timpani in Es

Clarini in Es

Corni in Es

Flauto I

Flauto II

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Basso continuo

Doch ist er auch zu Kampf und Streit und Hel - den ta - - ten, Hel - den-ta-ten schon be -

Doch ist er auch zu Kampf und Streit und Hel - den-ta-ten, Hel - den-ta-ten schon be -

Doch ist er auch zu Kampf und Streit und Hel - den - ta - - ten, Hel - den-ta-ten schon be -

Doch ist er auch zu Kampf und Streit und Hel - den-ta-ten, Hel - den-ta-ten schon be -

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159

This musical score page contains measures 159 through 162. The notation is organized into several systems. The first system includes a bass line and a grand staff (treble and bass clefs). The second system continues the grand staff. The third system features a grand staff with a piano (p) dynamic marking. The fourth system consists of a grand staff with a piano (p) dynamic marking and a double bass line. The fifth system shows a grand staff with a piano (p) dynamic marking. The sixth system includes a grand staff with a piano (p) dynamic marking and a double bass line. The seventh system features a grand staff with a piano (p) dynamic marking. The eighth system consists of a grand staff with a piano (p) dynamic marking. The ninth system includes a grand staff with a piano (p) dynamic marking and a double bass line. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

pp
p
p
 Sein ho - hes Bei - spiel macht es
 Sein ho - hes Bei - spiel macht es
 Sein ho - hes Bei - spiel macht es
 Sein ho - hes Bei - spiel macht es
pp *crescendo*

168

kühn, sein ho - hes Bei - spiel
 kühn, sein ho - hes Bei - spiel
 kühn, sein ho - hes Bei - spiel
 kühn, sein ho - hes Bei - spiel

mf *f*

The musical score for page 86, measures 171-173, is written in B-flat major (two flats) and 4/4 time. The score consists of a piano introduction, a vocal melody, and a piano accompaniment. The lyrics are: "macht es kühn, es kämpft, es".

The piano introduction (measures 171-173) features a series of eighth notes in the right hand and a series of eighth notes in the left hand, both marked *ff* (fortissimo). The piano accompaniment (measures 171-173) features a series of eighth notes in the right hand and a series of eighth notes in the left hand, both marked *ff* (fortissimo).

The vocal melody (measures 171-173) is written in a single staff. The lyrics are: "macht es kühn, es kämpft, es". The melody is marked *ff* (fortissimo).

The piano accompaniment (measures 171-173) is written in two staves. The lyrics are: "macht es kühn, es kämpft, es". The piano accompaniment is marked *ff* (fortissimo).

174

fällt mit Lust für ihn, es kämpft, es
 fällt mit Lust für ihn, es kämpft, es
 fällt mit Lust für ihn, es kämpft, es
 fällt mit Lust für ihn, es kämpft, es

Allegretto

fällt mit Lust für ihn.

fällt mit Lust für ihn.

fällt mit Lust für ihn.

fällt mit Lust für ihn.

fällt mit Lust für ihn.

183

183

f

ff

ten.

ff

This musical score is for page 183, measures 183-187. It features a complex arrangement of staves. The top staff is a bass line with a forte (*f*) dynamic. The second staff is a treble line with a forte (*f*) dynamic. The third and fourth staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The fifth and sixth staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The seventh and eighth staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The ninth and tenth staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The eleventh and twelfth staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The thirteenth and fourteenth staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The fifteenth and sixteenth staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The seventeenth and eighteenth staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The nineteenth and twentieth staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The twenty-first and twenty-second staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The twenty-third and twenty-fourth staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The twenty-fifth and twenty-sixth staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The twenty-seventh and twenty-eighth staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The twenty-ninth and thirtieth staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The thirty-first and thirty-second staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The thirty-third and thirty-fourth staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The thirty-fifth and thirty-sixth staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The thirty-seventh and thirty-eighth staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The thirty-ninth and fortieth staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The forty-first and forty-second staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The forty-third and forty-fourth staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The forty-fifth and forty-sixth staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The forty-seventh and forty-eighth staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The forty-ninth and fiftieth staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The fifty-first and fifty-second staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The fifty-third and fifty-fourth staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The fifty-fifth and fifty-sixth staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The fifty-seventh and fifty-eighth staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The fifty-ninth and sixtieth staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The sixty-first and sixty-second staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The sixty-third and sixty-fourth staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The sixty-fifth and sixty-sixth staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The sixty-seventh and sixty-eighth staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The sixty-ninth and seventieth staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The seventy-first and seventy-second staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The seventy-third and seventy-fourth staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The seventy-fifth and seventy-sixth staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The seventy-seventh and seventy-eighth staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The seventy-ninth and eightieth staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The eighty-first and eighty-second staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The eighty-third and eighty-fourth staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The eighty-fifth and eighty-sixth staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The eighty-seventh and eighty-eighth staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The eighty-ninth and ninetieth staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The ninety-first and ninety-second staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The ninety-third and ninety-fourth staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The ninety-fifth and ninety-sixth staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The ninety-seventh and ninety-eighth staves are a grand staff (treble and bass) with a forte (*f*) dynamic. The ninety-ninth and one hundred staves are a grand staff (treble and bass) with a forte (*f*) dynamic.

This musical score block contains measures 188 through 191 of a piece. The notation is organized into several systems:

- Measures 188-191:** The first system consists of four staves. The bottom staff is a bass line with a melodic line. The three staves above it are grouped by a brace and contain chords and arpeggiated figures.
- Measures 192-195:** The second system also has four staves. The bottom staff continues the bass line. The three staves above it contain sustained chords with arpeggiated patterns.
- Measures 196-199:** The third system features six staves. The bottom two staves (bass and tenor) contain a continuous, rapid sixteenth-note arpeggiated pattern. The four staves above them contain sustained chords.
- Measures 200-203:** The fourth system consists of four staves, all of which are empty, indicating a full rest for all parts.
- Measures 204-207:** The fifth system has four staves. The bottom staff continues the bass line. The three staves above it contain sustained chords.