A SURVEY OF A CAPPELLA SACRED MUSIC
FOR MIXED CHOIR OF JOSEF RHEINBERGER

BY

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DISSERTATION

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Abstract

Josef Rheinberger (1839-1901) was a prolific composer in the nineteenth century. Motivated by his belief as a devout Catholic, Rheinberger composed numerous sacred music pieces for different voices, categories, instrumental accompaniments, and functions. He is classified as a “classical romanticist” and composed his music in a contemporary Romantic music idiom with Classical elements. It is a pity that the a cappella sacred music that Rheinberger composed for mixed choir did not gain much attention—most of his works did not fit the liturgical requirement of the Roman Catholic Church and were heavily criticized by the Cäcilians.

The analyses in this thesis unveil the aesthetic nature of Rheinberger’s a cappella sacred music for mixed choir. Firstly, his works are short and accessible for general choirs. Secondly, he composed his sacred music with traditional harmony, and he created variety under the scope of balanced structures. Overall Rheinberger crafted his works with many well-conceived details. I hope this thesis will serve as a foundational reference for Rheinberger’s a cappella sacred music for mixed choir and raise an interest in his music.
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# TABLE OF CONTENTS

Chapter 1  Background – Sacred Music in the Nineteenth Century .......................... 1
Romanticism vs. Church Music Revival ................................................................. 2
Church Music Reforms ........................................................................................... 2
The Revival Efforts .................................................................................................. 4
Regensburg .............................................................................................................. 9
The Cäcilian Movement ......................................................................................... 10
Why Palestrina? ...................................................................................................... 11
Plainchant ............................................................................................................... 11
*A Cappella* Music ............................................................................................... 13
Decline of the Reform ........................................................................................... 14

Chapter 2  Life and Music ...................................................................................... 17
Rheinberger's Life .................................................................................................. 17
Rheinberger’s Teaching ......................................................................................... 26
Rheinberger’s Musical Style and Influences ........................................................ 27
Attitude toward Cäcilianism ................................................................................. 29
Rheinberger’s Choral Works ................................................................................ 31
Rheinberger's *A Cappella* Motets for Mixed Choir .......................................... 32

Chapter 3  Rheinberger’s Text Choices and Variations .......................................... 41
Latin Psalm Texts .................................................................................................... 45
Offertories .............................................................................................................. 46
Graduals .................................................................................................................. 48
Introits .................................................................................................................... 58
Other Latin Biblical Texts ..................................................................................... 61
Offertories .............................................................................................................. 62
Graduals .................................................................................................................. 63
Introits .................................................................................................................... 65
*Pater Noster* (op. 107, no. 1) ............................................................................ 66
Latin Non-biblical texts ......................................................................................... 66
Hymns ..................................................................................................................... 67
Sequence ............................................................................................................... 79
German Psalms ..................................................................................................... 80
German Biblical texts other than Psalms ............................................................. 86
Chapter 1  Background – Sacred Music in the Nineteenth Century

JOSEF GABRIEL RHEINBERGER (1839-1901) was famous as an organist and educator in Munich during the second half of the nineteenth century. Besides his official careers in the Court Church Chapel and Conservatory, he composed in various genres, including symphony, instrumental music, chamber music, solo vocal music, opera, cantata, oratorio, choral music, and more. As a devout Catholic who had played the organ since his first church service at the age of seven, Rheinberger wrote sacred works from his religious-driven inner urge. Rheinberger composed at least fifteen settings of the Mass Ordinary and twelve settings of other sacred texts accompanied by instruments. In addition, Rheinberger wrote eight collections of a cappella sacred choral music for mixed choir. Although this is not the largest category of his sacred vocal works, in these pieces he explored a large variety of compositional techniques. Most of these works are short and can be performed independently in a church or concert hall.

The second one, the New German School, sought more freedom from restrictions and was represented by Liszt and Wagner. Rheinberger objected to the New German School compositional styles and modelled his music on the music styles of the three previous eras: Renaissance, Baroque, and Classical.

There are three main categories of choral music in the nineteenth century: secular music (often written as part-song), sacred music with liturgical text, and works combining chorus and orchestra. During the nineteenth century, musicians began to respond to an increasing awareness of the inappropriateness of the music performed during Roman Catholic Church services. Palestrina's style appealed mostly to the leaders of what was known as the Cäcilian reform. On the other hand, not all the reformers took the same viewpoint of Cäcilianism about the way to compose the music used in the service of the church. Rheinberger was one of those who tried to maintain a connection between liturgical music and the contemporary developments in church music.

Even though Rheinberger enjoyed great success during his lifetime, he was besieged with unceasing criticism by the Cäcilians. Living in Munich, one of the two most important cities of Cäcilianism, Rheinberger's a cappella sacred music for mixed
choir never earned the attention it deserved. Cäcilianism was gradually no longer influential by the end of the nineteenth century; however Rheinberger no longer had a chance to promote his music.

**Romanticism vs. Church Music Revival**

The term “romantic” derives from the ancient *lingua romana* of France. Later, romantic literature was used to describe the literature opposite to the real, the predictable, or rational. In other words, romanticism emphasized free imaginative fantasy. The romanticists did not merely live their ordinary daily lives; instead, they looked for something beyond everyday life, mysterious and unusual. Believers in romanticism were more inclined to immerse themselves in things powerful or ancient. The art and music of the Middle Ages were most intriguing to them. Music, especially that of the Renaissance, was ideal for the romanticists to rediscover.

Heinrich Wackenroder (1773–98) and Ludwig Tieck (1773–1853) are two literary figures regarded as the founding fathers of Romantic aesthetics. According to them, music can escape being limited by language and logic, because it touches the “heart” immediately — “heart” being understood as a metaphor for the human emotional experience.

**Church Music Reforms**

Reform of the Catholic Church music began with the Council of Trent (1545–63) under Pope Pius IV (r. 1559–1565). Although church music was only a minor part of the Council's agenda, this was the first official endeavor to reform the practice of music and liturgy and purify the inroads of profane church music. The presence of secular elements in masses, the impossibility of understanding the text of complicated polyphony, and the inappropriate use of instruments were among the main problems to be corrected. Even though the final pronouncement on church music was still quite general—stressing the intelligibility of the text, the elimination of secular melodies, and the primacy of

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plainchant— it accelerated the development of a church style of purity and sanctity. Based largely on the work of Jacob de Kerle (1531–1591), the development of the new style of church music reached its apex by Giovanni Pierluigi da Palestrina (1525/6–1594).

But as time passed the Church did not hold tight on music, and let it grow its own way. As a result an age of concert music arose in which musicians introduced secular music into their churches. This led to the next reform by Pope Benedict XIV (r. 1740–58): he published the encyclical Annum qui (1749), one of the most important papal pronouncements on sacred music prior to Tra le sollecitudini of Pope St. Pius X (r. 1903–1914), dated November 22, 1903. It dealt with chant, polyphony and the use of musical instruments in church and referred to the fervent hope that “a start will be made in the reformation of church music.” However, unlike a later development, the encyclical, which permitted the performance of orchestral music in the liturgical services of the Church, was not successful, in which the pope sanctioned a musical dualism in which the conservative stile antico technique of vocal polyphony existed side by side with the stile moderno.

Michael Haydn (1737–1806), younger brother of Josef, is one of the composers who produced sacred music during the second half of the eighteenth century. E.T.A. Hoffmann even considered his church music superior to that of his brother J. Haydn. Like many eighteenth-century composers, M. Haydn cultivated contrapuntal stile antico. An avoidance of the entertainment aspect, concentration on the function of the service, and the use of Gregorian chant melodies in his church music made Michael Haydn an excellent model for contemporaries to follow.

By the early nineteenth century, Catholic sacred music faced two threats: secularism and impoverishment. Operatic style prevailed in sacred music to such an extent that melodies from operas were used during the mass. Contemporary music was considered

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3 Kieran Anthony Daly, Catholic Church Music in Ireland, 1878-1903 (Dublin: Four Courts Press, Ltd., 1995), 1.
4 Daly, 4.
5 Ibid, 2.
7 Daly, 4.
8 Jaschinski, 16.
secular, profane and superficial. The consequence of searching for a pure style of sacred music led to an effect of a total separation of the profane and the sacred. From the religious point of view of the conservative reformers, music could not develop freely within the liturgy.

In the nineteenth century, sacred music was not only performed in the church but also onto the concert stage, especial for large sacred works unsuitable for church use. By the middle of the century, female singing was still prohibited in church but allowed in the concert hall. Singing in the concert hall made it possible for females to perform liturgical music. Moreover, a new style of sacred music developed in middle-class concert halls, and the revival of historical music took place in both the church and concert hall. Mendelssohn's reintroduction of Bach’s *St. Matthew Passion* in 1829 started this trend. Compositions such as Brahms’s *Ein deutsches Requiem* (1867–9) were no longer composed for liturgical use, and were probably performed only in the concert hall. Liturgical music was equally important in both church and concert hall.

The *motu proprio* of Pope St. Pius X (*Tra le sollecitudini*), was a high point in the history of Catholic sacred music. The effect of these developments lasted until the Second Vatican Council. It established the traditional wisdom that liturgical music functioned as a part of a liturgy rather than as a decorative parallel to it. According to *motu proprio* traditional Gregorian chant occupied the first place in the church music. In the second place stood ancient classical polyphony, especially that of the Roman school of Palestrina. Modern music, with its many stylistic forms, occupied the third place as appropriate to the liturgical text and avoiding everything theatrical and unseemly. The importance of the text and the vocal character of church music curtailed the demand of instrumental accompaniment, although organ was still employed in some cases.

**The Revival Efforts**

By the turn of the nineteenth century, composers, theorists and theologians made efforts to integrate music completely into the liturgy. This effort spread across Europe and

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9 Jaschinski, 17.
provoked the development of an organized “movement for reform.” Composers embraced historical forms in contrast to the contemporary concepts evident in the nineteenth century’s Church music. They initiated investigations into sixteenth century music, searching for the ideal standard to measure “true ecclesiastical music.”

Nineteenth-century reform continued to follow the encyclical *Annus qui.* At the beginning of the century, two important centers in the South German-speaking area—Munich and Regensburg—began scholarly research on Renaissance church music. Caspar Ett (1788–1847) and Johann Caspar Aiblinger (1779–1867) are the principal figures in the Bavarian center of Munich.

Ett was introduced to the musical style of Palestrina through the *Gradus ad Parnassum* of Johann Joseph Fux (1660–1741), when he began his musical education at the Benedictine monastery at Andechs. In 1816 Ett became organist at St. Michael, a position he held for the rest of his life. Ett is thought to have taken the first step toward the revival of Renaissance music by his performance of Allegri’s *Miserere* at St. Michael on Good Friday 1816. Ett contributed more than 100 editions of Renaissance and Baroque composers. These were the first modern editions of “ancient” sacred music and initiated the revival of Renaissance polyphony in nineteenth-century Germany. Ett wrote nearly 300 original works for use at St. Michael. These ranged from collections of simplified Gregorian chant for voice and organ to larger *a cappella* choral works and requiems. As an active reformer of church music, Ett sought to improve the quality of both *a cappella* and instrumentally accompanied music. He never intended to discard instrumental music from the church service.

In 1826, Aiblinger, another pioneer of church music reform, became court Kapellmeister for church music and worked at the Allerheiligenkirche, the court church in Munich, in 1826. In 1833, he was sent by the Crown Prince Maximilian to Italy to collect old church music. Together with Ett, Aiblinger was influential in the revival and reform of church music.

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12 Daly, 4.
In Regensburg, the revival of early music is under the leadership of Johann Michael Sailer (1751–1832), Karl Proske (1794–1861), Franz Xavier Haberl (1840–1910), Joseph Schrems (1815–72), Michael Haller (1840–1915), and Franz Xavier Witt (1838–88). Among these composers, one of the most important mentors in the German-speaking areas was Sailer, a German Jesuit professor of theology and Bishop of Ratisbon (Regensburg). Sailer took a well-balanced view of the sacred service. The liturgy is the action of the entire church, so singing by the congregation is liturgically relevant. Nevertheless, the choir has its place on festive occasions. In 1821, Sailer became cathedral canon of Ratisbon, and finally Bishop of Ratisbon in 1829. With Sailer’s appointment to membership of Regensburg Cathedral Chapter in 1821, a center for liturgical renewal was established. The person most responsible for the fulfillment of Sailer's idea was Karl Proske.  

Proske was appointed as vicar-choral at the collegiate monastery of the Alte Kapelle in Regensburg. He was also appointed as director of music at the cathedral in 1830 by Sailer. Henceforth, he devoted himself entirely to church music reform. Proske endeavored to link church music to the liturgy as closely as possible. He regarded Gregorian chant and the old style of vocal polyphony as the two basic types of “pure, exclusively sanctioned sacred song.” In addition, he made three extended visits to Italy in 1830s to collect genuine liturgical vocal works, in particular those of Palestrina, his contemporaries, and successors; his library eventually contained over 5000 pieces of church music ranging from the fifteenth to the eighteenth century. The music was collected in three volumes of the Kataloge Bayerischer Musiksammlungen, and published as Musica Divina in 1853. Proske's ideas made him an important leader of the Cäcilian movement. His contributions to the reform led Franz Xavier Witt to refer to Proske as “the Father of German Reform.”

Working directly with Bishop Sailer, Proske sketched a document of observations on the decay of church music and recommendations for remedying the problem. King Ludwig of Bavaria I received it from Sailer and issued the 1830 decree that demanded all

15 Jaschinski, 17.
17 Ibid, 432-433.
18 Daly, 9.
Munich churches and cathedrals to return to choral singing “in accordance with the old, true style.”

Franz Haberl had pursued musicological research in Italian libraries and archives from 1867 to 1870. After returning to Regensburg, he was appointed as cathedral Kapellmeister and inspector of the Dompräbende in 1871. In 1874, encouraged by Liszt and F. X. Witt, he founded the Ratisbon School of Sacred Music, a foundation that greatly influenced the reform. In 1879, Haberl founded a Palestrina Society, served as the editor of the first complete Palestrina edition, and became an honorary canon at Palestrina Cathedral from Pope Leo XIII (r. 1878–1903). After returning from Italy three years of transcribing primary sources in 1894, he began the first complete edition of Lassus. In 1899 he was elected general president of the Allgemeiner Deutscher Cäcilienverein, formed by Witt in 1868. When Schrems died in 1872, Haberl became editor of Proske's Musica Divina and the Cäcilien-Kalender, entitled Kirchenmusikalisches Jahrbuch in 1886, from 1876. In 1888 he edited Musica Sacra, and the Fliegende Blätter für katholische Kirchenmusik, which later became the Cäcilienvereinsorgan.

Being one of the leaders of the Regensburg Cäcilian movement, Haberl's historical research in the field of early church music and his publication of the first complete editions of Palestrina and Lassus make him one of the pioneers of modern musicology. As a member of the papal commission for the revision of official chant books, he was asked to edit new editions of chant books based on the Medicean edition of 1614–15, the Editio medicaea. This important contribution to the revival of plainchant was published as the Ratisbon Graduale, which was granted papal imprimatur and became the official Roman version of chant during 1870 to 1900. Even though it was widely accepted in Germany, many European centers did not accept it. Soon after the imprimatur expired, it was officially replaced by the edition made by the Monks of Solesmes.

Franz Xavier Witt served as a choirboy at the Regensburg Cathedral, where he came to know Renaissance sacred polyphony. He was ordained a priest in 1856, spent three years learning counterpoint, and then taught Gregorian chant at the seminary in

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19 Daly, 9.
21 The Editio Medicaea is an edition of the Gradual of 1614. The name is from Latin and means Edition Medici, from the name of the printer.
Regensburg. During these years, he also published a number of compositions in strict polyphonic style.

In 1865, his pamphlet *Der Zustand der katholischen Kirchenmusik zunächst in Altbayern* (The Present State of Catholic Church Music in Old Bavaria) started the war against the shallow church music of his time. Witt claimed that the secular music had a great impact on the sacred music and resulted in the indistinguishability between these two types of music. He ascribed this to a series of events—including the aftermath of Reformation and a variety of revolutions—that could affect the sacred music. There are three reasons which caused the decline of interest of liturgical composition: the extinguishment of the old singing school, the rapid increase of interest in secular music, especially in opera, and the overemphasis on instrumental music and neglect of vocal music. Furthermore, Witt insisted that the neglect of Gregorian chant was the principal reason for the flourishing of secular music. He outlined the need for a society established to protect church music from further decay and to revive the liturgical and musical performance.  

To spread the idea of church music reform, in 1866 Witt also founded and edited the journal *Fliegende Blätter für katholische Kirchenmusik* (Notebook for Catholic Church Music), which produced a series of sketches for Witt's reformatory association established in 1868.

At the eighteenth general meeting of the *Katholischer Verein Deutschlands* (German Catholic Associations) at Innsbruck in 1867, Witt proposed, unsuccessfully, to form an organization for the improvement of Roman Catholic Church music. Undeterred, in 1868 he assembled a large membership for the *Allgemeine Deutsche Cäcilien-Verein* (General German Cäcilian Society) at Bamberg on Catholic Day and founded the society’s periodical, *Musica sacra*. In his speech to the assembly, Witt proclaimed that the society was intended to promote the growth of Catholic Church music, in five areas: 1) plainsong; 2) congregational singing; 3) organ playing of fitting music; 4) polyphonic

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22 Daly, 11
23 Catholics Day (Katholikentag) is a festival-like gathering in German-speaking countries organized by the Roman Catholic laity. This kind of gatherings occur approximately every two to four years in Germany, Switzerland, and Austria. The original idea of the gathering was a “general assembly of Catholic society in Germany” (Generalversammlung des katholischen Vereins Deutschlands). Gradually, it became popular and famous for Catholics who like to discuss and celebrate their faith. Catholic Day continues to this day in Germany as a convention among the Catholic faithful.
vocal music, ancient and modern; and 5) instrumental music. Witt was the organization’s general chairman for almost 20 years. The Society met at least every three years or less. In 1870, the Society received papal approval (*Multum ad commovendos anomos*) and continued its work to become the center of the reform movement.

With the success of the *Allgemeine Deutsche Cäcilien-Verein*, interest in church music reform spread across Europe. Organizations modeled on the German Cäcilian Society developed in Holland (1868), North America (1873), Bohemia (1874), Upper Austria (1875), Ireland (1876), Belgium (1880), Poland and Hungary (1897). Numerous publications appeared under the influence of the Cäcilian movement, *Lyra Ecclesiastica* being the first to be published totally in the English. It helped spread the knowledge and passion of the liturgy and the related art to other countries. The publication of this little periodical was an important event in the history of Catholic Church Music, prompting the beginning in Ireland of an organized system of education and reform.

**Regensburg**

At the beginning of the nineteenth century, the two important centers of reform were Munich and Regensburg. During the first half of the century, the reform movement influenced leading musicians in Munich. Nevertheless, it had less impact because new compositional principles were too freely mixed with the traditional forms. Greater success was achieved by the reforms begun at Regensburg about the same time.

Proske was the leading figure who made Regensburg the center of Catholic Church music reform. While he was canon of the *Alte Kapelle*, unaccompanied works of the “golden age” started to replace modern, instrumentally accompanied church music. His work was continued primarily by Joseph Schrems from 1856; other contributors included Dominic Mettenleiter (1822–68), Joseph Hanisch (1812–92) and Witt. Together with the *Allgemeiner Deutscher Cäcilien-verein* and the *Kirchenmusik-schule* established by Haberl and Witt in 1874 for the training of church musicians, the cathedral choir became one of the three pillars of the reform movement, especially under Haberl. Now known

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24 Daly, 13, 14.
25 Ibid, 14
26 Ibid, 21.
27 Fellerer, 184.
28 David Hiley and Christoph Meixner, ”Regensburg,” *The New Grove Dictionary of Music and
as the “Regensburger Domspatzen,” the choir consisted exclusively of boys and young men. It later became internationally well-known through the achievements of the two directors Theobald Schrems (Domkapellmeister 1924–63) and Georg Ratzinger (Domkapellmeister 1964–94).

The Cäcilian Movement

By the middle of the nineteenth century an official reaction against the use of Romantic music in church emerged as the Cäcilian movement. The movement was named after St. Cecilia, the legendary patron of church music. The Cäcilians, mostly German Catholic, saw themselves as reformers who sought to restore “pure and true” church music.

They were part of an increasingly widespread European movement which believed that the fewer the instruments, the more dignified the music.29 This movement favored ecclesiastical music with little or no instrumental accompaniment – the organ was one of the few instruments accepted as liturgical use.30 A summary of *Lyra Ecclesiastica*, published in January 1884 stated: “The florid style of so-called Church Music abounding in solos and torturing the liturgical words as exemplified in the more florid masses of the Haydn-Mozart School, is un-ecclesiastical in character and unfit for the Church’s service... We approve of and warmly recommend the compositions of the modern Cäcilian School which combine the traditions and spirit of the music of the ages of faith with the resources of modern music.”31

The Cäcilian movement's emphasis on restoration gained widespread acceptance in the latter half of the nineteenth century. Reinforced by the rediscovery of early music as part of the historical movement, the *a cappella* music of the fifteenth and sixteenth century was upheld as the stylistic ideal. The Cäcilians found their source of pure liturgical music associated with the Roman School, particularly with Palestrina. This resulted in a large amount of repertoire of newly composed church music struggling to

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mimic the style of the old masters.

**Why Palestrina?**

The most appealing aspect of Palestrina's style to the leaders of the Caciliano reform was the importance he placed on text. Palestrina’s clear text declamation (i.e., not encumbered by any polyphonic elaboration), careful use of dissonance, and avoidance of chromaticism perfectly gratified the movement’s antipathy towards romantic expression. The reformers also admired the balance of Palestrina’s tone painting, the use of plainchant, the feeling for harmony and sensitivity to tonality.  

The interest in Palestrina was not just because of his music but also because of his activism and belief. The myth which has fascinated people for centuries about Palestrina’s role in the Council of Trent is attributed to his first biographer – Giuseppe Baini (1775–1844), whose monograph of 1828 was a mixture of knowledge and hero-worship. This image immediately spread far and wide, eventually culminated in a wholly romanticized portrait of Palestrina painted by Hans Erich Pfitzner (1869–1949) in his allegorical opera *Palestrina* (1915).  

According to the legend, Palestrina saved polyphony from the Council's condemnation and threatening ban by composing a Mass that was reverent in spirit with the combination of high musical quality and clear text declamation. Stuart Isacoff wrote, “The composer’s restrained approach became enshrined as the venerable standard by which all future compositions would be judged.” Therefore, not only did Palestrina become a symbol of the church music rescuer, his music was also esteemed as a model for compositional study.

**Plainchant**

The revival of ancient classic polyphony created increased interest in Gregorian chant among the Romantics. Before the Romantic movement, the meaning and use of Gregorian chant had been lost within the liturgy due to the popularized use of

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32 Daly, 4.
33 Scraper, 3.
instrumentally accompanied compositions at services. The Romanticists aimed to restore chant to its legitimate place in worship. To accomplish this goal, Ett simplified the original melodies, which was already shortened in the eighteenth-century reform version. Although these were not the real medieval liturgical melodies, they stimulated people’s interest in chant. In the beginning this newly awakened interest was limited to the abbreviated versions, each different from one another; but by the middle of the nineteenth century the desire to rebuild the original version was growing fervently. As a result the chant studies by various European scholars, including Johann Baptist Schiedermayer (1828), Joseph Antony (1829), Maslon (1839) as well as Pietro Alfieri (1835) and Theodore Nisard (1846) were all based on these reconstructed versions. 36

Even though the reconstruction of chant brought in historical studies, it also created problems. There were numerous editions of chant by the middle of nineteenth century, thanks to the effort of numerous scholars. The multiplicity of versions provoked an argument over historical accuracy and distracted the movement from its original revival purpose.

Reform of the German plainchant books was accomplished in publications by Pustet 37 in Regensburg, which had been granted a privilege by the Sacred Congregation of Rites in Rome to publish all the official chant books according to the Medicean edition in 1868. Correspondingly, the new Ratisbon Graduale of 1871, one of the major editions of chant books issued in the second half of the nineteenth century by Haberl, was a reprint of the Medicean edition of 1614–15. In 1871 Pope Pius IX (r. 1846–78) officially sanctioned the Pustet editions as the authentic form of Gregorian chant.

The main editions of chant books published in the second half of the nineteenth century, including Haberl’s Graduale, represented scholarly “Romantic” attempts to restore the superiority of plainchant in the Roman liturgy. 38 However, there was a more radical campaign aimed to restore the melodies of the earliest chant manuscripts and

36 Fellerer, 186.
37 Pustet is a long-established German publishing firm founded by Friedrich Pustet. Friedrich started a small book-store in Passau in 1819, and in 1826 he transferred his publishing business to Ratisbon. Although his publication ranged from all branches of literature, he paid special attention to theology. In 1845 he began to print liturgical works and associated a department for church music to carry out Proske's ideas for the reform of ecclesiastical music.
reject Haberl’s Graduale. The restoration culminated in the editions made by the Benedictine monks of Solesmes.  

The last papal decree supporting Haberl’s edition of the chant books appeared in 1894, and by 1901 Pustet’s privilege to publish the official chant books had been withdrawn. The revocation came at the culmination of a complex and bitter struggle between parties supporting the Allgemeine Cäcilien-Verein on one side and the Benedictines of Solesmes on the other. Because of the scientific methods that the Solesmes monks had demonstrated, the ecclesiastical authorities accepted their claim of authenticity, and their editions was accepted as official.

**A Cappella Music**

With the increasing interest in historical music, there had been a revival of *a cappella* music composition, which prevailed in the Renaissance. However, the way the Romanticists composed was not the same as their Renaissance forebears. For example, German composers began to combine elements of Renaissance *a cappella* music with a more modern harmonic language.

Ironically, the interest in the Renaissance music also misled a concept of historical performance practice. During the nineteenth century, musicians believed that *a cappella* referred to unaccompanied choral singing by noting that no instrumental parts were included in the sources, and were unaware that instruments were often used to double or substitute for vocal parts during the Renaissance. Since that time, the term has become synonymous with “unaccompanied singing,” and the Cäcilians came to believe that the authentic music, the works of Palestrina in particular, should be sung without accompaniment.

* A cappella music was recognized by mainstream reformers as the ideal music of the Church. However, Witt, who also craved new church music with organ or orchestral accompaniment in his reforms, planned to embrace all elements of composition, including chant, ancient polyphony, new *a cappella* music, and new instrumentally

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40 Ibid, 825-887.
41 Daly, 10.
42 Scraper, 6.
accompanied works.\textsuperscript{44} Because the ancient \textit{a cappella} style was the ideal of the Cäcilian movement, numerous less gifted composers were supported by the Society if they followed this style. Unfortunately, most of Witt’s followers often possessed more good will than musical ability, leading to the poor quality of Cäcilian church music printings.

There are two important figures among the few gifted and successful composers: Franz Liszt (1811–1886) and Anton Bruckner (1824–1896). The motets of Bruckner and Liszt's \textit{Missa choralis} successfully exemplify an authentic Cäcilian style. Liszt often approached his own religious music from a symphonic point of view. This was particularly obvious in his \textit{Die Legende von der heiligen Elizabeth, Gran Festival Mass}, and the \textit{Coronation Mass}. In \textit{The History of Catholic Church Music}, Liszt was referred to by Fellerer as someone who “created out of contemporary thought and artistic form, a music for worship that would come to life only in the liturgy itself.”\textsuperscript{45}

For his part, Bruckner handled the liturgical text with a complete understanding and deep religious devotion. His works showed that it was possible to create a modern style of music that was both contemporary and sacred at the same time. Bruckner's finest church works are the Masses, the \textit{Te Deum} (1884) and the \textit{Psalm 150} (1892). All these are for full orchestra and choir with soloists except the \textit{Mass in e minor}, which owes more to Cäcilian ideals. The modal, unaccompanied motet \textit{Os justi} of 1879, shows that Bruckner could have beaten the Cäcilians in their own field whenever he wished.\textsuperscript{46}

\textbf{Decline of the Reform}

Witt, who was more a theologian than a musician, also composed music in the style he advocated. Nevertheless, his compositions are workmanlike and cast in the mold of Renaissance polyphony; some have a stereotyped conventionality and they often lack imagination.\textsuperscript{47} His compositions as well as works from other composers, most of which were in simple and diatonic style and followed the principle of neither omitting nor repeating texts, were published in \textit{Catalogue of the Society of St. Cecilia}, which was meant to provide music for use in churches.

\textsuperscript{44} Fellerer, 188.
\textsuperscript{45} Daly, 11.
Under his idea of “music for all,” Witt not only composed copiously for all occasions but encouraged works from all manner of individuals, musicians and non-musicians alike. The music was accepted and printed, often in the Catalogue of the Society of St. Caecilia, as long as it was simple and diatonic and the text complete with little or no repetition. Unfortunately, even though these clerics or choirmasters of rural choirs were well-intentioned, they often sent in works in low or mediocre quality to assist the Reform due to little music training.\(^{48}\)

The Cäcilians continually asserted their deference to the regulations of the church and the need for education of the clergy by publishing periodicals of the reform movement. These publications were not only used for educational purpose but also used as leverages against those not complying with their reforming principles. Many valuable compositions written outside the society were often ignored, and some of the better compositions of the Cäcilian Society itself were overlooked.\(^{49}\) Most compositions of the Cäcilians did not fulfill their artistic role. On the contrary, the effort to create an appropriate music in the spirit of the liturgy resulted in a separation of the church style from the general currents in music.\(^{50}\) Therefore, distinguished composers of the time no longer had an interest in liturgical music.

Some well-recognized composers, including Bruckner, Liszt, and Josef Rheinberger, still composed sacred music, despite the tension between the Society and other distinguished composers; however the restrictions eventually turned them away and finally raised conflict within the Society itself.\(^{51}\) For example, although Witt included Bruckner’s Pange Lingua (1868) in 1885 Musica Sacra collection, he disapproved some other short compositions. Similarly, while Bruckner was critical of Witt’s organization, he still worked hard to please the Cäcilians.\(^{52}\)

In 1875 a counter-movement to the Cäcilians appeared in Austria, where orchestral accompaniment continued in church music. Even within the Cäcilian movement there were divisions.\(^{53}\) The work of the Cäcilian reformers continued through the early 1900s,

\(^{48}\) Daly, 14.
\(^{49}\) Fellerer, 188.
\(^{50}\) Ibid, 189.
\(^{51}\) Daly, 3.
\(^{52}\) Ibid, 12.
but the increasing estrangement between church and state contributed to its demise.\textsuperscript{54}

By and large, the self-righteousness of the Cäcilian movement did not prevail. The continuing endeavor to reform Catholic Church music led to the encyclical \textit{Motu proprio}\textsuperscript{55} by Pope Pius X, which became a basic prescriptive document, evaluating the issues of the nineteenth century and stressing the principle of artistic freedom in relation to the liturgy.

Although the reform was first aimed to restore true sacred music, extremism led the reformation to a narrow-minded development and invoked historical problems and criticism. Thomas Day wrote:

\begin{quote}
The efforts of the Cäcilian reformers have been criticized for disfiguring Renaissance music and chant with interpretative nuances that were more appropriate for nineteenth-century Romantic music; for using a faulty edition of chant published in Regensburg; and for devoting so much of their energies to mediocre neo-Renaissance music by contemporary composers.\textsuperscript{56}
\end{quote}

By the end of the nineteenth century, the Cäcilian movement had begun to lose its initial influence. Many of its trends hardened into mere formalism as the original movement became an organization. At the beginning of the twentieth century, composers started to seek their own artistic expression. Rheinberger’s pupil, Joseph Renner, defended his own artistic development against the increasingly narrow Cäcilian criticism in his work, \textit{Modern Church Music and Chant} (1902). Gradually there arose a sympathetic appreciation of an ecclesiastical art that is free in the choice of the expressive media. As a result, Joseph Rheinberger and his school obtained a fairer appraisal.\textsuperscript{57}

\begin{footnotesize}
\begin{itemize}
\item \textsuperscript{54} Scraper, 17.
\item \textsuperscript{55} According to \textit{motu proprio}, traditional Gregorian chant occupies the first place in church music. In the second place stands ancient classical polyphony, especially that of the Roman school of Palestrina. In the third place is modern music, with its many stylistic forms, insofar as they are appropriate to the liturgical text, and insofar as they avoid all that is theatrical and unseemly. The importance of the text and the vocal character of church music demand a curtailment of instrumental accompaniment, although recognition is given to the organ.
\item \textsuperscript{56} Day, “Foreword,” 7.
\item \textsuperscript{57} Fellerer, 194.
\end{itemize}
\end{footnotesize}
Chapter 2  Life and Music

Rheinberger's Life

Josef Gabriel Rheinberger, named Gabriel Josef in the baptismal record, was born in Vaduz, capital of Liechtenstein. He was the youngest son of Johann Peter Rheinberger (1789-1874), a treasurer in the administrative affairs of the country, and his second wife Maria Elisabeth (1801-1873).

Neither of Rheinberger’s parents was musical, but he revealed extraordinary musical talent in early childhood. Beginning in 1844, Rheinberger was given piano lessons along with his sisters Johanna (Hanni) and Amalia (Maly) by the teacher and organist Sebastian Pöhly (1808–1889) from Schaan. Pöhly discovered and fostered the young boy’s talent, which led Rheinberger to become the organist of Florinskappelle (Chapel of St. Florian) in Vaduz, for which he received a stipend at the age of seven. Rheinberger also began to write music at that time under Pöhly's guidance. His first work was a three-part mass with organ accompaniment. Stories of the gifted boy spread, and he was even invited to visit the bishop at Chur, in eastern Switzerland.

Rheinberger spent his mature life working in Munich as an accomplished pianist, conductor, organist, composer, and professor. He encountered significant events in German history, including the revolutions of 1848; Wagner's arrival in Munich in 1864, and the wars with Austria in 1886 and France in 1870 that led to a new German empire; and Bismarck's Kulturkampf (1871-87).

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58 Baptized two days later on the Feast of St Joseph, Rheinberger was given the baptismal name “Josef” by the priest.
59 There were a series of political upheavals throughout Europe in 1848. It remains the most widespread revolutionary wave in European history; however, within a year, conservative forces had regained control, and the revolutions collapsed. The revolutionary wave began in France, and immediately spread to most of Europe and parts of Latin America. Over 50 countries were affected, but with no coordination or cooperation among the revolutionaries in different countries. The “March Revolution” in the German states took place in the south and the west of Germany, which took place in forms of large popular assemblies and mass demonstrations. Led by well-educated students and intellectuals, they demanded German national unity, freedom of the press, and freedom of assembly. The middle-class and working-class components of the Revolution split, and in the end the Revolution was defeated by conservative forces, forcing many liberals into exile.
60 Otto von Bismarck, Prime Minister of Prussia, acted to reduce the political and social influence of the Roman Catholic Church in Prussia. Bismarck did not extend the Kulturkampf to the other German states such as Bavaria. Under the Kulturkampf, priests and bishops who resisted the Kulturkampf were arrested or in exile, a quarter of the parishes had no priest, half the monks and nuns had left Prussia, and a third of the monasteries and convents were closed. The Kulturkampf ended about 1880 with a new pope willing to
Beginning in 1849, Rheinberger studied music with the cellist and choirmaster Philipp Schmutzer (1821–1898) in Feldkirch. Schmutzer, who was also a composer, not only taught him harmony, piano, and organ, but also introduced him to many works by great composers including Bach, Mozart, and Beethoven. Rheinberger's lifelong admiration for Mozart might date back to the experiences of this period, which was when he resolved to become a professional musician.\(^{61}\)

The twelve-year-old Rheinberger moved to Munich in 1851 and enrolled in the Königliche Bayerischen Conservatoriums der Musik (the Royal Bavarian Conservatoire). He studied piano with Christian Wanner and musical theory (harmony and counterpoint) with Julius Josef Maier (1821–1889), whom Rheinberger attributed his musical education to.\(^{62}\) In the following year, he studied piano with Julius Emil Leonhard (1810–1883) and organ with Johann George Herzog (1822–1909) at the Protestant Church of St Matthew. Herzog was a prestigious German organist and composer of organ music and sacred vocal works; he taught Rheinberger the compositional style of J. S. Bach’s music. Herzog and Rheinberger had a long, close association throughout Herzog’s life. At the beginning of 1853, with Herzog’s recommendation, Rheinberger began serving as vice-organist of Ludwigskirche (St. Ludwig's Church). In addition to his duties at Ludwigskirche, he was also doing unpaid work as an organist at Michaels Hofkirche and the church of the Herzog-Max-Burg, a chapel in Duke Maximilian's castle. In this way, he became part of the Munich church music tradition.\(^{63}\)

In the same year, Rheinberger became acquainted with the geologist, physicist, and musicologist (Karl Franz) Emil von Schafhäutl (1803–1890), who subsidized and participated in Rheinberger’s musical education. The friendship with Schafhäutl was formative for Rheinberger and, despite the age difference between them, they became lifelong friends.

After completing his study in 1854, Rheinberger remained in Munich and made his living by giving lessons on his own account. Through Schafhäutl’s assistance, he


\(^{63}\) carus-verlag online: http://www.carus-verlag.com/index.php3?BLink=1D3e635ceb4e830&selSprache=1
continued private study with Franz Lachner (1803–1890), a prolific composer who had been a member of Schubert’s circle in Vienna; he took Beethoven and Schubert as his models but was also influenced by Spohr, Mendelssohn, and Meyerbeer. Schafhäutl and Lachner supervised Rheinberger’s study of the more intricate music, such as orchestral works and Mass settings.

In addition to serving as an organist in many churches, Rheinberger wrote more than 100 works during this period; these genres included piano, mass, offertory, string quartet, organ fugue, cantata for organ and choir, prelude and fugue for organ, motet, and more.

Rheinberger was employed as a vocal coach and became chorus master of the Munich Oratorienverein (Oratorio Society) in 1854. In addition to four-part rehearsals, there were also separate rehearsals for men and women.

Because Rheinberger had a high expectation of his own music, he never officially started numbering his compositions even after he had composed for many years. The *Vier Klavierstücke* (*Four Piano Pieces*), op. 1, was completed in 1858 and published by Peters in Leipzig in 1859, about the time when he applied for his first job at the Munich Conservatoire.

The year 1859 was a productive one for Rheinberger: not only was his music published for the first time, but he also received his first permanent appointment as a teacher at the Conservatorium, a position he held until his death in 1901. Rheinberger’s first-year responsibility in the Conservatorium was to teach piano. A year later he became a professor of composition, harmony, and counterpoint. This position, although it was more demanding and challenging, was more interesting and he found it to be more rewarding than teaching piano.

Rheinberger was the conductor of the Munich Oratorienverein from 1864 to 1877. His first concert, given on December 5th, 1864, included *Die Israeliten in der Wüste* by C. P. E. Bach (1714–1788), “Lass’, O Herr” by Felix Mendelssohn-Bartholdy (1809–1847), and his own *Stabat Mater*, op. 16. During this period, the choir performed a large number of sacred and secular music, including works by George Frederic Handel (1685–

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65 Luedtke, 23.

66 Ibid, 35.
1759), Carl Heinrich Graun (1704–59), Franz Josef Haydn (1732-1809), Mendelssohn, and Robert Schumann (1810-1856). He established himself as an accomplished choral conductor, especially of works by Handel.

From 1864 Rheinberger also served as a solo répétiteur (vocal coach) at the Hoftheater (Royal Court Opera). In 1865, Rheinberger participated in the preparations for the chorus of Richard Wagner’s works, among them the world premiere of Tristan und Isolde, conducted by Hans von Bülow (1830–1894). When participating in those preparations of Wagner’s operas, Rheinberger gained respect by transposing the piano score of Wagner’s Der fliegende Holländer at sight, a task that was earlier deemed to be impossible. Because of this position, he made friends with the conductor and pianist von Bülow, who was considered “more Wagnerian than Wagner himself” by Rheinberger. Introduced by his former teachers and trained in the music of Bach, Mozart, and Beethoven, Rheinberger kept a distance from Wagner’s work as well as his philosophical ideas throughout his life. Rheinberger resigned in 1867 because this duty no longer appealed to him.

In November 1866 the successful premiere of his four-movement symphony Wallenstein, op.10, dedicated to Prince Johann II of Liechtenstein and conducted by himself, cemented his reputation as a composer. In the following year the same piece was conducted by Carl Reinecke (1824–1910) with the Leipzig Gewandhaus Orchestra, one of Europe’s finest. Rheinberger reached his first national success through the performance in Leipzig, the music center of North Germany, and then received invitations to conduct his work in Berlin, Dresden, Prague, Regensburg, Vienna, and Paris.

In 1867 there were two other significant events in his life: his marriage to Franziska (Fanny) von Haffnaß (1831–1892) in April at Harlaching, and his appointment as professor of composition and organ at the newly founded Royal School of Music (which

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67 Scraper, 29.
68 Ibid, 40.
70 Albrecht von Wallenstein (1583-1634) was a major figure of the Thirty Years' War (1618–48). He is also the subject of Friedrich Schiller's play trilogy Wallenstein. Bedřich Smetana (1824-1884) also honored Wallenstein in his 1859 symphonic poem Wallenstein's Camp, inspired by Schiller's play.
71 Luedtke, 45
72 Ibid, 46.
was to replace the Conservatoire). Rheinberger remained there as an esteemed teacher until his death.\footnote{Anton Würz and Siegfried Gmeinwieser, “Rheinberger, Josef,” \textit{The New Grove Dictionary of Music and Musicians}, 27 vols., ed. Stanley Sadie. (London: Macmillan, 2000), Vol. 21, 257-258.} Bülow promoted Rheinberger’s composition and regarded him “a truly ideal teacher of composition, incomparable in the whole of Germany and beyond in skill, refinement and devotion to his subject; in short, one of the worthiest musicians and human beings in the world.”\footnote{Ibid, 257-258.}

Fanny, who was eight years older than Rheinberger, came from a prominent family; she was the daughter of Count Anton Jägerhuber, and had made a name for herself in the local area as a poet and translator. In May 1852, Fanny married Ludwig von Haffnaβ, who died in 1865. Fanny and Rheinberger had known each other since the mid-1850s, when Fanny was one of Rheinberger’s private students. Being a gifted poet, Fanny was also a socially influential and widely well-educated woman.\footnote{Ibid, 257-258.} “This notable woman writes poetry, draws, sings, plays piano and occasionally composes. She researches old folk melodies in the State library, has studied Latin, Spanish, Italian, French and English, writes texts for oratorios, choirs, operas, and songs, and embroiders paraments in the style of old church patterns,” wrote Ida Cairati-Amann, who knew Fanny well.\footnote{Harald Wagner and Hans-Josef Irmen ed., \textit{Josef Gabriel Rheinberger Briefe und Dokumente Seine Leben}, vol. 2; trans. T. J. Wilson (Vaduz: Prisca Verlag, 1982), i.} As a literary woman, Fanny also provided her poetry as the text for many of Rheinberger's vocal compositions as well as programmatic outlines of two of his symphonies.\footnote{Scraper, 34.} Fanny’s musical knowledge and capability inspired Rheinberger’s compositional creativity,\footnote{Luedike, 78.} and her stable financial security and capable organization in taking care of a comfortable home offered a great help in their everyday living.\footnote{Ibid, 49.}

There was another important event in 1867. The Conservatory in Frankfurt offered Rheinberger the position as its director but he declined. Instead, Rheinberger accepted the appointment as instructor of composition and advanced organ with the title Royal Professor at the reorganized Conservatory, newly named as the Königliche bayerische
Musikschule⁸⁰ (Royal Bavarian School of Music).⁸¹ Under King Ludwig II (1845–1886), the commission consisted of Perfall, the head of the committee, Wagner, von Bülow, Lachner, Maier, Wilhelm Heinrich von Riehl (1823–97), two of the other members of the clergy, and Rheinberger. Because of their experience in working collaboratively with Rheinberger, both Wagner and von Bülow recognized Rheinberger as a valuable teaching staff of the re-established school, which, in Wagner’s mind, was ideally designed to train specific singers for his opera.⁸² However, Wagner left Munich due to court officials’ opposition toward him.⁸³

Rheinberger’s first year responsibility, which started in October, was to give lessons in the higher areas of musical theory and in organ. After Bülow’s resignation, the school was divided into two departments. Rheinberger took the full responsibility of the organ, piano, and theory instruction, while Franz Wüllner⁸⁴ (1832–1902) was in charge of orchestral and vocal activity.

In July 1870, Rheinberger and Fanny entertained Brahms at dinner for the first time, and thereafter they exchanged correspondence. Rheinberger dedicated his Duo für zwei Klaviere, op. 45, to Brahms. As an artistic director of the Wiener Gesellschaft der Musikfreunde from 1872 to 1876, Brahms began his program with the prelude to Die sieben Raben on January 25, 1874.⁸⁵

In 1865 Rheinberger wrote his first large-scale sacred composition, the Requiem in B-flat minor, op. 60, for solo voices, mixed choir and orchestra, which was regarded as the “most significant work of his first creative period”⁸⁶ and as the beginning of his “real

⁸⁰ The Conservatory has been renamed several times: the Königliche Akademie der Tonkunst (Royal Academy of the Art of Music), the Staatliche Akademie der Tonkunst (State Academy of Music), the Hochschule für Musik (Munich Music College), and finally the Hochschule für Musik und Theater (University of Music and Performing Arts Munich) in 1998.
⁸¹ Luedtke, 51.
⁸² Ibid, 52.
⁸³ Ibid, 52.
⁸⁴ Franz Wüllner was an instructor in piano at the Munich Conservatory since 1856. In 1869 he succeeded Bülow as conductor of the Court Opera and the Academy Courts. He conducted the premiere of Richard Wagner’s Das Rheingold and Die Walküre before the production of the entire Ring cycle at the first Bayreuth Festival of 1876. Leaving Munich in 1877, he became court Kapellmeister at Dresden, artistic director of the conservatory, director of the Cologne conservatory, and conductor of the Gürzenich concerts in 1884.
⁸⁵ Luedtke, 70.
church music oeuvre."\textsuperscript{87} Rheinberger reworked the \textit{Requiem} in 1869 and conducted the first performance, which featured the opening of the Munich Oratorio Society's 1870–1871 season. This \textit{Requiem} was then dedicated “to the fallen heroes of the German Wars [the Franco-Prussian War] of 1870–1871.”

In 1873 Rheinberger published Mozart’s \textit{Laudate Dominum} through the publisher F. E. C. Leuckart, which had never yet been published. According to Fanny’s diary, “Nobody knows how attracted he is to this composer! He told me today he was three times happier over the publication of this work than one of his own."\textsuperscript{88}

Rheinberger was appointed “königlicher Hofcapellmeister” of Allerheiligen Hofkirche (Court Chapel of All Saints), a position that exerted considerable influence on the cultivation of sacred music,\textsuperscript{89} with responsibility for the music at the chapel, conferred by Ludwig II in 1877. In order to devote himself to church music at the Royal Court, he resigned from Oratorio Society, where he had established his reputation as a choral conductor, with Haydn’s \textit{Schöpfung} as his last performance on 28 May 1877.

Rheinberger was very interested in this choir, whose goal was to perform ancient church music.\textsuperscript{90} Because of this requirement, he shifted his attention to \textit{a cappella} sacred music,\textsuperscript{91} a genre he was already interested in;\textsuperscript{92} over thirty of his sacred works were written in this period.\textsuperscript{93} Even after he gave up his position as Kapellmeister in 1894, church music and organ music remained the principal concerns of the last years of his life.

Following his predecessors, as a court director, Rheinberger stuck to the use of the sixteenth and seventeenth century musical style and selected the works of Palestrina, Giacomo Antonio Perti (1661-1756), Tomás Luis da Victoria (c. 1548-1611), Johannes

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\textsuperscript{88} Luedtke, 79.

\textsuperscript{89} Josef Rheinberger: http://www.oxfordmusiconline.com/subscriber/article/grove/music/23317?q=Rheinberger (accessed 07/20/2015)

\textsuperscript{90} Luedtke, 92.

\textsuperscript{91} Scraper, 37


\textsuperscript{93} Luedtke, 92.
Eccard (1553-1611), Orlando di Lasso (1530-1594), Felice Anerio (1560-1614), Luca Marenzio (1553-1559), Lodovico Grossi da Viadana (c. 1560-1627), and M. Haydn (1737-1806), as well as his predecessors Ett, Aiblinger, and Lachner. Among the works of the composers mentioned above, those of Palestina and Victoria were probably the most frequently performed by him. In addition, Rheinberger also performed works by the Viennese classical masters such as Haydn and Mozart.\textsuperscript{94}

Rheinberger received numerous honors in his later years. He was awarded the Order of St. George in December 1877. In 1878, the king awarded Rheinberger the \textit{Ritterkreuz} (Knight’s Cross) of the Royal Bavarian Order of St. Michael, First Class. Consequently, this resulted in honorary membership in various musical societies in America, England, France, and Germany.\textsuperscript{95} In addition the \textit{Musikalisches Wochenblatt} announced Rheinberger’s inauguration to the Berlin Royal Academy of Fine Arts in 1884.

In 1878, Rheinberger composed his \textit{Mass in E-flat major}, op. 109, entitled “Cantus Missae,” for two four-voice choruses, and he conducted the premiere on the New Year’s Day of 1879 at Allerheiligen Hofkirche. The double-chorus voicing and antiquated form equipped it with the characteristics of “old masters” Palestina, Lasso, and Gabrieli.\textsuperscript{96} This style of composition was Rheinberger’s highest ideal of sacred-music writing. By issuing this work at the beginning of his tenure, Rheinberger identified himself with his chosen tradition. Rheinberger dedicated this Mass to the honor of the newly elected Pope Leo XIII; therefore it was also known as the “Pope Leo Mass.”\textsuperscript{97} This dedication may be regarded as a contemporary companion piece to Palestina’s \textit{Missa Papae Marcelli}. The pope accepted the gift and bestowed on Rheinberger the knighthood in the Catholic Order of Gregory the Great.

Rheinberger reached the peak of his career in the decade 1884–1894. His works were performed successfully in most European countries; messages of success arrived also from many other European countries as well as the United States of America. Despite these wide-reaching successes, the composer also faced difficulties primarily in the area of church music. The majority of the criticisms were from the “Allgemeine

\textsuperscript{94} Scraper, 38.
\textsuperscript{95} Luedtke, 95.
\textsuperscript{97} Luedtke, 95.
Cäcilienverein* of Regensburg, which found that Rheinberger’s church music, especially his masses, suffered from liturgical shortcomings in the text treatment and secular style in the musical treatment. Most of his Mass settings were declared unsuitable for the liturgy by members of this society.98

Rheinberger was awarded the Große Ritterkreuz für Kunst und Wissenschaft (Grand Cross Knight of Arts and Science), Order of Maximilian, on first Sunday of Advent (December 2) 1888. In addition, Rheinberger was granted the Komturkreuz (Commander’s Cross)99, the Order of the Bavarian Crown on New Year’s Day 1895, combined with the act of ennoblement, which permitted him to be known as Josef Ritter (Knight) von Rheinberger.

The 1890s was a difficult decade for Rheinberger. Besides his brothers David (1889) and Peter (1893)’s deaths, Lachner (1890), Schafhautl (1890), Bülow (1894) and Brahms (1897) also passed away. His Mass in g minor for three female voices and organ, “Missa Sincere in Memoriam,” op.187, is dedicated to the memory of Brahms. However, none of these losses could compare with Fanny’s demise; she died of rheumatic fever in December 1892. With her death, Rheinberger lost the most important support for his music. The period after Fanny’s death marked Rheinberger’s increasing isolation from the world.100 One instruction in Fanny’s will was to donate a new large organ101 to St. Michael Hofkirche (Neuhauserstrasse), which she intended as a remembrance for Rheinberger and Prof. Schafhautl.

Rheinberger’s last years were saddened by family distress and physical sufferings. He became more and more solitary and was inclined to melancholy.102 In 1894, Rheinberger resigned from his court position as Kapellmeister in Advent due to health

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99 King Maximilian Joseph I. of Bavaria founded the Civil Merit Order of the Bavarian Crown on May 27 1808. With its motto “Virtus et Honos” the order belongs to the civil merit orders of the Kingdom of Bavaria. The order was originally awarded in three grades: grand cross, commander cross and knights cross as well as its affiliated silver and golden medal. In 1855 the grand commander grade was added to the order’s system.
101 The organ was completed in 1892 and destroyed in World War II. Rheinberger drew up a specification of 3 manuals having 38 stops, constructed by an organ builder of Munich between August-December 1896, and dedicated in January 1897.
102 Scraper, 39.
reasons (as he claimed). But perhaps the unceasing attacks by the Cäcilians also led him to resign. Meanwhile he never stopped composing, even to the end, to reflect his faith.

In 1899, his 60th birthday, Rheinberger received a Doctor Honoris Causa degree from the Maximilian University in Munich. To thank the school’s philosophy faculty, Rheinberger dedicated Academic Overture in the form of a six-subject fugue, op. 195, a piece he had composed a year earlier. The Academic Overture is a reminiscent of Brahms’ Akademische Fest Ouverture, which was written to appreciate the honorary doctorate accepted from the University of Breslau in 1879.

Having been suffering from asthma, nervousness, and insomnia, in May 1901, Rheinberger resigned his duty as inspector and instructor at the Academy of Music, and requested retirement, effective October 16, 1901. He was award the Order of St. Michael, Second Class, in recognition of his 34 years of devotion to the school.

The same year, Rheinberger died in his apartment on November 25 in Munich, leaving a Mass in a minor for four-part mixed chorus and organ unfinished. He was buried in South Cemetery103, where his wife found her resting place, on November 28. Rheinberger left part of his inheritance to poor people of Munich and Vaduz and the school in his will. The rest was distributed to family members and some institutions. His musical properties were left to the Bavarian State Library.

**Rheinberger’s Teaching**

Rheinberger was a renowned organist and conductor, and was deemed one of the finest European teachers in his field. Many of his famous pupils believed Rheinberger was the most celebrated German composition teacher of his time, and came to him because he offered the classical tradition and fundamentals they wanted. His earnestness and strictness had a fundamental influence on those who studied with him. It was estimated that there were more than 600 composition students that passed through Rheinberger’s classes from 1867 to 1901.104

Rheinberger taught many of the finest organists of Germany, England, and the United States. He was the most important composition teacher of his time; his students

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103 The Rheinberger monument, carved by his nephew Egon Rheinberger (1870-1936), a sculptor, was destroyed during a World War II bombing attack, but, fortunately, the bust was intact. Rheinberger's remain was transported to Vaduz cemetery, where the House he was born was nearby, in Liechtenstein.

104 Luedtke, 121.
probably included Engelbert Humperdinck\(^\text{105}\) (1854–1921), Ludwig Thuille (1861-1907), Ermanno Wolf-Ferrari (1876–1948), Josef Renner Jr. (1868-1934), Wilhelm Furtwängler (1886-1954) and Luise Adolpha Le Beau (1850-1927). He also mentored many Americans; among his pupils were Horatio Parker (1863–1919), William Berwald (1864–1948), George Whitefield Chadwick (1854–1931), Bruno Klein (1858-1911), and Henry Holden Huss (1862-1953).

Rheinberger devoted much of his class time to voice-leading: a typical two-hour class often covered no more than sixteen measures of music.\(^\text{106}\) Furthermore, Rheinberger required the development of inner hearing and encouraged his students to step away from the piano. Requiring all exercises to be done solely at the blackboard, Rheinberger only played the piano after students were expected to have heard and written down what had been played. Each student added a measure to the assignment in turn.\(^\text{107}\) The whole written work—consisting principally of fugues, canons, variations, etc., by the students—was supervised and corrected by Rheinberger.

**Rheinberger’s Musical Style and Influences**

In his book *The Evolution of Modern Orchestration*, Coerne writes:

The German composers of the nineteenth century are for convenience classified in three general groups: ‘The Romantic School,’ ‘The Classical Romanticists,’ and ‘The New Movement.’” The representatives of classical romanticism are Joachim Raff (1822–1882), Rubinstein (1829–1894), Károly (Carl) Goldmark (1830–1915), Brahms, Max Bruch (1838–1920), and Rheinberger.\(^\text{108}\)

The Romantic musical language of the first half of the nineteenth century transformed from that of Beethoven, Schubert, Weber, and Mendelssohn to Liszt, Wagner, and *Zukunftsmusik*\(^\text{109}\) (music of the future) during the second half of the century,

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\(^\text{105}\) A German composer, and is best known for his opera *Hänsel und Gretel*. Humperdinck studied with Rheinberger during 1877-1879. A letter he wrote on 15 October 1879 informed Rheinberger that two compositions completed while studying with him had been awarded a prize by the Mendelssohn Foundation, Berlin.


\(^\text{107}\) Scraper, 32.


\(^\text{109}\) *Zukunftsmusik* (Music of the Future) is the title of an essay by Wagner, which aimed to introduce the librettos of Wagner’s opera to a French audience when he was planning a production of *Tannhäuser* in Paris. *Zukunftsmusik* was used both by Wagner's enemies, the anti-Wagnerian , and by his supporters.
especially in Germany. As a result the world that Rheinberger was born into and the culture that he understood gradually became obsolete near the end of his life. Being a staunch advocate for aesthetic beauty, Rheinberger wrote:

Music without singability and beauty of sound has no legitimacy. I well know that my view has many opponents, but white is white, not grey and black. Music should never sound despondent or morose. Music is basically an outpouring of joy and even in pain knows no pessimism.

Rheinberger was exposed to the works of Bach, Mozart, Beethoven, and even the music of Renaissance when he was a student. His enthusiasm for Mozart remained throughout his life. In 1853 Rheinberger, together with some Conservatorium students, formed the Mozart Society. Rheinberger also organized and directed a Mozart concert with students from the Conservatory, and he even called himself “Direktor des Mozart-Vereins.”

Rheinberger’s composition style was strongly influenced by the music of Beethoven, Schubert, and Mozart even though he lived in the Romantic era. The characteristics of his style encompassed both Classical and Romantic tendencies. Compared to contemporaries such as Liszt and Wagner, his compositional style was considered conventional and conservative. Throughout his adult life Rheinberger never sincerely liked the New German School or the music of Wagner and Liszt. Conversely, even though Rheinberger was conservative and modeled much of his music on the past works he constantly performed, his sacred works were severely criticized by the conservative Cäcilian movement. Bernhard Billeter believes that this movement considered Rheinberger too liberal for its “narrow-minded representative of pure Catholic Church music.”

Rheinberger also criticized the restrictions of the principles of the Cäcilian movement. He particularly emphasized the importance of Baroque composers, especially J. S. Bach. However, Rheinberger’s contrapuntal writing was never as complicated as Bach’s. Instead, the textures were frequently homophonic.

Musicians even regarded themselves as Zukunftsmusiker (musicians of the future).

110 Scraper, 18
111 Ibid, 18-19.
112 Luedtke, 15.
Rheinberger took a prominent place among the personages who greatly influenced the musical life of Munich during the second half of the nineteenth century. His most popular works, the Wallenstein Symphony and the overture of Die Sieben Raben, were performed by prestigious musicians such as Bülow, Brahms, Reinecke, and Strauss in Munich, Leipzig, Berlin, Dresden, Prague, Vienna, and Paris as well as Great Britain and the United States by other conductors. Nevertheless, the compositions which receive the most attention and study now are his twenty organ sonatas. Though he was widely respected during his time, Rheinberger and his music quickly lost favor in the years following his death.

**Attitude toward Cäcilianism**

Joseph Rheinberger was born in a pious Catholic family. As a devout Catholic and having played the organ since his first church service at the age of seven, sacred vocal music and organ works dominated his entire oeuvre.

Munich was one of the pioneer cities in the reform of church music from the beginning of the nineteenth century. In fact, reform took place in Munich even earlier than in Regensburg. Under King Ludwig I, Ett (organist at St. Michael since 1816) and Aiblinger (the court Kapellmeister in Munich in 1826) issued the 1830 decree that ordered the “unchurchly” music to be wiped out of all Munich churches and cathedrals.

Living there for most of his life, Rheinberger was supposed to be familiar with the ideas of Cäcilianism. When he was still a student in Conservatory, he also worked in St. Michaels Hofkirche, where Ett, one of the most important people of the Cäcilian movement, served as organist from 1816 to 1847.

Furthermore, Schafhautl, Rheinberger’s mentor and friend, was once an advocate of church music reform on unaccompanied vocal polyphony, but later shifted to be a defender of orchestral Masses against the polemical Cäcilianism. Schafhautl subsidized young Rheinberger and participated in his musical education after 1853, influencing Rheinberger’s musical philosophy. In addition, under the deep influence of Schmutzer, Rheinberger was fond of Mozart’s music.

With the rise of the stile antico as the ideal model of the “true” church music and the

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114 Luedtke, 20.
115 Scraper, 40.
standardization of its rules, especially by Johann Joseph Fux, contrapuntal writing for *a cappella* chorus was considered the standard of the composer’s ability, at least in the field of sacred music. During the nineteenth century the fundamental practice of counterpoint changed significantly: harmony and sonority were more important than the linearity of the voices. This form of “homophonic counterpoint,” or pseudo-counterpoint, often appeared similar to the Palestrina style only superficially, such as the use of imitation or large note-values. This style became prominent among the Munich masters of the nineteenth century.\(^{116}\)

Rheinberger adopted this Munich tradition and became its foremost representative. He was a master of contrapuntal writing, skillfully combining the old art of counterpoint with harmony to achieve beauty of sonority; instead of simply imitating the early styles, he invested the counterpoint with his own idiomatic expression.\(^{117}\)

The Mass was one of the earliest genres he started to compose. However, he was unwilling to publish them. Except for his *Requiem*, op. 60, which was intended for the concert hall, he did not publish his first Mass, “Kleine und leichte Messgesang,” op. 62 for voice and organ, until 1872. This small work did not provoke the Cäcilians, but the later Masses annoyed the Cäcilians because they were too modern and omitted text.

Indeed, most of Rheinberger’s Mass settings broke the rules of church music at the time, “whether through textual omissions, inaccurate [or] incorrect declamation.”\(^{118}\) Perhaps their objections were based more on his fundamental style\(^ {119}\), with its motives and the symmetrical forms, rather than liturgical appropriateness.

Rheinberger supported the efforts toward a reform of Catholic Church music. However, his enthusiasm for church music, his admiration of the Renaissance, and his interpretation of *a cappella* works could not please the Cäcilians. Criticism in pamphlets or newspapers often argued over Rheinberger’s use of chromaticism, his melodic style, and his text setting. Rheinberger even admitted that he was not an expert in Latin and

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\(^{118}\) Ibid, xix.

\(^{119}\) Ibid, xx.
made textual errors or omissions in his works.¹²⁰

Despite all his links with tradition by performing and teaching, he never fully accepted the ideals of the Cäcilian movement or recognized himself to be among the group. Superficially Rheinberger’s contrapuntal choral music is similar to Palestrina’s, with modern harmonies. Rheinberger believed that the Cäcilians were too strict in following the historical *a cappella* style “without sharps or flats, without triads on the subtonic, without six-four chords.”¹²¹ Rheinberger exemplified Palestrina’s style while bringing it up to date, and modified the goals of the Cäcilian Society in his own way of church music reform.¹²²

Rheinberger never stood up for his own position by entering the church debate. Only once did he comment on the church music of his day, which clearly pointed out the middle path that he followed. This opinion appeared in an official reference that Rheinberger was requested to write in 1888:

> Nowadays even a modern Palestrina (if he were to exist) would compose “modern music” in a good and true sense of the term… No poet would light on the notion of writing in the dialect in idiom of an earlier century and proclaim this to be the only true form of poetry; for everyone, even the church artist, gives expression to the feelings and views of his age and employs the artistic devices of his day while remaining firmly rooted in *immutable* laws.¹²³

By the end of the nineteenth century, the Cäcilian movement had gradually begun to lose its influence. As a result, the narrow restrictions of the Cäcilian movement did not prevail.

**Rheinberger’s Choral Works**

While many of the Romantic composers sought dramatic characteristics for their music, some still objected to extravagant expression. In other words, Romantic

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¹²⁰ Scraper, 38.
¹²² Schreuder, 8.
composers were divided into two different practices—progressive and conservative.\textsuperscript{124} Composers who chose to maintain or renovate older styles or forms did so to keep the historical interest, or simply to oppose the new, radical practice. Rheinberger was among them.\textsuperscript{125}

Among his many works, Rheinberger composed Masses with varied ensembles, three settings of the Requiem, two settings of the Stabat Mater, and numerous motets, as well as three oratorios and large-scale cantatas. Rheinberger composed at least fourteen numbered settings of the Mass Ordinary (one unfinished), and a dozen collections of sacred music with instrumental accompaniment. In addition, Rheinberger wrote eight collections of \textit{a cappella} sacred choral music for mixed chorus. Each opus, except the \textit{Oster-Hymne}, op. 134, for double choir, consists of at least three pieces. Most of these works are short and were intended to be performed independently for either liturgical or concert use.

Rheinberger, appointed as court conductor for church music of Bavaria due to his reputation as a professor at Royal School of Music in Munich and as a head of the Munich Oratorio Society, invariably performed motets in Latin at the Court Chapel. He wrote more sacred vocal music with instrumental accompaniment, composed mostly in his first and second period, than \textit{a cappella} ones. He chose a wide variety of instruments, including piano, organ, harp, strings, woodwinds, and full orchestra. Some of the collections have two versions of accompaniments settings, in which the organ was most frequently utilized for accompaniment purpose.

\textbf{Rheinberger’s \textit{A Cappella} Motets for Mixed Choir}

Even though the editor of the complete works of Rheinberger regards the terminology of genres to be “very inconsistent”\textsuperscript{126}, Rheinberger actually had his reasons for naming his \textit{a cappella} sacred works for mixed choir. There are four motets, three hymns and a \textit{geistliche Gesänge} (Table 1) that he composed. Three our of the four motets consist of liturgical texts drawn from the Mass Proper in Latin except the earliest work, \textit{Fünf Motetten}, op. 40. Among the three works entitled as “hymns,” two are designed for

\begin{flushright}
\textsuperscript{124} Shrock, 408. \\
\textsuperscript{125} Ibid, 441-2. \\
\textsuperscript{126} Mohn ed., \textit{Josef Gabriel Rheinberger, Geistliche Gesänge II: Werke für gemischten Chor a cappella}, vol. 7, xxviii.
\end{flushright}
Mass and Office except the *Oster-Hymne*. The *Drei geistliche Gesänge* consists of more than one text sources, including one Offertory, a sacred German poem by August Heinrich Hoffmann von Fallersleben[^127] (1798–1874), and a German Gospel text.

| Table 1. Classification of the title of the *a cappella* sacred works for mixed choir |
|-------------------------------------|-------------------------------------|-------------------------------------|
| Motet                              | Hymn                                | sacred songs                        |
| *Fünf Motette*, op. 40             | *Sechs Hymnen*, op. 58              |                                     |
| *Drei geistliche Gesänge*, op. 69   |                                     |                                     |
| *Fünf Hymnen*, op. 107             |                                     |                                     |
| *Vier Motetten*, op. 133           | *Oster-Hymne*, op. 134              |                                     |
| *Fünf Motetten*, op. 163           |                                     |                                     |
| *Advent-Motetten*, op. 176         |                                     |                                     |

The works listed in Table 2 are all composed for mixed choir. Rheinberger seems to prefer a simple SATB texture without divisi; half of the works are for SATB, and those works which were entitled as hymns were all set for SATB. Most of the rest works (eleven out of twelve) have lower voices divided into TTB.

| Table 2. Voicings of the *a cappella* sacred works for mixed choir |
|-------------------------------------|-------------------------------------|-------------------------------------|
| **SATB**                            | Single choir                        | **Fünf Motetten**, op. 40           |
|                                     |                                     | *Sechs Hymnen*, op. 58              |
|                                     |                                     | *Fünf Hymnen*, op. 107              |
|                                     |                                     | *Advent-Motetten*, op. 176          |
| **Double choir**                    |                                      |                                     |
| **SSATTB**                           | *Vier Motetten*, op. 133            |                                     |
| **SATTB**                            | *Fünf Motetten*, op. 163            |                                     |
| **Mixed**                            |                                      | **Drei geistliche Gesänge**, op. 69 |
|                                     |                                     | *Die Sterne sind erblichen* (SSATTB) |
|                                     |                                     | *Dein sind die Himmel* (SSATTB)     |
|                                     |                                     | *Bleib bei uns* (SSATTB)            |

Nearly all of Rheinberger’s sacred choral works use liturgical texts that define their intended use. The largest group consists of settings of the Proper of the Mass, among which the Gradual is the majority (Table 3).

[^127]: August Heinrich Hoffmann von Fallersleben, who used Hoffmann von Fallersleben as his pen name, was a German poet. He is best known for writing “Das Lied der Deutschen,” its third stanza now being the national anthem of Germany, and a number of popular children's songs.
Table 3. Texts of the *a cappella* sacred works for mixed choir

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>None</td>
<td>7</td>
</tr>
<tr>
<td>Introit</td>
<td>3</td>
</tr>
<tr>
<td>Gradual</td>
<td>7</td>
</tr>
<tr>
<td>Gradual + Alleluia</td>
<td>6</td>
</tr>
<tr>
<td>Tract</td>
<td>1</td>
</tr>
<tr>
<td>Offertory</td>
<td>8</td>
</tr>
<tr>
<td>Sequence+Offertory</td>
<td>1</td>
</tr>
<tr>
<td>Office</td>
<td>4</td>
</tr>
<tr>
<td>Lord's Prayer</td>
<td>1</td>
</tr>
</tbody>
</table>

There are seven sacred works not specified for any occasion (Table 4). The texts in this category, all in German, prohibited them from performing in the rite of the Catholic Church at his time. Moreover, the text sources, mainly from Psalms, are not included in Carolus Marbach’s *Carmina Scripturarum: scilicet antiphonas et responsorial* (henceforth called Marbach).

Table 4. The sacred works without specific use.

<table>
<thead>
<tr>
<th>Title</th>
<th>Function</th>
<th>feast source</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Ich liebe, weil erhöret der Herr</em> (op. 40, no. 1)</td>
<td>Hymn of Vespers</td>
<td>Psalm 114: 1-7, 9(^{128})</td>
</tr>
<tr>
<td><em>Warum toben die Heiden</em> (op. 40, no. 2)</td>
<td>Hymn of Vespers</td>
<td>Psalm 2: 1-4, 11, 13(^{129})</td>
</tr>
<tr>
<td><em>Der Herr erhöre dich</em> (op. 40, no. 3)</td>
<td>Hymn of Vespers</td>
<td>Psalm 19: 2-3, 6(^{130})</td>
</tr>
<tr>
<td><em>Es spricht der Tor</em> (op. 40, no. 4)</td>
<td></td>
<td>Psalm 52(^{131})</td>
</tr>
<tr>
<td><em>Frohlocket, ihr Gerechten</em> (op. 40, no. 5)</td>
<td></td>
<td>Psalm 32: 1-4, 6, 12(^{132})</td>
</tr>
<tr>
<td><em>Die sterne sind erblichen</em> (op. 69, no. 1)</td>
<td></td>
<td>August Heinrich Hoffmann von Fallersleben</td>
</tr>
<tr>
<td><em>Bleib bei uns</em> (op. 69, no 3)</td>
<td></td>
<td>Luke 24: 29</td>
</tr>
</tbody>
</table>

Rheinberger wrote four works for use in the Offices (Table 5), three of them in op. 107. Those three are Vesper hymns for different occasions, and the fourth is a Marian antiphon.

Table 5. Rheinberger’s hymn settings

<table>
<thead>
<tr>
<th>Title</th>
<th>Function</th>
<th>Feast</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Jesu dulcis memoria</em> (op. 58, no. 4)</td>
<td>Hymn of Vespers</td>
<td>Holy Names of Jesus</td>
</tr>
<tr>
<td><em>Jam sol recedit</em> (op. 107, no. 2)</td>
<td>Hymn of Vespers</td>
<td>the Most Holy Trinity</td>
</tr>
<tr>
<td><em>Salvete flores martyrum</em> (op. 107, no. 3)</td>
<td>Hymn of Vespers</td>
<td>Holy Innocents (December 28)</td>
</tr>
<tr>
<td><em>Salve Regina</em> (op. 107, no. 4)</td>
<td>Marian antiphon</td>
<td></td>
</tr>
</tbody>
</table>


\(^{129}\) Psalm 2: 1-4, 11, 12.

\(^{130}\) Psalm 20: 1-2, 6.

\(^{131}\) Psalm 53.

\(^{132}\) Psalm 33: 1-4, 6, 12.
In 1864, Rheinberger wrote six motets as a Christmas gift for his former composition teacher, Josef Julius Maier, the year Rheinberger became conductor of the Munich Oratorio Society. In 1877, Rheinberger chose to rework four of these and added a new piece, *Ich liebe, weil erhört der Herr*, as the collection titled *Fünf Motetten*, op. 40 (Table 6). The manuscript was rejected in 1871, but was eventually published in 1872.  

<table>
<thead>
<tr>
<th>Title</th>
<th>Composed</th>
<th>Later work number</th>
<th>Published</th>
</tr>
</thead>
<tbody>
<tr>
<td>Warum toben die Heiden</td>
<td>1864</td>
<td>op. 40, no. 2</td>
<td>1872</td>
</tr>
<tr>
<td>Der Herr erhöre dich</td>
<td>1864</td>
<td>op. 40, no. 3</td>
<td>1872</td>
</tr>
<tr>
<td>Es spricht der Tor</td>
<td>1864</td>
<td>op. 40, no. 4</td>
<td>1872</td>
</tr>
<tr>
<td>Frohlocket, ihr Gerechten</td>
<td>1864</td>
<td>op. 40, no. 5</td>
<td>1872</td>
</tr>
<tr>
<td>Wie lieblich sind deine Wohnungen</td>
<td>1864</td>
<td>op. 35 (reworked for women’s chorus and harp or piano in 25/12/1865)</td>
<td>1870</td>
</tr>
<tr>
<td>Herr, in deiner Kraft erfreuet sich der König</td>
<td>1864</td>
<td>A choral collection of Rheinberger’s former organ teacher, Johann Gerg Herzog</td>
<td>1882</td>
</tr>
</tbody>
</table>

**Sechs Hymnen**, op. 58  
In 1864 Rheinberger also composed two motets, *Veni sponsa Christi* and *Tui sunt coeli*. The former motet later became part of the *Sechs Hymnen*, op. 58 along with five hymns written in 1869; the latter one became one of the pieces in op. 69. Rheinberger also wrote *Media vita* in the same collection, but published it in *Vier Kueder des Gedächtnisses*, op. 24, rather than in op. 58. Rheinberger and Fanny worked to prepare the publication of op. 58, which was rejected in 1871 and finally issued in 1874, after the publication of his op. 69.  

<table>
<thead>
<tr>
<th>Title</th>
<th>Composed</th>
<th>Published</th>
</tr>
</thead>
<tbody>
<tr>
<td>Omnes de Saba</td>
<td>“Twelfth Day” in 1869</td>
<td>1874</td>
</tr>
<tr>
<td>Prope est Dominus</td>
<td>3/2/1869</td>
<td></td>
</tr>
<tr>
<td>Diffusa est</td>
<td>1/18/1869</td>
<td></td>
</tr>
<tr>
<td>Jesu dulcis memoria</td>
<td>2/24/1869</td>
<td></td>
</tr>
<tr>
<td>Justus ut palma florebit</td>
<td>1/14/1869</td>
<td></td>
</tr>
<tr>
<td>Veni sponsa Christi</td>
<td>10/22/1864</td>
<td></td>
</tr>
<tr>
<td>Media vita</td>
<td>1/7/1869</td>
<td>1870 (Vier Kueder des Gedächtnisses, op. 24)</td>
</tr>
</tbody>
</table>

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134 Ibid, xxii.
Five of the six hymns, op. 58, were intended for use in the Mass; *Jesu dulcis memoria* was the only exception. Moreover, two works of this collection were to honor saints: *Justus ut palma florebit* for St. Joseph, and *Diffusa est* for St. Francisca Romana. According to the Foreword of vol. 7 of the complete works, these texts were chosen because St. Joseph and St. Francisca Romana were the personal patron saints of Rheinberger and Fanny.¹³⁵

**Drei geistliche Gesänge, op. 69**

The *Drei geistliche Gesänge für fünf- bis sechsstimmigen gemischten Chor*, op. 69, contains a morning hymn (*Die Sterne sind erblichen*), and an evening hymn (*Bleib bei uns*), that frame a central hymn of the Office not tied to either part. Written in various years, this is the only collection that features different voicing. Although these works were composed with different tempi, keys (no. 1 and no. 3 are both in F major), and lengths, their time signatures are all common time (C), making this the only collection unified by meter.

<table>
<thead>
<tr>
<th>Title</th>
<th>Composed</th>
<th>published</th>
</tr>
</thead>
<tbody>
<tr>
<td>Morgenlied</td>
<td>6/26/1858</td>
<td>1874</td>
</tr>
<tr>
<td>&quot;Die Sterne sind erblichen&quot;</td>
<td>rework twice: a week after the first version, and before its publication</td>
<td></td>
</tr>
<tr>
<td>Hymne</td>
<td>10/22/1864</td>
<td></td>
</tr>
<tr>
<td><em>Tui sunt coeli</em> (Dein sind die Himmel)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Abendlied</td>
<td>3/9/1855</td>
<td></td>
</tr>
<tr>
<td>&quot;Bleib bei uns&quot;</td>
<td>Lightly revised in 1863</td>
<td></td>
</tr>
</tbody>
</table>

The earliest work, *Abendlied*, was composed and performed by the Munich Oratorio Society as early as 1855. *Abendlied*, which was reputedly Fanny’s favorite, became a companion-piece to *Morgenlied* during the process of publication.¹³⁶

*Morgenlied*, initially composed in 1858, was drastically revised twice—one week after its composition and right before its publication—so that only the original opening remained intact. *Tui sunt coeli* was composed with Latin text which was favored at the Court Church, but was translated into German (probably by Fanny) to match the other

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¹³⁶ Ibid, xxii.
two motets in op. 69.\footnote{Mohn ed., Josef Gabriel Rheinberger, Geistliche Gesänge II: Werke für gemischten Chor a cappella, vol. 7, xxii-xxiii.}

The \textit{Drei geistliche Gesänge} were dedicated to the Kotzolt Choral Society, whose conductor (Kotzolt) asked Rheinberger to compose a secular chorus for the Society in 1872; the composer, however, sent this collection instead. Kotzolt wrote Rheinberger to express his joy at receiving these motets, but told him that he could not perform them because his chorus specialized in secular music. Kotzolt asked again for a new work with secular text. There is no information that indicates whether Rheinberger composed such a work for his chorus or not.

\textit{Fünf Hymnen, op. 107}

After not writing \textit{a cappella} sacred music for many years, Rheinberger returned to compose in this genre inspired by his new appointment as court conductor in 1877; he quickly completed the collection \textit{Fünf Hymnen, op. 107} in the same year. In 1878 Bernhard Friedrich Richter (1850–1931, the son of the cantor at Leipzig’s St. Thomas’ Church), asked Rheinberger, whose works he had often performed, “to compose something especially for us… whether of a sacred or a secular nature.”\footnote{Ibid, xxiii.} Consequently, Rheinberger dedicated op. 107 to this famous choir, and its dedication to such a prestigious group perhaps led to its publication in the very same year.

\begin{table}[h]
\centering
\begin{tabular}{l|c|c}
\hline
Title & Composed & Published \\
\hline
\textit{Pater noster} & 11/22, 1877 & 1878 \\
\textit{Jam sol recedit} & 11/23, 1877 & \textit{(based on an earlier written on 5/14/1858)} \\
\textit{Salvete Flores martyrum} & 11/29, 1877 & \\
\textit{Salve Regina} & 11/24-25, 1877 & \\
\textit{Christus factus est} & 12/ 3-7, 1877 & \\
\hline
\end{tabular}
\caption{\textit{Fünf Hymnen, op. 107}}
\end{table}

\textit{Vier Motetten, op. 133}

Rheinberger composed eleven Latin motets on liturgical texts from January to September 1881 while he served at the Court Chapel of All Saints during his annual period of employment. He gathered these pieces, added the motet \textit{Tribulationes} (written
in 1878), and entitled the collection *Aus dem Kirchenjahr* (From the Liturgical Year). Rheinberger had Fanny prepare German translations of the original Latin texts. The manuscript, intended to be “*Twelve Hymns, Gradualia, and Offertories (a cappella) for Church and Concert*, op. 123,” was never published.\(^{139}\) Instead, the revised versions of these pieces later became part of the *Vier Motetten für sechsstimmigen gemischten Chor*, op. 133, *Oster-Hymne für achtstimmigen gemischten Chor*, op. 134, *Fünf Hymnen*, op. 140 (Chor und Orgel), and *Fünf Hymnen für fünfstimmigen gemischten Chor*, op. 163.

<table>
<thead>
<tr>
<th>Title</th>
<th>Composed</th>
<th>Later opus number</th>
<th>Published</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tribulationes</td>
<td>1/10/1878</td>
<td>op. 140, no. 1 (with organ)</td>
<td>1885</td>
</tr>
<tr>
<td>De profundis</td>
<td>Unknown</td>
<td>WoO 13 in periodical <em>Der Chorgesang</em> (was intended to be part of op. 163, but later eliminated from op. 163)</td>
<td>1895</td>
</tr>
<tr>
<td>Anima sui</td>
<td>1/5/1881</td>
<td>op. 140, no. 5 (with organ)</td>
<td>1885</td>
</tr>
<tr>
<td>Sederunt principes</td>
<td>4/11-12/1881</td>
<td>op. 163, no. 3</td>
<td>1890</td>
</tr>
<tr>
<td>Angelus Domini</td>
<td>2/21-24/1881</td>
<td>op. 133, no. 4</td>
<td>1883</td>
</tr>
<tr>
<td>Terra tremuit</td>
<td>1/8-9/1881</td>
<td>op. 134, second half</td>
<td>1883</td>
</tr>
<tr>
<td>Ave Regina</td>
<td>8/2/1881</td>
<td>op. 140, no. 4 (with organ)</td>
<td>1885</td>
</tr>
<tr>
<td>Benedicta es tu</td>
<td>8/18/1881</td>
<td>op. 163, no. 5</td>
<td>1890</td>
</tr>
<tr>
<td>Meditabor</td>
<td>8/27/1881</td>
<td>op. 133, no. 2</td>
<td>1883</td>
</tr>
<tr>
<td>Eripe me</td>
<td>8/22/1881</td>
<td>op. 140, no. 3 (with organ)</td>
<td>1885</td>
</tr>
<tr>
<td>Anima nostra</td>
<td>9/16/1881</td>
<td>op. 133, no. 1</td>
<td>1883</td>
</tr>
<tr>
<td>Laudate Dominum</td>
<td>9/1/1881</td>
<td>op. 133, no. 3</td>
<td>1883</td>
</tr>
</tbody>
</table>

Rheinberger revised four of the twelve motets (*Anima nostra, Meditabor, Laudate Dominum*, and *Angelus Domini*) and assigned them as *Vier Motetten*, op. 133 for publication in 1883 along with *Oster-Hymne*, op. 134 even though the publisher was reluctant to do so because publishing sacred music was gradually becoming unprofitable.\(^{140}\)

<table>
<thead>
<tr>
<th>Title</th>
<th>Composed</th>
<th>Published</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Anima instar</em></td>
<td>9/16/1881</td>
<td>1883</td>
</tr>
<tr>
<td>Meditabor</td>
<td>8/27/1881</td>
<td></td>
</tr>
<tr>
<td>Laudate Dominum</td>
<td>9/1/1881</td>
<td></td>
</tr>
<tr>
<td>Angelus Domini</td>
<td>2/21-24/1881</td>
<td></td>
</tr>
</tbody>
</table>

\(^{139}\) Mohn ed., *Josef Gabriel Rheinberger, Geistliche Gesänge II: Werke für gemischten Chor a cappella*, vol. 7, xxiii.

\(^{140}\) Ibid, xxiv.
Rheinberger combined the Offertory *Terra tremuit* (1881) with the Easter Sequence *Victimae paschali* (1883), “for church and concert” in its first edition, to form the Easter Hymn. In fact, Rheinberger performed *Terra tremuit* alone several times, even after the publication of *Oster-Hymne* in 1883; therefore it was presumed that it still can be performed as an independence piece.\footnote{Mohn ed., *Josef Gabriel Rheinberger, Geistliche Gesänge II: Werke für gemischten Chor a cappella*, vol. 7, xxiv.} The *Oster-Hymne* was dedicated to the German musicologist and church musician Wilhelm Rust\footnote{Wilhelm Rust, a German composer and musicologist, is most noted today for his contributions to the Bach Gesellschaft edition of the works of Johann Sebastian Bach. He served as the organist of St. Luke’s in 1861, conductor of the Berlin Bach-Verein from 1862 to 1874, and Royal Music Director in 1864. In 1868 he received an honorary Ph.D. from the University of Marburg. In 1870, he became teacher of theory and composition at the Stern Conservatory. In 1878 he became a teacher at the Leipzig Conservatory and organist at the Thomaskirche. In 1880 he succeeded Ernst Richter as Cantor of the *Thomasschule zu Leipzig* and director of the *Thomanerchor*.} (1822-1892) who performed the piece as part of his “Motet” series in October 1883.

<table>
<thead>
<tr>
<th>Table 12, <em>Oster-Hymne</em>, op. 134</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title</td>
</tr>
<tr>
<td>Sequence <em>Victimae paschali</em> (mm. 1-96)</td>
</tr>
<tr>
<td>Offertory <em>Terra tremuit</em> (mm. 97-176)</td>
</tr>
</tbody>
</table>

In 1885, Rheinberger prepared to publish two motet collections, op. 140 and op. 141, both were partly derived from *Aus Dem Kirchenjahr*. He drew three motets (*Sederunt principes*, *De profundis*, and *Benedicta es tu*) of 1881 and added two new motets (*Benedictus Dominus* and *Confitebor tibi Domine*) to create a five-voice *a cappella* collection. The *Fünf Hymnen* for chorus and organ, op. 140, was published without problem. However, op. 141 encountered extreme opposition from the Cäcilians, and was not published until much later. The Regensburg publisher Seiling wrote to Rheinberger explaining that he closely followed instructions from Rome and only considered works written in conformity with the Church; therefore he suggested Rheinberger to correct the motets by making appropriate changes of words.\footnote{Mohn ed., *Josef Gabriel Rheinberger, Geistliche Gesänge II: Werke für gemischten Chor a cappella*, vol. 7, xxiv.}

Rheinberger refused to make any changes in his work, despite the fact that he had to wait several years for another opportunity to publish his motets. In April 1890,
Rheinberger received a letter from publisher Otto Forberg, who was willing to publish one or more of his short motets. Rheinberger kept four of the five hymns, replacing *De profundis* with a new setting, *In Deo speravit cor meum*. He finally saw this collection published as op. 163 in 1890.\(^{144}\)

<table>
<thead>
<tr>
<th>Table 13. <em>Fünf Motetten</em>, op. 163</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title</strong></td>
</tr>
<tr>
<td><strong>Benedictus Dominus</strong></td>
</tr>
<tr>
<td><em>In Deo speravit cor meum</em></td>
</tr>
<tr>
<td><em>Sederunt príncipes</em></td>
</tr>
<tr>
<td><em>Confitebor tibi Domine</em></td>
</tr>
<tr>
<td><em>Benedicta es tú</em></td>
</tr>
</tbody>
</table>

**Advent-Motetten, op. 176**

Rheinberger turned his attention to a special project—a collection of nine hymns proper to the four Sundays of Advent—in the summer of 1893. This was his last publication of *a cappella* sacred music for mixed choir since health problem forced him to resign from his duties as court conductor in 1894. Rheinberger's sketches show that he composed these in calendrical order, grouping the pieces as *Advent-Motetten für vierstimmigen gemischten Chor*, op. 176; however the liturgical order was abandoned when Rheinberger sent this collection to the publisher Leuckart.

<table>
<thead>
<tr>
<th>Table 14. <em>Advent-Motetten</em>, op. 176</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title</strong></td>
</tr>
<tr>
<td><em>Rorate coeli</em></td>
</tr>
<tr>
<td><em>Universi qui te expectant</em></td>
</tr>
<tr>
<td><em>Ad te levavi</em></td>
</tr>
<tr>
<td><em>Ex Sion</em></td>
</tr>
<tr>
<td><em>Deus tu convertens</em></td>
</tr>
<tr>
<td><em>Qui sedes</em></td>
</tr>
<tr>
<td><em>Benedixisti</em></td>
</tr>
<tr>
<td><em>Prope est Dominus</em></td>
</tr>
<tr>
<td><em>Ave Maria</em></td>
</tr>
</tbody>
</table>

\(^{144}\) Mohn ed., *Josef Gabriel Rheinberger, Geistliche Gesänge II: Werke für gemischten Chor a cappella*, vol. 7, xxiv.

\(^{145}\) There was no information of the exact date of the first publication. However, the reprint of the first edition was in 1902.
Chapter 3 Rheinberger’s Text Choices and Variations

Rheinberger’s texts for the unaccompanied sacred music for mixed choir are in both German and Latin, and most of the works have their own liturgical function. This chapter focuses on the source of these texts, organized by language (Latin or German), and their function.

More than half of these works set liturgical texts, indicating that he likely intended them for use in services at Allerheiligen Hofkirche (Court Chapel of All Saints) in Munich. Evidently, length was a concern because none of these motets (except the Oster-Hymn) is longer than five minutes. According to Barbara Mohn, Rheinberger’s motet collections usually were inscribed “for church and concert”: intended for liturgical use, Rheinberger chose his texts from the liturgy.

Since one of the critics from the Cäcilian was the mishandling of text, I compared the differences between the texts that Rheinberger set and the official texts in the liturgical books. Indeed the comparison shows that more than two thirds (25 out of 38) of Rheinberger's texts did not comply with liturgical texts (Table 15). Problems with the texts include the omission of verses, adding an extra word “Alleluia” at the end of the Gradual, the non-liturgical combination of the Gradual and the Alleluia, and some different words in hymns. Furthermore two out of his four hymns have words that were different from liturgical books, suggesting that either Rheinberger’s sources were different from the current edition, or he mishandled the texts.

The majority of the problems are the combinations of the Gradual and Alleluia and the addition of an extra word "Alleluia" at the end of Gradual. I compared different liturgical books, such as Liber Usualis, Missale Romanum, Antiphonale Monasticum, and Graduale Romanum, to examine whether there are any textual changes. Indeed, in the earlier versions of Missale Romanum, the Gradual and Alleluia appeared together. In addition, the location of the word "Alleluia" is not the same between different versions: it was located at the end of Gradual in the early version of Missale Romanum but was moved to the beginning of Alleluia in the later version. Therefore Rheinberger might

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147 Ibid, xxv.
148 Ibid, xxv.
have referred to earlier versions of liturgical texts for combined use of Gradual and Alleluia as well as the placement of the word "Alleluia."

Table 15. Text Source, function, and if correspond to liturgical books

<table>
<thead>
<tr>
<th>Title</th>
<th>Text source (Vulgate)</th>
<th>Text Source (Contemporary)</th>
<th>Function</th>
<th>Occasion</th>
<th>Does the text correspond to current liturgical books?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ich liebe, weil erhöret der Herr (op. 40, no. 1)</td>
<td>Psalm 114:1-7, 9</td>
<td>Psalm 116:1-7, 9</td>
<td></td>
<td></td>
<td>No</td>
</tr>
<tr>
<td>Warum toben die Heiden (op. 40, no. 2)</td>
<td>Psalm 2:1-4, 11, 13</td>
<td>Psalm 2:1-4, 11, 12</td>
<td></td>
<td></td>
<td>No</td>
</tr>
<tr>
<td>Der Herr erhöre dich (op. 40, no. 3)</td>
<td>Psalm 19:2-3, 6</td>
<td>Psalm 20:1-2, 6</td>
<td></td>
<td></td>
<td>No</td>
</tr>
<tr>
<td>Es spricht der Tor in seinem Herzen (op. 40, no. 4)</td>
<td>Psalm 52</td>
<td>Psalm 53</td>
<td></td>
<td></td>
<td>No</td>
</tr>
<tr>
<td>Frohlocket, ihr Gerechten (op. 40, no. 5)</td>
<td>Psalm 32:1-4, 6, 12</td>
<td>Psalm 33:1-4, 6, 12</td>
<td></td>
<td></td>
<td>No</td>
</tr>
<tr>
<td>Omnes de Saba (op. 58, no. 1)</td>
<td>Isaiah 60:6, 1 Matthew 2:2</td>
<td></td>
<td>Gradual and Alleluia</td>
<td>The Feast of the Epiphany (January 6)</td>
<td>Partial</td>
</tr>
<tr>
<td>Prope est Dominus (op. 58, no. 2)</td>
<td>Psalm 144:18, 21 Habakkuk 2:3</td>
<td>Psalm 145:18, 21 Habakkuk 3:3</td>
<td>Gradual</td>
<td>The 4th Sunday of Advent</td>
<td>Yes</td>
</tr>
<tr>
<td>Diffusa est (op. 58, no. 3)</td>
<td>Psalm 44:3,5</td>
<td>Psalm 45:3, 5</td>
<td>Gradual</td>
<td>The Mass for a saint who was not a martyr</td>
<td>Partial</td>
</tr>
<tr>
<td>Jesu dulcis memoria (op. 58, no. 4)</td>
<td></td>
<td></td>
<td>Hymn</td>
<td>Vespers on the Feast of the Holy Names of Jesus</td>
<td>Partial</td>
</tr>
<tr>
<td>Justus ut palma florebit (op. 58, no. 5)</td>
<td>Psalm 91:13-14, 2</td>
<td>Psalm 92:13-14, 2</td>
<td>Introit</td>
<td>The feast of St. Joseph (March 19) and the 2nd Mass of a Confessor, who was not Bishop</td>
<td>Partial</td>
</tr>
<tr>
<td>Veni sponsa Christi (op. 58, no. 6)</td>
<td></td>
<td>Tract</td>
<td></td>
<td>The 1st Mass of a Holy Virgin and Martyr</td>
<td>Partial</td>
</tr>
<tr>
<td>Die sterne sind erblichen (op. 69, no. 1)</td>
<td>August Heinrich Hoffmann von Fallersleben</td>
<td></td>
<td></td>
<td></td>
<td>No</td>
</tr>
<tr>
<td>Dein sind die Himmel / Tui sunt coeli (op. 69, no. 2)</td>
<td>Psalm 88:12, 15</td>
<td>Psalm 89:11, 14</td>
<td>Offertory</td>
<td>Christmas (3rd Mass on the day)</td>
<td>Yes (if performed in Latin)</td>
</tr>
<tr>
<td>Bleib bei uns (op. 69, no. 3)</td>
<td>Luke 24:29</td>
<td></td>
<td></td>
<td></td>
<td>No</td>
</tr>
<tr>
<td>Pater noster (op. 107, no.1)</td>
<td>Matthew 6:9-13; Luke 11:2-4</td>
<td></td>
<td>The Lord’s Prayer</td>
<td></td>
<td>Yes</td>
</tr>
<tr>
<td>Jam sol recedit (op. 107, no.2)</td>
<td></td>
<td>Hymn</td>
<td>Vespers of the Feast of the Most Holy Trinity</td>
<td></td>
<td>Partial</td>
</tr>
<tr>
<td>Salvete Flores martyrum (op. 107, no.3)</td>
<td></td>
<td>Hymn</td>
<td>Vespers on the day of the Joseph</td>
<td></td>
<td>Partial</td>
</tr>
<tr>
<td>Salve Regina (op. 107, no.4)</td>
<td></td>
<td>Marian antiphon</td>
<td></td>
<td></td>
<td>Yes</td>
</tr>
</tbody>
</table>

149 Mostly referring to Liber Usualis and Marbach’s Carmina Scripturarum.
<table>
<thead>
<tr>
<th>Christus factus est (op. 107, no. 5)</th>
<th>Philippians 2:8-9</th>
<th>Gradual</th>
<th>Maundy Thursday</th>
<th>Yes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anima nostra (op. 133, no. 1)</td>
<td>Psalm 123:7, 8</td>
<td>Psalm 124:7, 8</td>
<td>Gradual</td>
<td>The 2nd Mass of several Holy Martyrs</td>
</tr>
<tr>
<td>Meditabior (op. 133, no. 2)</td>
<td>Psalm 118:47, 48</td>
<td>Psalm 119:47, 48</td>
<td>Offertory</td>
<td>The 2nd Sunday in Lent</td>
</tr>
<tr>
<td>Laudate Dominum (op. 133, no. 3)</td>
<td>Psalm 134:3, 6</td>
<td>Psalm 135:3, 6</td>
<td>Offertory</td>
<td>The 4th Sunday of Lent</td>
</tr>
<tr>
<td>Angelus Domini (op. 133, no. 4)</td>
<td>Matthew 28:2, 5, 6</td>
<td>Offertory</td>
<td>Easter Monday</td>
<td>Yes</td>
</tr>
<tr>
<td>Oster-Hymn (op. 134)</td>
<td>Victimae paschali laudes</td>
<td>Sequence</td>
<td>Easter Sunday</td>
<td>Partial</td>
</tr>
<tr>
<td>Benedictus Dominus (op. 163, no. 1)</td>
<td>Psalm 71:18, 3 (Graduale); Psalm 99:2 (Alleluia)</td>
<td>Psalm 72:18, 3 (Graduale); Psalm 98:4 (Alleluia)</td>
<td>Gradual and Alleluia</td>
<td>The 1st Sunday after Epiphany</td>
</tr>
<tr>
<td>In Deo speravit cor meum (op. 163, no. 2)</td>
<td>Psalm 118:23, 86 (Gradual); Psalm 108:26 (verse)</td>
<td>Psalm 119:23, 86 (Gradual); Psalm 109:26 (verse)</td>
<td>Gradual</td>
<td>The day of St. Erzmartyers Stephen</td>
</tr>
<tr>
<td>Sedentur principes Domine (op. 163, no. 3)</td>
<td>Psalm 110:1 Psalm 118:17, 107</td>
<td>Psalm 111:1 Psalm 119:17, 107</td>
<td>Offertory</td>
<td>Sunday of the Passion</td>
</tr>
<tr>
<td>Benedicta es tu (op. 163, no. 4)</td>
<td>Judith 13:23, 15:10</td>
<td>Gradual</td>
<td>Feast of the Immaculate Conception of the Blessed Virgin Mary</td>
<td>Partial</td>
</tr>
<tr>
<td>Rorate coeli (op. 176, no. 1)</td>
<td>Isaiah 45:8</td>
<td>Introit</td>
<td>The 4th Sunday of Advent</td>
<td>Partial</td>
</tr>
<tr>
<td>Universi qui te expectant (op. 176, no. 2)</td>
<td>Psalm 24:3, 4 (Graduale); Psalm 84:8</td>
<td>Psalm 25:3, 4 (Graduale); Psalm 85:8 (Alleluia)</td>
<td>Gradual and Alleluia</td>
<td>The 1st Sunday of Advent</td>
</tr>
<tr>
<td>Ad te levavi (op. 176, no. 3)</td>
<td>Psalm 24:1-3</td>
<td>Psalm 25:1-3</td>
<td>Introit</td>
<td>The 1st Sunday of Advent</td>
</tr>
<tr>
<td>Ex Sion (op. 176, no. 4)</td>
<td>Psalm 49:2, 3, 5 (Gradual); Psalm 121:1</td>
<td>Psalm 50:2, 3, 5 (Gradual); Psalm 122:1 (Alleluia)</td>
<td>Gradual and Alleluia</td>
<td>The 2nd Sunday of Advent</td>
</tr>
<tr>
<td>Deus tu convertens (op. 176, no. 5)</td>
<td>Psalm 84:7-8</td>
<td>Psalm 85:7-8</td>
<td>Offertory</td>
<td>The 2nd Sunday of Advent</td>
</tr>
<tr>
<td>Qui sedes (op. 176, no. 6)</td>
<td>Psalm 79:2, 3 (Gradual); Psalm 79:3 (Alleluia)</td>
<td>Psalm 80:2, 3 (Gradual); Psalm 80:3 (Alleluia)</td>
<td>Gradual and Alleluia</td>
<td>The 3rd Sunday of Advent</td>
</tr>
<tr>
<td>Benedictissi (op. 176, no. 7)</td>
<td>Psalm 84:2, 3</td>
<td>Psalm 85:2, 3</td>
<td>Offertory</td>
<td>The 3rd Sunday of Advent</td>
</tr>
<tr>
<td>Prope est Dominus (op. 176, no. 8)</td>
<td>Psalm 144:18, 21 (Graduale); Habakkuk 2:3 (Alleluia)</td>
<td>Psalm 145:18, 21 (Graduale); Only in Hebrew Bible</td>
<td>Gradual and Alleluia</td>
<td>The 4th Sunday of Advent</td>
</tr>
<tr>
<td>Ave Maria (op. 176, no. 9)</td>
<td>Luke 1:28, 42</td>
<td>Offertory</td>
<td>The 4th Sunday of Advent and</td>
<td>Yes</td>
</tr>
</tbody>
</table>
Table 17 concludes Table 15 and shows that only thirteen of these 38 motets are actually liturgical, i.e., that their texts correspond identically with those found in contemporary liturgical books. Each collection, except op. 134, has one to three works with complete texts that agree exactly with current liturgical books, but no collection uses texts that are all complete and correct. Of the remaining works, a problem arises in that the texts Rheinberger set to music do not correspond exactly to the accepted liturgical texts of today at that time. Most of the texts of the remaining motets either add extra liturgical texts or combine two separate texts. These discrepancies, in the Cäcilian view, prohibited this music from fulfilling any liturgical function.

Table 17. Latin liturgical texts which are correspond to liturgical books

<table>
<thead>
<tr>
<th>Offertory</th>
<th>Gradual</th>
<th>Introit</th>
<th>Lord’s Prayer</th>
<th>Hymn</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tui sunt coeli</td>
<td>Prope est Dominus</td>
<td>Justus ut palma</td>
<td>Pater noster</td>
<td>Salve Regina</td>
</tr>
<tr>
<td>op. 69, no. 2</td>
<td>op. 58, no. 2</td>
<td>op. 58, no. 5</td>
<td>op. 107, no. 1</td>
<td>op. 107, no. 4</td>
</tr>
<tr>
<td>Meditabor</td>
<td>Christus factus est</td>
<td>op. 107, no. 5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>op. 133, no. 2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Laudate Dominum</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>op. 133, no. 3</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Angelus Domini</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>op. 133, no. 4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Confitebor tibi</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Domine</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>op. 163, no. 4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Deus tu convertens</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>op. 176, no. 5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Benedixisti</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>op. 176, no. 7</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ave Maria</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>op. 176, no. 9</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The majority of the texts are from the Bible (Table 18), mostly from the Psalms. Only one piece (op. 69, no. 1) is derived from a poem. There is a notable work, the Oster-Hymne op. 134, which combines the Easter Sequence and the Offertory for Easter Sunday. Its Psalm text may be attributed to Wipo of Burgundy (c. 995-1048).
Table 18. Source of the text of the *a cappella* sacred works for mixed choir

<table>
<thead>
<tr>
<th>Poem</th>
<th>August Heinrich Hoffmann von Fallersleben</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hymn</td>
<td>Authorship unclear by Poets</td>
<td>3</td>
</tr>
<tr>
<td>Biblical</td>
<td>Old Testament, Psalm, Other than Psalm</td>
<td>23</td>
</tr>
<tr>
<td></td>
<td>New Testament</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Old+New Testament</td>
<td>5</td>
</tr>
<tr>
<td>Other</td>
<td>Poem+Psalm</td>
<td>1</td>
</tr>
</tbody>
</table>

**Latin Psalm Texts**

All of the Latin Psalm texts appear in the liturgy, being used primarily as Offertories and Graduals. Generally speaking, the Latin Psalm texts Rheinberger set are either motets or a combination of a psalm with another liturgical text. Since liturgical texts for the Propers and Hours are fixed for a given feast, only six of his Offertory settings, one Gradual, and one Introit setting may be able to be used at church (shown in the shaded cells in the table below).

Table 19. Functions of the Latin Psalm settings (shaded cells indicate corresponding to liturgical books)

<table>
<thead>
<tr>
<th>Offertory</th>
<th>Gradual</th>
<th>Gradual with additional “Alleluia”</th>
<th>Gradual+Alleluia</th>
<th>Introit</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Tui sunt coeli</em></td>
<td><em>Prope est Dominus</em></td>
<td><em>Diffusa est</em></td>
<td><em>Benedictus Dominus</em></td>
<td><em>Justus ut palma florebit</em></td>
</tr>
<tr>
<td>op. 69, no. 2</td>
<td>op. 58, no. 2</td>
<td>op. 58, no. 3</td>
<td>op. 163, no. 1</td>
<td>op. 58, no. 5</td>
</tr>
<tr>
<td><em>Meditabor</em></td>
<td><em>In Deo speravit cor meum</em> (no verse)</td>
<td><em>Anima nostra</em></td>
<td><em>Universi qui te expectant</em></td>
<td><em>Ad te levavi</em> (1st half only)</td>
</tr>
<tr>
<td>op. 133, no. 2</td>
<td>op. 163, no. 2</td>
<td>op. 133, no. 1</td>
<td>op. 176, no. 2</td>
<td>op. 176, no. 3</td>
</tr>
<tr>
<td><em>Laudate Dominum</em></td>
<td></td>
<td><em>Sederunt principes</em></td>
<td><em>Ex Sion</em></td>
<td><em>Qui sedes</em></td>
</tr>
<tr>
<td>op. 133, no. 3</td>
<td></td>
<td>op. 163, no. 3</td>
<td>op. 176, no. 4</td>
<td>op. 176, no. 6</td>
</tr>
<tr>
<td><em>Terra tremuit</em></td>
<td></td>
<td></td>
<td></td>
<td><em>Prope est Dominus</em></td>
</tr>
<tr>
<td>op. 134 (2nd half)</td>
<td></td>
<td></td>
<td></td>
<td>op. 176, no. 8</td>
</tr>
<tr>
<td><em>Confitebor tibi Domine</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>op. 163, no. 4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Deus tu convertens</em></td>
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<td></td>
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<tr>
<td>op. 176, no. 5</td>
<td></td>
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<td></td>
<td></td>
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<tr>
<td><em>Benedixisti</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>op. 176, no. 7</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Offertories

Rheinberger composed seven Latin Offertories with complete texts suitable for liturgy, with the exception of *Terra tremuit*, the second half of the *Oster-Hymne*, op. 134.

**Tui sunt coeli (op. 69, no. 2)**

*Tui sunt coeli* is the only work in op. 69 containing liturgical text. Rheinberger originally composed it in Latin, and frequently performed this version at the court chapel. To publish the collection, he probably had Fanny translate it into German, which will be discussed later.\(^{150}\)

According to Marbach, *Tui sunt coeli* is the Offertory of third Mass on the day of Christmas.\(^{151}\) The Latin text is found in Psalm 89:11, 14 (Vulgata 88:12, 15). Rheinberger’s text of *Tui sunt coeli* completely matches both and the *Liber Usualis*\(^ {152}\) (henceforth called the *Liber*).

**Meditabor (op. 133, no. 2)**

According to Marbach\(^ {153}\), *Meditabor* is the Offertory for the second Sunday in Lent, which begins on Ash Wednesday and covers a period of approximately six weeks before Easter Day and two other occasions. The text of *Meditabor* is found in Psalm 119:47-48 (Vulgata 118:47-48); Rheinberger’s text matches both Marbach and *Liber*\(^ {154}\).

**Laudate Dominum (op. 133, no. 3)**

According to Marbach\(^ {155}\), *Laudate Dominum* is the Offertory of the fourth Sunday of Lent and Mass of prayer for peace (Missa vot. pro Pace). The text of *Laudate Dominum* is from Psalm 135:3, 6 (Vulgata 134:3, 6); Rheinberger’s text exactly corresponds with that in both Marbach and *Liber*\(^ {156}\).

**Terra tremuit (op. 134, second half)**

The *Oster-Hymne*, op. 134 combines *Victimae paschali laudes* and *Terra tremuit*.


\(^ {151}\) Marbach, 184.

\(^ {152}\) *Liber Usualis*, 410.

\(^ {153}\) Marbach, 228.

\(^ {154}\) *Liber Usualis*, 410.

\(^ {155}\) Marbach, 242.

\(^ {156}\) *Liber Usualis*, 562.
and is the only work in which Rheinberger set a hymn and scriptural text together in an *a cappella* sacred work for mixed choir.

The Latin text, *Terra tremuit*, is found in Psalm 76:8, 9 (Vulgate 75:9, 10). Marbach\(^ {157} \) includes two versions of the text (with and without the “Alleluia”). Rheinberger’s version with Alleluia is for the Offertory for Easter Sunday.

Even though the text he used in *Terra tremuit* is complete in both Marbach and *Liber*\(^ {158} \), its liturgical use is impossible since it conflates the sequence (before the Gospel) and the offertory (after the Gospel and Credo). Nevertheless, since Rheinberger performed *Terra tremuit* alone several times at the court chapel, it should be feasible to use this Offertory at Church.

*Confitebor tibi Domine (op. 163, no. 4)*

According to Marbach\(^ {159} \), *Confitebor tibi Domine* is the Offertory for Passion Sunday (Dominica Passionis). The fifth Sunday of Lent, two weeks before Easter Sunday, was known as Passion Sunday, which marked the beginning of a two-week-long period known as Passiontide, until 1959. In 1960, the Code of Rubrics of Pope John XXIII (r. 1958-63) changed the name to “First Sunday of the Passion.”

The text is found in Psalm 111:1 and 119:17, 25 (Vulgate 110:1, 118:17, 25). Rheinberger’s text of *Confitebor tibi Domine* completely matches both Marbach and *Liber*\(^ {160} \).

*Deus tu convertens (op. 176, no. 5)*

According to Marbach\(^ {161} \), *Deus tu convertens* is the Offertory for the second Sunday of Advent. The text is from Psalm 85:7-8 (Vulgate 84:7-8).

Among the text of the Offertory settings, there is one spot different from Marbach: “Deus tu *convertens* vivificabis nos,” which appears as “Deus tu *conversus* vivificabis nos” in Rheinberger’s text. However, the text in *Liber*\(^ {162} \) shows the same text as the version Rheinberger used. It is possible that there were at least two text versions of *Deus tu*

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\(^ {157} \) Marbach, 165.
\(^ {158} \) *Liber Usualis*, 781.
\(^ {159} \) Marbach, 226.
\(^ {160} \) *Liber Usualis*, 354.
\(^ {161} \) Marbach, 177.
\(^ {162} \) *Liber Usualis*, 330.
convertens.

*Benedixisti* (op. 176, no. 7)

According to Marbach\(^{163}\), *Benedixisti* is the Offertory for the third Sunday of Advent. The text is from Psalm 85:2-3 (Vulgate 84:2-3). Rheinberger’s text of *Benedixisti* completely matches both Marbach and *Liber*\(^{164}\).

**Graduals**

Another major category of Rheinberger’s Psalm settings is the Gradual, ten in total. There are two settings of *Prope est Dominus*, op. 58, no. 2 and op. 176, no. 8, but only the first fits the liturgical function of the Gradual. The *In Deo speravit cor meum* lacks the verse, and the rest of the Gradual either adds the word “Alleluia” at the end or combined with the entire Alleluia verse. Moreover, all of the texts are derived from the Psalms except the Alleluia of *Prope est Dominus*, which has a text from Habakkuk.

**Prope est Dominus** (op. 58, no. 2)

According to Marbach\(^{165}\), *Prope est Dominus* is the Gradual of the fourth Sunday of Advent (Gradual in Dominica 4. Adventus). The Latin text of *Prope est Dominus* is found in Psalm 145:18, 21 (Vulgate 144:18, 21). Rheinberger’s text of *Benedixisti* completely matches both Marbach and *Liber*.

1. Lack of the Verse

**In Deo speravit cor meum** (op. 163, no. 2)

*In Deo speravit cor meum* is the Gradual of the Eleventh Sunday after Pentecost (Dom. 11 post Pentecosten). The season after Pentecost lasts from the day after Pentecost to the day before Advent. The main holy days during this season are Trinity Sunday, The Transfiguration, Holy Cross Day, and All Saints’ Day.

The text of *In Deo speravit cor meum* is found in Psalm 28:7 (Vulgate 27:7). According to Marbach (Figure 1) and *Liber*\(^{166}\), the complete text of *In Deo speravit cor meum* should contain not only verse 7 but also verse 1; however Rheinberger’s *Deo*

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\(^{163}\) Marbach, 177.
\(^{164}\) *Liber Usualis*, 337.
\(^{165}\) Marbach, 251.
\(^{166}\) *Liber Usualis*, 1025.
speravit cor meum only consists of verse 7. Therefore this work should not be treated as a liturgical piece since it is not complete.

![Psaltes opem divinam implorat, gratias agit pro auxilio jam obtento et orat pro populo Dei.]

<table>
<thead>
<tr>
<th>7.</th>
<th>In Deo speravit cor meum, et adjutus sum: et refloruit caro mea, et ex voluntate mea confitemini illi. ¶ Ad te Domine clamavi: Deus meus, ne sileas, ne discedas a me.</th>
</tr>
</thead>
<tbody>
<tr>
<td>¶</td>
<td>Grad. in Feria 6. post Dom. 3. Quadragesimal. it. in Dom. 11. post Pentecosten.</td>
</tr>
</tbody>
</table>

Figure 1. *In Deo speravit cor meum* in *Carmina Scripturarum*[^167]

2. With an Additional Word “Alleluia”

There are three works that belong to the category of Gradual but have an additional word “Alleluia” (or “Alleluja”). All of the liturgical texts of these three Graduals do not have the text “Alleluia” in current liturgical books, but Rheinberger add this word in the middle or at the end of the works. These Alleluia sections are all inseparable from the works. Rheinberger failed to designate if this piece is performed at church or concert hall. However, since it combines the Gradual and the text "Alleluia", they were not treated as a liturgical piece.

*Diffusa est* (op. 58, no. 3)

*Diffusa est* is the Gradual of the Common of a Holy Woman not a Martyr. The text of *Diffusa est* is found in Psalm 44:3, 5 (Vulgate 44:3, 5).

According to Marbach, there are two different combinations of Psalm 44:3 and 5 (Figure 3). This *Diffusa est* is a “Grad. in Missa Cognovi pro nec Virginum nec Mart.”

![Diffusa est gratia in labiis tuis: * Propertea benedixit te Deus in æternum. ¶ Specie tua et pulchritudine tua intende, prospere procede, et regna. Propertea. ¶ 2. in Com. Virginum et non Virginum.]

Figure 2. *Diffusa est* in *Carmina Scripturarum*[^168] (Boxes shows the Gradual and Alleluia)

[^167]: Marbach, 98.
[^168]: Marbach, 123.
However, there is no use of the word “Alleluia,” either in Marbach, Graduale Triplex\(^{170}\), Missale Romanum\(^{171}\) (henceforth called the Missale) of 1862, or Liber\(^{172}\). Rheinberger added this extra word at the end of this work. Even though Alleluia Specie tua starts with the word “Alleluia” in Liber\(^{173}\) after Diffusa est in the Mass, Rheinberger and Fanny—who prepared text for Rheinberger—would have known that these two Propers are not performed without a gap (the reading of the Gospel) in between.

There is no information about either why Rheinberger added the word “Alleluia” at the end of Diffusa est or the function of this piece. Nevertheless, this appendage may render this piece unsuitable to be used in church.

**Anima nostra (op. 133, no. 1)**

The text of Anima nostra is found in Psalm 124:7-8 (Vulgate 123:7-8). According to Marbach\(^{174}\), Anima nostra is used for the Gradual of both the Feast of Holy Innocents (In Festo SS. Innocentium) and Common of two or more Martyrs (Missa Sapientiam pro plur. Mart. Extra T. P.) According to the complete works, Rheinberger’s Anima nostra is

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\(^{169}\) Marbach, 123.
\(^{170}\) Graduale Triplex, 408–409.
\(^{171}\) Missale Romanum, [123].
\(^{172}\) Liber Usualis, 1240–1241.
\(^{173}\) Liber Usualis, 1218–1219.
\(^{174}\) Marbach, 234.
for Common of two or more Martyrs.

Similar to the text of Diffusa est, there is no “Alleluia” text in Anima nostra either in Marbach or Liber\textsuperscript{175}. Furthermore, the Alleluia Justi epulentur after the Gradual Anima nostra in Liber\textsuperscript{176} starts with “Alleluia”.

However, the different versions of Missale show different placement of Alleluia (Table 20). The word “Alleluia” in Missale of 1862 is placed right at the end of Gradual, but the word “Alleluia” appears right at the beginning of Justi Epulentur in Missale of 1962. We do not know either what liturgical book Rheinberger referred to or the reason he added this “extra” word. Performing this work might have been possible at his time, but the combination of texts with an extra word may make this Anima nostra unsuitable for use in the rite of Mass.

Table 20. Comparison of Anima nostra in Missale Romanum of 1862 and 1962

<table>
<thead>
<tr>
<th>Missale Romanum of 1862\textsuperscript{177}</th>
<th>Missale Romanum of 1962\textsuperscript{178}</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Graduale</strong> Ps. 123. Anima nostra, sicut passus, erépta est de lâqueo venánantium.</td>
<td><strong>Ps. 123, 7-8</strong> Anima nostra, sicut passus, erépta est de lâqueo venánantium.</td>
</tr>
</tbody>
</table>

**Sederunt principes (op. 163, no. 3)**

According to Marbach\textsuperscript{179}, Sederunt principes is the Gradual for the Feast of St Stephen, the first Martyr (S. Stephani, Protomartyris). The Feast of St. Stephen, or St. Stephen’s Day, is the day to commemorate Saint Stephen, celebrated on 26 December in the Western Church and 27 December in the Eastern Church.

The liturgical text of Sederunt principes comprises two versicles. Psalm 119:23 and 86 (Vulgate 118:23, 86) is the first half, while Psalm 109:26 (Vulgate 108:26) being

\textsuperscript{175} Liber Usalis, 1167–68.
\textsuperscript{176} Liber Usalis, 1168.
\textsuperscript{177} Missale Romanum of 1862, XXXIVa.
\textsuperscript{178} Missale Romanum of 1962, 576.
\textsuperscript{179} Marbach, 226.
the second half of the verse.

There is no “Alleluia” in either Liber\textsuperscript{180}, Graduale Sacrosanctae Romanae\textsuperscript{181}, or Missale of 1962\textsuperscript{182}. Again, this additional word appears at the beginning of the next Proper, Alleluia Video caelos apertos.

However, in the Missale of 1474 (Figure 4), the Gradual Sederunt principes appears with the combination of two verses—those of Gradual and Alleluia—and consists of the text “Alleluia” in between.

\section*{IN OCTAVA SANCTI STEPHANI.}

\begin{quote}
(Graduale.) Sederunt principes et aduersum me loquebantur et iniqui persecuti sunt me. (\textit{V.}) Adiuva me domine deus meus. saluum me fac propter misericordiam tuam. Alleluia. (\textit{V.}) Video celos apertos et iesus stantem a dextris virtutis dei.
\end{quote}

Figure 4. Sederunt principes in Missale Romanum of 1474\textsuperscript{183}

Moreover, as the difference happened in Anima nostra, the placements of Alleluia are different in various versions of Missale (Table 21). The word “Alleluia” in Missale of 1862 is placed right at the end of Gradual; however it appears at the beginning of the Alleluia in Missale of 1962. We do not know either what liturgical book Rheinberger used as the source of his setting of the Gradual Sederunt principes, or the reason Rheinberger added this “extra” word. Performing this work might have been possible at his time, but it apparently is no longer used.

Table 21. Comparison of Sederunt principes in Missale Romanum of 1862 and 1962

<table>
<thead>
<tr>
<th>Missale Romanum of 1862\textsuperscript{184}</th>
<th>Missale Romanum of 1962\textsuperscript{185}</th>
</tr>
</thead>
</table>
| \begin{quote}
\end{quote} |
| \begin{quote}
Graduale Ps. 118, 23 et 86; 6, 5
Sedérunt principes, et adversum me loquebantur: et iniqui persecuti sunt me. \textit{V.} Adiuva me, Dôme De meus: saluum me fac propter misericórdiam tuam.

\end{quote} |

\begin{footnotes}
\textsuperscript{180} Liber Usualis, 416.
\textsuperscript{181} Graduale Sacrosanctae Romanae, 37.
\textsuperscript{182} Missale Romanum, 684.
\textsuperscript{183} Missale Romanum, 22.
\textsuperscript{184} Missale Romanum of 1862, 21.
\textsuperscript{185} Missale Romanum of 1962, 24.
\end{footnotes}
3. The Gradual Combined with Alleluia

*Benedictus Dominus* (op. 163, no. 1)

The text Rheinberger set for *Benedictus Dominus* is the Gradual and Alleluia of the Sunday within the Octave of the Epiphany (Dom. Infra Octavam Epiphaniæ). Prior to the reform of 1955, when Pope Pius XII abolished all but three liturgical octaves, the Church celebrated Epiphany as an eight-day feast, the Octave of Epiphany, beginning on January 6 and ending on January 13.

According to Marbach¹⁸⁶, the text of the first half of this work is a Gradual, *Benedictus Dominus*, from Psalm 72:18, 3 (Vulgate 71:18, 3).

The text of the second half of this piece is found in Psalm 100:2 (Vulgate 99:2). Even though this is an Alleluia of a Mass, there is no use of word “Alleluia” in Marbach¹⁸⁷. However, the chant *Jubilate Deo* starts with Alleluia in *Liber¹⁸⁸*.

The Gradual *Benedictus Dominus* and Alleluia *Jubilate Deo* are two independent chants in *Liber¹⁸⁹*. However, Figure 5 shows that *Benedictus Dominus* in Missale of 1474 concludes both Gradual and the Alleluia verse. On the other hand, these two parts are separated in Missale of 1962 (Figure 6). Even though the combination of Gradual and Alleluia might be acceptable in the past, it apparently it is no longer used in later time. Therefore, Rheinberger’s *Benedictus Dominus* may not be suitable for liturgical use due to its combination of these two liturgical texts.

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¹⁸⁶ Marbach, 478–9.
¹⁸⁷ Marbach, 201
¹⁸⁸ *Liber Usualis*, 479.
¹⁹⁰ Missale Romanum 1474, 33.
Universi qui te expectant (op. 176, no. 2)

Rheinberger’s *Universi qui te expectant* combines the Gradual *Universi qui te expectant* and the Alleluia *Ostende nobis Domine* of the first Sunday of Advent. According to Marbach\(^{192}\), the text of *Universi* is found in Psalm 25:3-4 (Vulgate 24:3-4).

Rheinberger’s setting of *Universi qui te expectant* lacks of one word “Domine,” after “Vias tuas,” in liturgical books in Marbach (Table 22), *Liber*\(^{193}\) and Missale of 1474 (Figure 7).

The Alleluia *Ostende nobis Domine* is found in Psalm 85:8 (Vulgate 84:8). Like that in *Benedictus Dominus*, there is no use the word “Alleluia” in Marbach\(^{195}\) but it appears in *Liber*\(^{196}\) and Missale of 1474. Unlike *Benedictus Dominus*, however, which has the word “Alleluia” in front the text of *Ostende nobis*, Rheinberger ended the work with the word “Alleluia”.

In addition to the non-liturgical combination of the Gradual *Universi qui te
expectant and Alleluia Ostende nobis, the incompleteness of text in Universi qui te expectant makes it inadmissible for the liturgy.

**Ex Sion (op. 176, no. 4)**

Rheinberger’s *Ex Sion* combines the Gradual *Ex Sion* and Alleluia *Laetatus sum* of the second Sunday of Advent. According to Marbach\(^{197}\), the text of Gradual *Ex Sion* is found in Psalm 50:2-3, 5 (Vulgate 49:2-3, 5). The text of Alleluia *Laetatus sum* is found in Psalm 122:1 (Vulgate 121:1). Similar to previous pieces, there is no use the word “Alleluia” in Marbach\(^{198}\) but is in the Liber. The place of the Alleluia is the same as *Ostende nobis*, at the end of the piece.

Even though the Gradual *Ex Sion*\(^{199}\) and Alleluia *Laetatus sum*\(^{200}\) are two independent chants in Liber, they appear together in the *Missale* of 1474 (Figure 8). Moreover, the word “Alleluia” is placed before “Laetatus sum” in both books. However, Rheinberger did not set this word before “Laetatus sum;” he instead set it after both “Laetatus sum in his quae dicta sunt mihi” and “in domum Domini ibimus.” This arrangement of text is improper for liturgical use.

![Figure 8. Ex Sion in Missale Romanum of 1474\(^{201}\)](image)

Rheinberger apparently misplaced words in *Benedictus Dominus*, so it is understandable why he was criticized by the Cæcilians. In addition, Rheinberger’s *Benedictus Dominus* combines these two liturgical texts which are not used in current liturgy. Even though we do not know his intention of setting the word this way, its liturgical usage is impossible.

**Qui sedes (op. 176, no. 6)**

Rheinberger’s *Qui sedes* combines the Gradual *Qui sedes* and the Alleluia *Excita*

\(^{197}\) Marbach, 133.
\(^{198}\) Marbach, 232.
\(^{199}\) Liber Usualis, 328.
\(^{200}\) Liber Usualis, 329.
\(^{201}\) Missale Romanum of 1474, 3.
Domine potentiam from the third Sunday of Advent. According to Marbach\textsuperscript{202}, the text of the Gradual Qui sedes is found in Psalm 80:2-3 (Vulgate 79:2-3).

Alleluia Excita Domine potentiam is also found in Psalm 80:3 (Vulgate 79:3). There is no use the word “Alleluia” in Marbach\textsuperscript{203}; it can instead be found at the beginning of Excita Domine potentiam in Liber\textsuperscript{204} and at the end of Missale of 1862 (Figure 9).

![Figure 9. Qui sedes in Missale Romanum of 1862\textsuperscript{205}](image)

The Gradual Qui sedes\textsuperscript{206} and Alleluia Excita Domine potentiam are two independent chants in Liber and Missale of 1862 (Figure 9). Nevertheless, these two parts are not separated in Missale of 1474 (Figure 10). There was no indication of what liturgical book Rheinberger referred to, but the combination of these two liturgical texts together is longer used. Even though Rheinberger didn’t designate whether this piece is to be performed at church or in a concert hall, its combination of texts makes its liturgical usage impossible.

![Figure 10. Excita Domine potentiam in Missale Romanum of 1474\textsuperscript{207}](image)

\textit{Prope est Dominus (op. 176, no. 8)}

Rheinberger’s \textit{Prope est Dominus} combines the Gradual \textit{Prope est Dominus} and

\textsuperscript{202} Marbach, 171.
\textsuperscript{203} Marbach, 172.
\textsuperscript{204} \textit{Liber Usualis}, 336.
\textsuperscript{205} Missale Romanum of 1862, 6.
\textsuperscript{206} \textit{Liber Usualis}, 335–6.
\textsuperscript{207} Missale Romanum of 1474, 4.
Alleluia *Veni Domine, et noli tardare*. According to Marbach\textsuperscript{208}, *Prope est Dominus* is the Gradual and Alleluia for the fourth Sunday of Advent, and the text of *Prope est Dominus* is from Psalm 145:18, 21 (Vulgata 144:18, 21).

According to Marbach (Figure 11), the text of Alleluia *Veni Domine, et noli tardare* is from Habakkuk 2:3. However, Marbach only provided the first sentence and does not mention its function as Alleluia of the fourth Sunday of Advent.

**EX PROPHETIA HABACUC.**

*Annuntiatur adventus Domini et vindicta ejus de Chaldaeis.*

<table>
<thead>
<tr>
<th>Veni Domine, et noli tardare.</th>
</tr>
</thead>
<tbody>
<tr>
<td>R. 7. in Dom. 3. Adventus.</td>
</tr>
<tr>
<td>Ant. 3. ad Laud. in Feria 6. post Dom. 3. Adv.</td>
</tr>
<tr>
<td>V. ad Nonam in feriali Off. in Adventu.</td>
</tr>
<tr>
<td>In Ant. 4. Montes ad Laud. et Vesp. in Dom. 3. Adv.</td>
</tr>
<tr>
<td>In Ant. 3. <em>Erunt prava</em> ad Laud. et Vesp. in Dom. 4. Adv.</td>
</tr>
</tbody>
</table>

Figure 11. *Veni Domine, et noli tardare* in *Carmina Scripturarum*\textsuperscript{209}.

On the other hand, the text of Alleluia *Veni Domine, et noli tardare* in *Liber*\textsuperscript{210} does not include the last word “Israel”. However, the Alleluias *Veni Domine, et noli tardare* in *Missale* of both 1474 (Figure 12) and 1862 (Figure 13) include “Israel.” This text can also be found in *Antiphonale Monasticum* as Antiphon for Lauds of the last weekend of Advent (Figure 14) in which the doxology is included.

\[(Graduale.)\] *Prope est dominus omnibus inuocantibus eum omnibus qui inuocant eum in ueritate. (V.)* *Laudem domini loquetur os meum. et benedicat omnis caro nomen sanctum eius. alleluia. (V.)* *Veni domine et noli tardare relaxa facinora plebi tue yisrael.*

Figure 12. Gradual and Alleluia of the fourth Sunday of Advent in *Missale Romanum* of 1474\textsuperscript{211}.

\[\textsuperscript{208}\text{Marbach, 251.}\]
\[\textsuperscript{209}\text{Marbach, 363.}\]
\[\textsuperscript{210}\text{Liber Usualis, 354.}\]
\[\textsuperscript{211}\text{Missale Romanum of 1474 (found in 1899), 14.}\]
Figure 13. Gradual and Alleluia of the fourth Sunday of Advent in Missale Romanum of 1862.\textsuperscript{212}

![Gradual and Alleluia](image)

Figure 14. Veni Domine, et noli tardare in Antiphonale Monasticum.\textsuperscript{213}

Gradual \textit{Prope est Dominus}\textsuperscript{214} and Alleluia \textit{Veni Domine, et noli tardare} are two independent chants in \textit{Liber}. Meanwhile, these two parts are combined in Missale of both 1474 and 1862. The figures above show that there are different versions of liturgical text from time to time. Rheinberger probably had a version of a liturgical book which combines these two parts together at his time. However, the usage of Gradual and Alleluia is separated later. Rheinberger did not say whether this piece is to be performed at church or in a concert hall, but the combination of these two liturgical texts makes it incorrect for current liturgy.

\textbf{Introits}

Only two of Rheinberger’s Psalm settings are for use as an Introit. \textit{Justus ut palma florebit} and \textit{Ad te levavi} are not intact, both of them were set without the doxology. Besides, \textit{Justus ut palma florebit} lacks of Alleluia and \textit{Ad te levavi} lacks the verse. Therefore, these two settings are not for liturgical use.

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\textsuperscript{212} Missale Romanum of 1862, 13.
\textsuperscript{213} Antiphonale Monasticum pro diurnis horis: Desclée et Socii, 1934, 218.
\textsuperscript{214} Liber Usualis, 353.
**Justus ut palma florebit (op. 58, no. 5)**

In Marbach\(^{215}\), *Justus ut palma florebit* is the Introit of Common of a Confessor Not a Bishop (Communi Conf. non Pontificis.). The texts of *Justus ut palma florebit* includes Psalm 92:13-14 (Vulgate 91:12-13) and verse *Bonum est confiteri Domino*, Psalm 92:2 (Vulgate Psalm 91:2).

Although *Bonum est confiteri*, the verse of *Justus ut palma florebit*, is from the second verse of the same chapter, its sole existence is for the Offertory of Septuagesima Sunday, the ninth Sunday before Easter\(^{216}\).

However, we can find that the intact text of *Justus ut palma florebit* in *Liber*\(^{217}\), *Graduale Romanum* (Figure 15) and *Missale* of 1862 (Figure 16) has the word “Alleluia” twice in between these two versicles as well as the doxology. In addition, the doxology show from Figure 15 to Figure 16 is also absent in Rheinberger’s *Justus ut palma florebit*.

\[^{215}\text{Marbech, 189–90.}\]
\[^{216}\text{Marbech, 189.}\]
\[^{217}\text{Liber Usualis, 1204.}\]
\[^{218}\text{Graduale Sacrosanctae Romanae, [45] [46].}\]
Lacking these two elements makes Rheinberger’s *Justus ut palma florebit* not a normal Introit and it does not fit its liturgical purpose.

*Ad te levavi (op. 176, no. 3)*

The text of *Ad te levavi* is found in Psalm 25:1-3 (Vulgate 24:1-3). According to the complete edition, *Ad te levavi* is the Introit for the first Sunday of Advent. However, according to Marbach, the Introit of the first Sunday of Advent includes Vulgate Psalm 24:1-3 as well as the verse from Psalm 24:4 (dashed box of Figure 17).

Offertory *Ad te levavi* in *Missale* of 1474 (Figure 18) and other versions are identical to the text of *Ad te levavi* Rheinberger set. Therefore, this text Rheinberger set, Psalm 24:1-3, is supposed to be the Offertory (solid box of Figure 17) of the first Sunday of Advent. It is possible that the complete edition which designates this piece as the

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219 Missale Romanum, [138].
220 Marbach, 93.
Introit for the first Sunday of Advent could be wrong.

\begin{quote}
\textit{(Offertorium.)} Ad te domine leuavi animam meam, deus meus in te confido non erubescam. neque irrideant me inimici mei. et enim uniuersi qui expectant te non confundentur.
\end{quote}

Figure 18. Offertory of \textit{Ad te domine} in \textit{Missale Romanum} of 1474\textsuperscript{221}

Moreover, according to \textit{Missale} of 1474 (Figure 19), 1862, and 1962 as well as \textit{Liber}\textsuperscript{222}, the Introit \textit{Ad te levavi} contains not only the Psalm verse \textit{Vias tuas Domine} but also the doxology.

\begin{quote}
\textit{Introitus.}

\textit{Ad te leuavi animam meam deus meus in te confido non erubescam. neque irrideant me inimici mei. et enim uniuersi qui te expectant non confundentur.}

\textit{Ps.} Vias tuas domine demonstra mihi. et semitas tuas edoce me.

\textit{Sequitur immediate. Gloria patri Quo finito repetitur.}

\textit{Introitus Ad te leuavi animam meam.}

\textit{Et iste modus repetendi introitum seruatur per totum annum. cum dicitur gloria patri post introitum etiam in festis duplicibus.}

Figure 19. \textit{Ad te levavi} in \textit{Missale Romanum} of 1474\textsuperscript{223}
\end{quote}

If Rheinberger’s \textit{Ad te levavi} is intended for the function of Introit of the first Sunday of Advent, its lack of the verse and the doxology suggest that it is not supposed to be used as part of the liturgy. Nevertheless, if he intended this work as an Offertory, \textit{Ad te levavi} is appropriate for liturgical use.

\section*{Other Latin Biblical Texts}

The Psalm text occupies about the 75 percent of the biblical text, which is the major text source of Rheinberger’s sacred music for \textit{a cappella} chorus. Only four out of seven of the remaining works have suitable liturgical texts and can be used at church. Similar to the text in Psalm setting, the Gradual settings mostly are either with additional “Alleluia” or combined with the Alleluia. The Introit, as usual, is still lacking the verse. Consequently, there are only four pieces can truly be used for liturgical purpose (Table 23).

\textsuperscript{221} \textit{Missale Romanum}, 2.
\textsuperscript{222} \textit{Liber Usualis}, 318–19.
\textsuperscript{223} \textit{Missale Romanum}, 1.
Table 23. Functions of the other Latin biblical settings (shaded cells indicate corresponding to liturgical books)

<table>
<thead>
<tr>
<th>Offertory</th>
<th>Gradual</th>
<th>Gradual with additional “Alleluia”</th>
<th>Introit (no verse)</th>
<th>Lord’s Prayer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Angelus Domini op. 133, no. 4</td>
<td>Christus factus est op. 107, no. 5</td>
<td>Benedicta es tu op. 163, no. 5</td>
<td>Omnes de Saba op. 58, no. 1</td>
<td>Rorate coeli op. 176, no. 1</td>
</tr>
<tr>
<td>Ave Maria op. 176, no. 9</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Offertories**

Both of the text of the Offertory settings with the biblical text, *Angelus Domini* and *Ave Maria*, is identical to the texts in the liturgical books.

**Angelus Domini (op. 133, no. 4)**

According to Marbach\(^{224}\), *Angelus Domini* is the Offertory of the Easter Monday (Offert. in Feria 2. post Pascha). Easter Monday is the day after Easter Sunday and is celebrated as a holiday in Christian cultures. In the Roman Catholic liturgical calendar, Easter Monday is the second day of the octave of Easter Week.

The text of *Laudate Dominum* is found in Matthew 28:2, 5, and 6. Rheinberger’s text of *Angelus Domini* completely matches both Marbach and *Liber*\(^{225}\).

**Ave Maria (op. 176, no. 9)**

*Ave Maria*, also known as Hail Mary, is the Offertory for the fourth Sunday of Advent. Having been sung since the 8th century as the Offertory antiphon, *Ave Maria* is the best known Marian prayer\(^{226}\).

The text of the first half is from Luke 1:28, 42. (Figure 20) The second half of *Ave Maria*, which is a petition, was added later. The petition first appeared in print in 1495 in Girolamo Savonarola’s “*Esposizione sopra l’Ave Maria*.”\(^{227}\) The petition was commonly added around the time of the Council of Trent. The sentence was included in the *Catechism*\(^{228}\) of the Council of Trent of 1566.

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\(^{224}\) Marbach, 413.

\(^{225}\) *Liber Usualis*, 787–8.


\(^{228}\) *Catechism of the Council of Trent*, the Roman Catechism, was commissioned during the Catholic Counter-Reformation by the Council of Trent, to expound doctrine and to improve the theological understanding of the clergy.
Rheinberger’s text of *Ave Maria* completely matches both Marbach and *Liber*\textsuperscript{230}.

**Graduals**

There are three Gradual settings: *Christus factus est*, *Benedicta es tu*, and *Omnes de Saba*, in the category of pieces with Biblical texts other than Psalm. As in the situation of the Latin Psalm texts, there are three ways Rheinberger sets Gradual texts: unchanged text, addition of the word “Alleluia,” and combination of the Gradual and the Alleluia. Only *Christus factus est* has the liturgical text which is suitable to use at church.

**Christus factus est (op. 107, no. 5)**

*Christus factus est* is a Gradual for the Mass on Maundy Thursday. The text is from Philippians 2:8-9. According to Marbach\textsuperscript{231}, *Christus factus est* is a Gradual of Holy Eucharist (Feria V in Cœna Domini). Feria in Cœna Domini is the fifth feast of Holy Week, the week before Easter, in honor of the Last Supper of our Lord. Maundy Thursday, also known as Holy Thursday, falls on the Thursday before Easter. It is the fifth day of Holy Week, followed by Good Friday. Maundy Thursday, Good Friday, and Holy Saturday are called the Paschal Triduum.

Rheinberger’s text of *Angelus Domini* completely matches both Marbach and *Liber*\textsuperscript{232}.

**Benedicta es tu (op. 163, no. 5)**

*Benedicta es tu* is the Gradual for the Feast of the Immaculate Conception of the Blessed Virgin Mary (Immaculate Conceptionis B. Mariae V.), which celebrates the

\textsuperscript{229} Marbach, 425.
\textsuperscript{230} *Liber Usualis*, 355.
\textsuperscript{231} Marbach, 512.
\textsuperscript{232} *Liber Usualis*, 655–6.
solemn belief in the Immaculate Conception of the Blessed Virgin Mary. It is celebrated on December 8th, one of the most important Marian feasts.

According to Marbach, the text of Benedicta es tu is from Judith 13:23\(^{233}\) and 15:10\(^{234}\). However, the score in the complete works indicates the text is from Judith 13:23, 5:10. Since this text of Vulgate in Judith 15:10 is “Quæ cum exisset ad illum, benedixerunt eam omnes una voce, dicentes: Tu gloria Jerusalem; tu lætitia Israël; tu honorificentia populi nostri:;” the indication in the complete works appears to be wrong.

There is no use of text “Alleluia” either in Liber\(^{235}\), Graduale Sacrosanctae Romanae\(^{236}\), or Missale of 1944\(^{237}\). Rheinberger did not designate whether this piece is for liturgical or concert use; however it is not supposed to be used for liturgical purpose due to its mixture of Gradual and the additional word “Alleluia” at the end of the piece.

**Omnes de Saba (op. 58, no. 1)**

Omnes de Saba is the Gradual and Alleluia for the Epiphany of Our Lord (Epiphania Domini). There are two text resources in Omnes de Saba: Isaiah 60:6, 1\(^{238}\), the verse and Matthew 2:2\(^{239}\). This is the only piece among his a cappella sacred music for mixed choir that combines text from both the Old Testament and the New Testament.

There is no text of Alleluia either in Gradual Omnes de Saba or Alleluia Vidimus stellam in Marbach. On the other hand, Vidimus stellam in Liber\(^{240}\) starts with the word “Alleluia.”

According to Missale of 1862 (left column of Table 24), Omnes de Saba and Vidimus stellam are separate parts. Omnes de Saba ends with the word “Alleluia” twice and Vidimus stellam also ends with the word “Alleluia.” According to the Missale of 1962 (right column Table 24), Omnes de Saba and Vidimus stellam are also separate parts. However, there is no Alleluia in Omnes de Saba while Vidimus stellam starts with the word “Alleluia” twice and again ends with the word “Alleluia” twice.

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\(^{233}\) Marbach, 51.
\(^{234}\) Marbach, 52.
\(^{235}\) Liber Usualis, 1317–8.
\(^{236}\) Graduale Sacrosanctae Romanae, 401–402.
\(^{237}\) Missale Romanum of 1944, 469.
\(^{238}\) Marbach, 327.
\(^{239}\) Marbach, 379.
\(^{240}\) Liber Usualis, 460.
Table 24. Comparison of Omnes de Saba in Missale Romanum of 1862 and 1962

<table>
<thead>
<tr>
<th>Missale Romanum of 1862</th>
<th>Missale Romanum of 1962</th>
</tr>
</thead>
</table>

Omnes de Saba\textsuperscript{241} and Vidimus stellam have independent liturgical functions in Liber. Even though they are divided in the Missale of both 1862 and 1962, they are combined in the Missale of 1474 (Figure 21). There is no information what liturgical book Rheinberger utilized or why he combined the independent liturgical parts together. However, the combination of these two works means that this piece cannot serve as its original liturgical function at church.

(F Graduale.) Omnes de sabbâ uenient, aurum et thus deferent et laudem domino annuntiantes. (V.) Surge et illuminare Jerusalem quia gloria domini super te orta est alleluia. (V.) Vidimus stellam eius in oriente et uenimus adorare dômimum.

Figure 21. Missale Romanum of 1474\textsuperscript{242}

Introits

**Rorate coeli (op. 176, no. 1)**

*Rorate coeli* is the Introit for the fourth Sunday of Advent, which is a season observed of anticipative waiting and preparation for the celebration of the Nativity of Jesus at Christmas. Advent is the beginning of the liturgical year and commences on Advent Sunday, the fourth Sunday before December 25.

The text of *Rorate coeli* is found in Isaiah 45:8. Traditionally, the Introit for the fourth Sunday of Advent contains *Rorate coeli* and verse *Coeli enarrant gloriam Dei*, which is from Psalm 18 (shown in the box in Figure 22). In the Liber\textsuperscript{243}, the Introit *Rorate coeli* even contains the doxology. However, Rheinberger’s *Rorate coeli* only

\textsuperscript{241} Liber Usualis, 459–60.

\textsuperscript{242} Missale Romanum of 1474, 31.

\textsuperscript{243} Liber Usualis, 353.
includes the first half, so it is not supposed to be used in liturgy.

**Rorate** cœli desuper, et nubes pluant justum: aperiatur terra, et germinet Salvatorem.

*Introitus* in Missa vot. de S. Maria in Adv. (cum Ps. 84.
Benedixisti Domine terram tuam.)

- it. in Dom. 4. Adv. (cum Ps. 18. Cœli enarrant gloriām Dei.)
- it. in Ṣ Exspectatīone Partus B. M. V. (Ps. 18.)
- Ṣ, in Ṣ, 2. in Feria 6. post Dom. 3. Adventus.
- Ant. 1. ad Laudes in Feria 3. post Dom 5. Adv.
- Ant. 2. ad Mat. Ṣ Exspectationis Partus B. M. V.

Figure 22. *Rorate coeli* in *Carmina Scripturarum*

**Pater Noster** (op. 107, no. 1)

*Pater Noster*, Our Father (also called the Lord’s Prayer), according to the New Testament, is a prayer which was taught by Jesus to his disciples. It consists of one address and seven petitions: the first three concerns the things of God and the rest ask for assistance for the needs of humanity.

There are two text resources for the *Pater noster*: Matthew 6:9-13 (in *Carmina Scripturarum*) and Luke 11:2-4. The text is widely used for liturgical purposes such as the Mass and Liturgy of the Hours. Rheinberger’s *Pater noster* completely follows the text of liturgical books and is suitable to use at church.

**Latin Non-biblical texts**

The minority of the Latin text sources of Rheinberger’s *a cappella* sacred music for mixed choir is from hymns and a combination of Sequence and Offertory (Table 25).

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244 Marbach, 317.
245 Jeffers, 188.
246 Marbach, 387.
Table 25. Function of the Latin non-biblical text

<table>
<thead>
<tr>
<th>Hymn</th>
<th>Sequence + Offertory</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Jesu dulcis memoria</em></td>
<td><em>Oster-Hymne</em></td>
</tr>
<tr>
<td>op. 58, no. 4</td>
<td>op. 134</td>
</tr>
<tr>
<td><em>Veni sponsa Christi</em></td>
<td></td>
</tr>
<tr>
<td>op. 58, no. 6</td>
<td></td>
</tr>
<tr>
<td><em>Jam sol recedit</em></td>
<td></td>
</tr>
<tr>
<td>op. 107, no. 2</td>
<td></td>
</tr>
<tr>
<td><em>Salvete flores martyrum</em></td>
<td></td>
</tr>
<tr>
<td>op. 107, no. 3</td>
<td></td>
</tr>
<tr>
<td><em>Salve Regina</em></td>
<td></td>
</tr>
<tr>
<td>op. 107, no. 4</td>
<td></td>
</tr>
</tbody>
</table>

**Hymns**

There are five hymns Rheinberger set to music and each of them is for different occasion and function (Table 26). Among them, Vespers is the majority. Second to Vespers is the Tract. In addition, the texts of three out of five have no known origin.

Table 26. Occasion and text origin of the hymns

<table>
<thead>
<tr>
<th>Hymn</th>
<th>Occasion</th>
<th>Text origin</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Jesu dulcis memoria</em></td>
<td>Vespers on the Feast of the Holy Names of Jesus</td>
<td>St. Bernard of Clairvaux</td>
</tr>
<tr>
<td><em>Veni sponsa Christi</em></td>
<td>Tract of the first Mass of a holy virgin and martyr</td>
<td>unclear</td>
</tr>
<tr>
<td><em>Jam sol recedit</em></td>
<td>Vespers of the Feast of the Most Holy Trinity</td>
<td>unclear</td>
</tr>
<tr>
<td><em>Salvete flores martyrum</em></td>
<td>Vespers on the day of the Holy Innocents (December 28)</td>
<td>Aurelius Prudentius Clementis</td>
</tr>
<tr>
<td><em>Salve Regina</em></td>
<td>Marian antiphon</td>
<td>unclear</td>
</tr>
</tbody>
</table>

**Jesu dulcis memoria (op. 58, no. 4)**

*Jesu dulcis memoria* is used in Festo Sanctissimi Feast of the Holy Name of Jesus (Nominis Jesu), which is cerebrated on the Sunday between the feast of the Circumcision (January 1st) and Epiphany (January 6th). The Holy Name of Jesus refers to the theological and devotional use of the name of Jesus in Christianity. Devotions to the Holy Name of Jesus exist both in Eastern and Western Christianity. In the fifteenth century Saint Bernardine of Siena (1380–1444) and Saint John of Capistrano (1386–1456) promoted the feast of the Holy Name of Jesus, and led to its expansion in the whole
Western Church in 1721. The celebration has been held on different dates in various areas, but usually in January, because eight days after Christmas commemorates the circumcision and naming of the child Jesus.

*Jesu dulcis memoria* is generally attributed to St. Bernard of Clairvaux\(^{247}\) (c. 1090–1153), a French abbot and the primary builder of the reforming Cistercian order. However, according to Jeffers’ *Translations and Annotation of Choral Repertoire*, the real author should be an anonymous Cistercian who lived at the end of the twelfth century\(^{248}\).

The complete hymn of *Jesu dulcis memoria* contains more than forty verses depending on the manuscript. According to Newman’s *Hymni ecclesiae*, the poem is used in *Jesu dulcis memoria*, *Jesu Rex admirabilis* and *Jesu decus angelicum*, for Vespers, Matins, and Lauds, respectively, for the Feast of the Holy Name of Jesus\(^{249}\).

There are five verses in *Liber*\(^{250}\) and Jeffers’ book of translations\(^{251}\). These five verses can also be found in *Antiphonale monasticum*\(^{252}\) and *Antiphonale Romanum*\(^{253}\). Rheinberger’s *Jesu dulcis memoria* is different from these liturgical books and contains the first and the second verses of these versions.

On the other hand, according to *Hymni ecclesiae*, the complete first two verses Rheinberger set can also be the found in Vespers of the Feast of the Holy Name of Jesus (shown as the box in Figure 23). The complete third verse can be found in the Martins of the Feast of the Holy Name of Jesus (shown as the box in Figure 24). Even though these three verses are all for the Feast of the Holy Name of Jesus, they are for different function of the Office. Therefore, this work may not be suitable for use in the liturgy at church.

\(^{247}\) Jeffers, 134.
\(^{248}\) Ibid, 134.
\(^{250}\) *Liber Usualis*, 452–453.
\(^{251}\) Jeffers, 133–134.
\(^{252}\) *Antiphonale monasticum pro diurnis horis: juxta vota RR. DD. abbatum congregacionum confederatum Ordinis Sancti Benedicti*. Desclée et Socii, 1934, 278.
AD VESPERAS.

Jesu dulcis memoria,
Dans vera cordi gaudia:
Sed super mel, et omnia,
Ejus dulcis praesentia.

Nil canitur suavius,
Nil auditur jucundius,
Nil cogitatur dulcius
Quam Jesus Dei Filius.

Jesu spes poenitentibus,
Quam pius es petentibus!
Quam bonus te quaerentibus?
Sed quid invenientibus?

Nec lingua valet dicere,
Nec littera exprimere:
Expertus potest credere,
Quid sit Jesum diligere.

Sis Jesu nostrum gaudium,
Qui es futurus praemium:
Sit nostra in te gloria,
Per cuncta semper saecula.

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Figure 23. Vespers of the Feast of the Holy Name of Jesus in *Hymni ecclesiae*\textsuperscript{254}

AD MATUTINUM.

Jesu Rex admirabilis,
Et triumphator nobilis,
Dulcedo ineffabilis,
Totus desiderabilis.

Quando cor nostrum visitas,
Tunc lucet ei veritas,
Mundi vilescit vanitas,
Et intus fervet charitas.

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Figure 24. Martins of the Feast of the Holy Name of Jesus in *Hymni ecclesiae*\textsuperscript{255}

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\textsuperscript{254} *Hymni ecclesiae*, 277–8.
\textsuperscript{255} *Hymni ecclesiae*, 278.


**Veni sponsa Christi (op. 58, no. 6)**

According to the complete edition, *Veni Sponsa Christi* is a Tract of the first Mass of Common of a Virgin Martyr. This is the only piece Rheinberger set as a Tract.

There are two parts in Tract *Veni Sponsa Christi* (Figure 26). The authorship the first half *Veni Sponsa Christi* is unclear, but the second half *Dilexisti justitiam* is certain. According to Marbach\(^{256}\), the second half of the Tract of *Veni Sponsa Christi* is the verse *Dilexisti justitiam* and *Specie tua* (Figure 27) However, Rheinberger only use the first half of this Tract without setting the verses, Psalm 45:7, 4 (Vulgate Psalm 44:8, 5). Therefore, this piece may not be composed for liturgical use.

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\(^{256}\) Marbach, 125.

\(^{257}\) *Liber Usualis*, 1217–8.
In addition, there are two functions of *Veni Sponsa Christi* in *Liber Usualis*: antiphons at the first (Figure 28) and second vespers of Common of Virgins, and Tract of Common of a Virgin Martyr (Figure 26). These two antiphons of vespers contain the text *Veni Sponsa Christi* and doxology without the verse. It is possible that the indication of the complete works is wrong and Rheinberger’s *Veni Sponsa Christi* is an antiphon of Common of Virgins. However, no matter this work is written as a Tract or an antiphon, the incomplete text makes it unlikely to serve at church.

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259 Marbach, 125.
Figure 28. Antiphon *Veni Sponsa Christi* at the first vespers of Common of Virgins in *Liber Usualis* 260

**Jam sol recedit (op. 107, no. 2)**

According to the compete edition, *Jam sol recedit* is a hymn at the second Vespers of the Feast of the Holy Trinity. Feast of the Holy Trinity, also called Trinity Sunday, is celebrated on the Sunday following Pentecost (the 50th day after Easter). In the liturgical Church Year, Anglican and Lutheran churches date the Sundays that follow Trinity “after Trinity”; the Roman liturgy dates these Sundays “after Pentecost.” 261 The author of this hymn is unknown.

There is one different word in the second versicle from that of *Liber* 262 and *Antiphonale Romano* 263, which is “Laudemus inter coelites” instead of “Laudemur inter coelites.” Furthermore, there are four different words in the third versicle differ which are “Patri simulque Filio, *Tibi* Sancte *Spiritus*, *Sicut fugit*, sit jugiter, Saeclum per *omnia* gloria. Amen” instead of “Patri simulque Filio, *Tibi* Sancte *Spiritu*, *Sicut fugit*, sit jugiter, Saeclum per *omnia* gloria. Amen.” (Table 27)

Table 27. Comparison of the 2nd and 3rd verse with *Liber Usualis* and *Antiphonale Romano*

<table>
<thead>
<tr>
<th>Liber Usualis and Antiphonale Romano</th>
<th>Rheinberger’s text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Te mane laudum carmine, te deprecamur vespere; Digneris, ut te supplices, <em>Laudemus</em> inter coelites.</td>
<td>Te mane laudum carmine, te deprecamur vespere; Digneris, ut te supplices, <em>Laudemur</em> inter coelites.</td>
</tr>
</tbody>
</table>

260 *Liber Usualis*, 1209.
262 *Liber Usualis*, 915.
There is no indication of what text source Rheinberger refer to, but the differences of these four words—“laudemur,” “tibi,” “spiritu,” and “omnia”—are grammatically wrong. It is possible that Rheinberger mishandled the words or Fanny misinterpreted these words with her own different idea. Even though we lack direct evidence to understand the reason for the mistakes, the meaning is still clear.

For example, Laudemur means “we are being praised (passive voice).” It should be “laudamus” (we praise), because this hymn is about us praising God, not about us being praised. In addition, “te” is the direct object form, so it needs the active voice (te… laudamus: we praise You). In other words, “ut… laudemur” means “so that we may be praised” which should be corrected as “ut…laudemus” (so that we may praise).

The second problematic word is “Tibi” vs. “tibique.” The “-que” simply means “and” so it is not needed syntactically, but the extra syllable is needed metrically (count the syllables-- there should be eight in each line, not counting the “amen”), so the text should be “tibique” as it reads in the Breviarium Romanum of 1961.

Spiritu is wrong grammatically. Sancte is clearly in the vocative case (i.e., the form of direct address) so Spiritu needs to be Spiritus to be vocative. The endings do not match because Sancte is from the second declension (or pattern of endings) whereas Spiritus is from the fourth declension.

Even though “fugit” is a standard word in Latin, its meaning “flee” does not fit the context of the sentence. “Patri, simulque Filio, tibique, Sancte Spiritus, Sicut fuit, sit jugiter Saeclum per omne gloria” means “To the Father and, at the same time, to the Son, to Thee, O Holy Spirit, as there was, may there be eternally Glory through every age.” The subject of “fuit” (it has been) is “gloria,” so “fugit” would undermine the point of the concluding doxology. “The sun is withdrawing” (Jam sol recedit igneus) at the beginning of this hymn, but the glory pertaining to God, Father, Son, & Holy Spirit, is not fleeing. That glory is eternally stable: it has been (fuit) in the past and may it be (sit) into the future through every age.

Moreover, “omnia” is also wrong grammatically. Omnia is a plural adjective form in the neuter gender, but there is not plural noun for it to attach to. Since the purpose of the word is to modify Saeclum, it should be “omne” (neuter singular). Very often in Latin the noun and adjective or adjective and noun surround the preposition, in this case, “per”;
that is the syntax here: “saeclum per omne” means “through every age.”

There might have been errors in nineteenth century breviaries passed down from the Middle Ages when clergy’s Latin was often faulty, but all those errors should have been corrected under the Council of Trent (1550s) during the Renaissance when renewed attention was being paid to learning Latin grammar. We have no information about the reason why there are many erroneous words in Rheinberger’s texts. It is possible that Rheinberger was working from a faulty text.\(^{264}\)

**Salvete flores Martyrum (op. 107, no. 3)**

*Salvete flores Martyrum* is a hymn at Vespers on the day of the Holy Innocents (festum Innocentum), December 28\(^{\text{th}}\). It is believed to have been written by the Roman Christian poet Aurelius Prudentius Clementis (348–c.413).

The Holy Innocents of Bethlehem are regarded as the first martyrs for Christ. The Massacre of the Innocents was at first commemorated along with the festival of the Epiphany. Prudentius’ poem was referred to as the hymn on the Epiphany.\(^{265}\)

There are several questions about the text Rheinberger set:

In *Liber* (Figure 29), *Salvete flores Martyrum* has only three verses, in which only the first and second similar to Rheinberger’s. Some words in the first verse that are different from Rheinberger’s texts are (Table 28):

<table>
<thead>
<tr>
<th>Table 28. Comparison of the 1(^{\text{st}}) verse of <em>Salvete flores Martyrum</em> between <em>Liber Usualis</em> and Rheinberger’s Texts in <em>Liber Usualis</em></th>
<th>Text Rheinberger sets</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Salvete flores Martyrum,</em> <em>Quos lucis ipso in limine</em></td>
<td><em>Salvete flores martyrum,</em> <em>in lucis ipso lumine</em></td>
</tr>
<tr>
<td><em>Christi insecutor sutulit,</em></td>
<td><em>Quos saevusensis messuit,</em></td>
</tr>
<tr>
<td><em>Ceu turbo nascentes rosas.</em></td>
<td><em>ceu turbo nascentes rosas.</em></td>
</tr>
</tbody>
</table>

\(^{264}\) Translations and explanations of the faulty words of *Jam sol recedit* are provided by Mr. William Bonnell.

Also, in the *Aurelii Prudentii Clementis Carmina, Corpus Christianorum Series Latina 126* (Figure 30), Hymn *Salvete flores Martyrum*, from chapter “Hymnus Epiphaniae” (Hymn for the Epiphany) of *Liber Cathemerinon XII*, contains 52 verses. The first, second, third, and fifth verse of this piece appears in lines 125 to 140. The first verse of this version is identical in *Liber*. In addition, the third line of the second verse is “Aram ante ipsam simplices.”

**Liber Cathemerinon XII**

\begin{align*}
125 & \text{Salvete flores martyrum} \\
& \text{quos lucis ipso in limine} \\
& \text{Christi insecutor sustulit} \\
& \text{ceu turbo nascentes rosas!} \\

& \text{Vos prima Christi uictima,} \\
130 & \text{grex immolatorum tener,} \\
& \text{aram ante ipsam simplices} \\
& \text{palma et coronis luditis.} \\

& \text{Quo proficit tantum nefas,} \\
& \text{quid crimen Herodem iuuet?} \\
135 & \text{Vnus tot inter funera} \\
& \text{impune Christus tollitur.} \\

& \text{Inter coaeni sanguinis} \\
& \text{fluenta solus integer;} \\
& \text{ferrum quod orbabat nurus} \\
140 & \text{partus fefellit uriginis.}
\end{align*}

In the *Hymns of Prudentius*, the statement for the usage of *Salvete flores*...
martyrum is different from that of Liber Usalis as well as the complete works:

This poem has given four hymns to the Roman Breviary:
(2) For the Epiphany at Lauds, beginning O sola magnarum urbiun, ll. 77–80, 5–8, 61–72.
(3) For the Feast of Holy Innocents at Matins, beginning Audit tyrannus anxius, ll. 93–100, 133–136.
(4) Also the Feast of Holy Innocents at Lauds, beginning Salvete flores martyrnu, ll. 125–132.

In Aruelii Prudenti Clementis Carmina: recensuit et explicavit Theodorus Obbarius269, there are also four verses of this piece in the first, second, third and fifth, between lines 125 and 140. In addition, the text used in the Hymns of Prudentius270 (lines 125 to 140) is identical to Aruelii Prudenti Clementis Carmina. The text in both books is almost the same as Aurelii Prudentii Clementis Carmina, Corpus Christianorum Series Latina 126 with only one exception, which is “Quid proficit tantum nefas” instead of “Quo proficit tantum nefas” in the first line of the third verse.

According to Match’s Latin Hymns with English notes: for use in school and college271, this hymn is in “de Sanctis Innocentibus” and contains seven verses, including all of the six verses of this piece, line 1–20, and 25–28 (Figure 32). The words in the first and third verse are still the same as the previous three books, except the words in the third line of the second verse is “Aram sub ipsam simplices,” which are the same as that in Rheinberger’s texts.

* Figure 31. Salvete flores Martyrnu in Latin Hymns with English notes

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270 The Hymns of Prudentius, 142, 144.
According to *Hymni Ecclesiae, ebreviario Parisiensii* (Figure 34), *Salvete flores Martyrum* is used “In Festo SS. Innocentium.” There are six verses in “ad officium noct. et secundas verperas” and the first, second, third, and the fifth verse of this piece are the first, second, third, and the fourth verses. Besides, there are four verses of “ad Laudes.,” and the fourth and sixth verses of this piece are the second and third verses. Regarding to the text differences, only the first word of “Quid proficit tantum nefas” of the third verse is different from “Quo proficit tantum nefas” of Rheinberger’s setting.

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**Figure 32 Cont. Salvete flores Martyrum in Latin Hymns with English notes**

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It is likely that the poem was written long ago, so there are various discrepancies in different books. As a result, we can only say that some words of Rheinberger's texts are different but we cannot say confidently that Rheinberger’s texts are wrong.

**Salve Regina (op. 107, no. 4)**

*Salve Regina,* also known as “Hail Holy Queen,” is one of four Marian Antiphons traditionally sung at Vespers during the Pentecost season, from the Saturday before Trinity Sunday until None on the Saturday before the first Sunday of Advent.

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274 The Marian antiphons are sung at the Compline. There are a number of Marian antiphons, but the large-scale Marian antiphons are the most important of this group, one for each of the main divisions of the church year: Alma Redemptoris Mater (Advent through February 2); Ave Regina Caelorum (February 2 to Wednesday of the Holy Week); Regina Coeli (Easter season); Salve Regina (first Vespers of Trinity Sunday until None of the Saturday before Advent). The best known of the four is the Salve Regina.

275 Jeffers, 197.
However, beginning in 1955, it was reassigned to at Compline in the time from the Saturday before Trinity Sunday to the Friday before the first Sunday of Advent since 1955\textsuperscript{276}. The authorship of *Salve Regina* is unclear, but it may attribute to Adhemar (d. 609)\textsuperscript{277}. The exact origins of the *Salve Regina* are unclear. The earliest surviving manuscript dates back to the twentieth century\textsuperscript{278}. Rheinberger’s text is identical to the hymn in *Liber*\textsuperscript{279}.

**Sequence**

*Victimae paschali laudes (first half of op. 134)*

The *Oster-Hymne* combines Sequence *Victimae paschali laudes* and Offertory *Terra tremuit* and is the only work Rheinberger set a hymn and scriptural text together in his category of *a cappella* sacred works for mixed choir.

*Victimae paschali laudes* is the Sequence for Easter Sunday (Dominica Resurrectionis). According to the score of the complete edition, it is attributed to Wipo of Burgundy, chaplain to the Holy Roman Emperor Conrad II.\textsuperscript{280} *Victima Paschali Laudes* is one of the four medieval sequences\textsuperscript{281} that were preserved in the *Missale*\textsuperscript{282} published in 1570 after the Council of Trent (1545–63).

\textsuperscript{276} Jeffers, 197.

\textsuperscript{277} Ibid., 198.


\textsuperscript{279} Liber Usualis, 279.


\textsuperscript{281} The 1570 edition of Roman Missal includes four sequences for the entire Roman Rite: *Victimae paschali laudes* for Easter, *Veni Sancte Spiritus* for Pentecost, *Lauda Sion salvatorem* for Corpus Christi, and *Dies Irae* for All Souls and in Masses for the Dead. A fifth sequence, *Stabat Mater dolorosa* (intended for the Feast of the Seven Dolours of the BVM) was added as the fifth sequence in 1727 by Pope Benedict XIII.

\textsuperscript{282} The *Missale Romanum* is the liturgical book that contains the texts and rubrics for the Mass in the Catholic Church. After 1570, Pope Pius V (r. 1566–1572), acting on the recommendation of the Council of Trent, put forward an edition of the Roman Missal in the Apostolic Constitution *Quo primum*, intending its use to be obligatory throughout the Latin Church. Pope Clement VIII edited Pius V’s and produced a new edition in 1604. Yet another revision was made by Pope Urban VIII in 1634. This book remained in general use until the publication (1920) of a revision by Pope Benedict XV. Pope John XXIII issued a new typical edition of the Roman Missal in 1962. Following the Second Vatican Council (1962–65), the next edition of the Roman Missal was promulgated by Pope Paul VI (r. 1963–1978) with the apostolic constitution *Missale Romanum* in 1969. In 2000, Pope John Paul II (r. 1990–2005) approved another revision, the “Editio Typica Tertia” (Third Printed Edition), which was published by the Vatican in 2002. In 2007 Pope Benedict XVI (r. 2005–2013), in a papal bull entitled *Summorum Pontificum* argued that the 1962 edition of the Roman Missal was never judicially revoked and that Dioceses were free to use whatever edition they wished.
Various versions of texts exist with small variations in the liturgical books, but the incongruities are largely inconsequential:

“Surrexit Christus spes mea: praecedet vos in Galilaea” is “Surrexit Christus spes mea: praecedet suos in Galilaeam” in Liber$^{283}$, Graduale Romanum$^{284}$, and Graduale triplex$^{285}$. However, according to the versions of the Missale of 1474, 1744, 1858 and 1962, the text is “Surrexit Christus spes mea: praecedet vos in Galileam (or Galiaeam),” the same as Rheinberger’s.

Moreover, “Scimus Christum surrexisse ex mortuis vere” is “Scimus Christum surrexisse a mortuis vere” in Liber, Graduale Sacrosanctae Romanae Ecclesiae de Tempore et de Sanctis, Graduale triplex, as well as Missale of 1858 and 1962. But the Missale of 1474 and 1744 shows “Scimus Christum surrexisse ex mortuis vere,” which is the text used by Rheinberger.

At the end of Victimae paschali laudes, the Liber, Graduale Sacrosanctae Romanae Ecclesiae de Tempore et de Sanctis, Graduale triplex and Missale (1744, 1858 and 1962) all include “Amen. Alleluia;” the Missale of 1474 omitted the “Alleluia.” However, Rheinberger did not include this word within the body of the text; instead he used it to conclude his composition.

Rheinberger did not designate whether this Easter hymn is for liturgical or concert use. However, its conflation of two different functions into one single work makes it impossible to perform at church.

**German Psalms**

As in the Latin texts, most of German text sources of Rheinberger’s *a cappella* sacred work for mixed choir are from the book of Psalms (Table 29), including the whole collection of op. 40 and one piece in op. 69.

$^{283}$ Liber Usualis, 780.
$^{285}$ Graduale triplex, 198-199.
Table 29. German Psalm texts in Rheinberger’s op. 40 and 69

<table>
<thead>
<tr>
<th>German title</th>
<th>Text origin in Vulgate</th>
<th>Current Bible</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Ich liebe, weil erhöret der Herr</em> (op. 40, no. 1)</td>
<td>Psalm 114:1–7, 9</td>
<td>Psalm 116:1–7, 9</td>
</tr>
<tr>
<td><em>Warum toben die Heiden</em> (op. 40, no. 2)</td>
<td>Psalm 2:1–4, 11, 13</td>
<td>Psalm 2:1–4, 11, 12</td>
</tr>
<tr>
<td><em>Der Herr erhöre dich</em> (op. 40, no. 3)</td>
<td>Psalm 19:2–3, 6</td>
<td>Psalm 20:1–2, 6</td>
</tr>
<tr>
<td><em>Es spricht der Tor in seinem Herzen</em> (op. 40, no. 4)</td>
<td>Psalm 52</td>
<td>Psalm 53</td>
</tr>
<tr>
<td><em>Frohlocket, ihr Gerechten</em> (op. 40, no. 5)</td>
<td>Psalm 32:1–4, 6, 12</td>
<td>Psalm 33:1–4, 6, 12</td>
</tr>
<tr>
<td><em>Dein sind die Himmel</em> (op. 69, no. 2)</td>
<td>Psalm 88:12, 15</td>
<td>Psalm 89:11, 14</td>
</tr>
</tbody>
</table>

The *Fünf Motetten für vierstimmigen gemischten Chor*, op. 40, includes five pieces, and it is the only collection Rheinberger composed entirely in German. The question arises as to the source of the German translations of the psalm used by Rheinberger. Mohn notes that no definitive source can be found for these psalms. However, in 1873 Joseph von Allioli made a translation of the Bible into German that was often used in Catholic circles.²⁸⁶

Rheinberger’s German text is very close to that of Allioli’s. The differences between the two are likely due to local usage variation. The author of Rheinberger’s text remains unknown, although we should always consider his wife, Fanny von Hoffnass, since she provided German translations of other Latin texts set by Rheinberger.

None of the text in Marbach exactly matches Rheinberger’s German texts; hence, no liturgical assignment is possible and it may be assumed that this music was probably intended for performance in concert rather than during the liturgy. The fact the text is in German would also preclude Catholic liturgical usage at his time.

*Warum toben die Heiden (op. 40, no. 2)*

The text of *Warum toben die Heiden* comes from Psalm 2:1–4, 11, 13.

Rheinberger’s German biblical text is very close to Allioli’s. Some of the verses are

identical while others are similar but subtly different. We can confirm this relationship by comparing Allioli’s translation with Rheinberger’s text:

<table>
<thead>
<tr>
<th>Allioli</th>
<th>Rheinberger</th>
</tr>
</thead>
<tbody>
<tr>
<td>Warum toben die Heiden, und sinnen die Völker auf Eitles?</td>
<td>Warum toben die Heiden, und sinnen auf Eitles die Fürsten?</td>
</tr>
<tr>
<td>Es stehen auf die Könige der Erde, und kommen zusammen die Fürsten wider den Herrn und wider seinen Gesalbten.</td>
<td>Es stehen die Könige der Erde auf und kommen zusammen wider den Herrn und seinen Gesalbten.</td>
</tr>
<tr>
<td>Der im Himmel wohnet, lachet ihrer, und der Herr spottet ihrer.</td>
<td>Der im Himmel wohnt, lachet ihrer, ihrer spottet der Herr.</td>
</tr>
<tr>
<td>Dienet dem Herrn in Furcht, und frohlocket ihm mit Zittern!</td>
<td>Dienet dem Herrn in Furcht, preist ihn mit Zittern;</td>
</tr>
<tr>
<td>wenn in Kurzem sein Zorn aufbrennt, selig Alle, die vertrauen auf ihn.</td>
<td>selig alle, die auf ihn vertrauen.</td>
</tr>
</tbody>
</table>

Table 30. Comparison of Allioli’s and Rheinberger’s text of Psalm 2:1–4, 11, 13

*Der Herr erhöre dich (op. 40 no. 3)*

The text of *Der Herr erhöre dich* comes from Psalm 19:2–3, 6. Rheinberger’s German biblical text is very close to Allioli’s.
Table 31. Comparison of Allioli’s and Rheinberger’s text of Psalm 19:2–3, 6

<table>
<thead>
<tr>
<th>Allioli</th>
<th>Rheinberger</th>
</tr>
</thead>
<tbody>
<tr>
<td>Der Herr erhöre dich am Tage der Trübsal; der Name des Gottes Jacobs beschirme dich</td>
<td>Der Herr erhöre dich am Tage der Trübsal, der Name Jehovah beschirme dich!</td>
</tr>
<tr>
<td>Er sende dir Hilfe aus dem Heiligthum, und von Sion aus beschütz’ er dich.</td>
<td>Er sende dir Hilfe von seiner Höhe, und von Sion aus beschütz’ er dich.</td>
</tr>
<tr>
<td>Wir wollen uns freuen in deinem Heile, und uns rühmen des Namens unsers Gottes.</td>
<td>Wir wollen uns erfreuen an deinem Heile, uns rühmen des Namens unsers Gottes!</td>
</tr>
</tbody>
</table>

Es spricht der Tor in seinem Herzen (op. 40 no. 4)

The text of Es spricht der Tor in seinem Herzen comes from Psalm 52.

Rheinberger’s German biblical text is not as close to Allioli’s as the texts of the previous two pieces.

Table 32. Comparison of Allioli’s and Rheinberger’s text of Psalm 52

<table>
<thead>
<tr>
<th>Allioli</th>
<th>Rheinberger</th>
</tr>
</thead>
<tbody>
<tr>
<td>Es spricht der Thor in seinem Herzen: “Es ist kein Gott!”</td>
<td>Es spricht der Tor in seinem Herzen: “Es ist kein Gott.”</td>
</tr>
<tr>
<td>Verderbt und abscheulich sind sie worden in ihren Sünden: „Keiner ist, der Gutes thut.“</td>
<td>Verderbt und abscheulich sind sie geworden. Ach, keiner ist, der Gutes tut!</td>
</tr>
<tr>
<td>Gott schaut vom Himmel auf die Menschenkinder, daß er sehe, ob jemand verständig sei, oder nach Gott frage.</td>
<td>Gott schaut vom Himmel auf die Menschen, dass er sehe, ob jemand verständig sei und nach Gott noch frage.</td>
</tr>
<tr>
<td>Alle sind abgewichen, allesamt unnütz geworden, Keiner ist der Gutes thut, Keiner, auch nicht Einer.</td>
<td>Doch alle, ach, alle sind abgewichen, und keiner ist, der Gutes tut, nicht einer, auch nicht einer!</td>
</tr>
</tbody>
</table>
Table 33 Cont. Comparison of Allioli’s and Rheinberger’s text of Psalm 52

<table>
<thead>
<tr>
<th>Allioli</th>
<th>Rheinberger</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gott haben sie nicht angerufen, da gezittert vor Furcht, wo keine Furcht war, denn Gott zerstreuet die Gebeine derjenigen, die den Menschen gefallen; sie werden zu Schanden, weil Gott sie verschmähet hat.</td>
<td>Gott haben sie nicht angerufen. Er verschmäht sie nun in seinem Zorn;</td>
</tr>
<tr>
<td>Wer wird doch Israel das Heil aus Sion geben? Wenn Gott abwendet die Gefangenschaft seines Volkes, wird Jacob frohlocken, und Israel sich freuen!</td>
<td>Wer wird doch Israel das Heil aus Sion geben? Wenn Gott erlöst sein Volk aus Gefangenschaft, dann wird Jakob ihn erkennen und Israel frohlocken!</td>
</tr>
</tbody>
</table>

Frohlocket, ihr Gerechten (op. 40 no. 5)

The text of *Frohlocket, ihr Gerechten* is from Psalm 32:1–4, 6, 12. Rheinberger’s German text is not very close to Allioli’s and verse 6 is from completely different versions:

Frohlocket, ihr Gerechten,

2. Preiset den Herrn mit der Harfe, lobsinget ihm auf zehnssaitigem Harfenspiel.
4. Denn das Wort des Herrn ist aufrichtig, und alle seine Werke sind Treue.
5. Durch das Wort des Herrn sind die Himmel festigt, und durch den Geist seines Mundes all’ ihre Zierd’. 1. Mose 1, 2, 3. Ioan. 1, 3 ff.
6. Selig das Volk, dessen Gott der Herr ist, das Volk, das er zum Erbe sich erwählt hat.

Preiset den Herrn mit der Harfe, lobsinget ihm auf zehnssaitigem Harfenspiel.

Singet ihm ein neues Lied, singet ihm schön mit Jubelschall.

Denn das Wort des Herrn ist aufrichtig, und alle seine Werke sind Treue.

Durch das Wort des Herrn sind die Himmel festigt, und durch den Geist seines Mundes all’ ihre Zierd’.

Selig das Volk, dessen Gott der Herr ist, das Volk, das er zum Erbe sich erwählt hat.

<table>
<thead>
<tr>
<th>Table 34. Comparison of Allioli’s and Rheinberger’s text of Psalm 32:1–4, 6, 12</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Allioli</strong></td>
</tr>
<tr>
<td>Frohlocket, ihr Gerechte, im Herrn; den Redlichen ziemt Lobgesang.</td>
</tr>
<tr>
<td>Preiset den Herrn mit der Harfe, lobsinget ihm auf zehnssaitigem Harfenspiel.</td>
</tr>
<tr>
<td>Singet ihm ein neues Lied, lobsinget ihm schön mit Jubelschall.</td>
</tr>
<tr>
<td>Denn das Wort des Herrn ist aufrichtig, und alle seine Werke sind Treue.</td>
</tr>
<tr>
<td>Durch das Wort des Herrn sind die Himmel festigt, und durch den Geist seines Mundes all’ ihre Zierd’.</td>
</tr>
<tr>
<td>Selig das Volk, dessen Gott der Herr ist, das Volk, das er Erbe sich erwählt hat.</td>
</tr>
</tbody>
</table>

Ich liebe, weil erhöret der Herr (op. 40 no. 1)

The text of *Ich liebe, weil erhöret der Herr* comes from Psalm 114:1–7, 9. This piece is probably not from Allioli’s translation because there are many differences.
between each other. Verse 3 apparently is not from Allioli’s translation. In addition, Rheinberger even combined verses seven and nine into a single verse, as shown below:

<table>
<thead>
<tr>
<th>Verse</th>
<th>Allioli</th>
<th>Rheinberger</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>1. Meluja! Liebe erfüllt mich, weil der Herr die Stimme meines Flehens erhört hat,</td>
<td>1. Ich liebe, weil erhöret der Herr die Stimme meines Flehens,</td>
</tr>
<tr>
<td></td>
<td>2. weil er sein Ohr zu mir neigte; mein Leben lang werd’ ich ihn anrufen,</td>
<td>2. weil er geneigt sein Ohr zu mir; dafür will ich mein Leben lang ihn anrufen,</td>
</tr>
<tr>
<td></td>
<td>3. Er umgaben mich die Schmerzen des Todes, es trafen mich die Gefahren der Hölle, Trübsal und Schmerz fand ich;</td>
<td>3. Umringt hatten mich Todesschmerzen, des Totenreiks Gefahr mich betroffen;</td>
</tr>
<tr>
<td>2.</td>
<td>5. Barmherzig ist der Herr und gerecht; unser Gott ist barmherzig.</td>
<td>5. Barmherzig ist der Herr und gerecht, und unser Gott erbarmet sich.</td>
</tr>
<tr>
<td></td>
<td>6. Der Herr bewahret die Kleinen; ich war geđemütigt, und er half mir.</td>
<td>6. Er schützet die Kleinen all, ich war erniedriget, da half er mir.</td>
</tr>
<tr>
<td></td>
<td>8. Ich will gefallen dem Herrn im Lande der Lebendigen.</td>
<td></td>
</tr>
</tbody>
</table>

Dein sind die Himmel (op. 69 no. 2)

The original version of Dein sind die Himmel is Tui sunt coeli in Latin.

Rheinberger added German translation to shape an incorporated collection of language. Furthermore, according to Mohn’s “Quellen und Einzelanmerkungen” (Sources and individual notes) in Rheinberger’s Sämtliche Werke, this piece was probably translated by Fanny.\textsuperscript{287} Therefore, there are many differences between Allioli’s and Rheinberger’s as

\textsuperscript{287}Mohn ed., Josef Gabriel Rheinberger, Geistliche Gesänge II: Werke für gemischten Chor a
shown below.

| 12. Dein sind die Himmel, und dein ist die Erde; den Erdkreis, und was ihn erfüllt, hast du gegründet; 1. Mof. 2, 1. |
| 15. Gerechtigkeit und Gericht ist die Zurichtung deines Stuhles; Varmberzigkeit und Wahrheit gehen her vor deinem Anlìge. |

Table 36. Comparison of Allioli’s and Rheinberger’s text of Psalm 88:12, 15

<table>
<thead>
<tr>
<th>Allioli</th>
<th>Rheinberger</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dein sind die Himmel und dein ist die Erde; den Erdkreis, und was ihn erfüllt, hast du gegründet;</td>
<td>Dein sind die Himmel, und dein ist die Erde; du hast der Welten Kreis, hast die Fülle der Erde fest begründet;</td>
</tr>
<tr>
<td>Gerechtigkeit und Gericht ist die Zurichtung deines Stuhles</td>
<td>Gerechtigkeit und der Wahrheit Kraft sind die Pfeiler deines Thrones.</td>
</tr>
</tbody>
</table>

German Biblical texts other than Psalms

There are two motets with German texts not drawn from the Psalms (Table 37): *Die sterne sind erblichen*, op. 69 no. 1, and *Bleib bei uns*, op. 69 no. 3 (commonly known as “Abendlied”).

Table 37. Other German texts

<table>
<thead>
<tr>
<th>The German text other than Psalm</th>
<th>Text origin</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bleib bei uns</td>
<td>Luke 24:29</td>
</tr>
<tr>
<td>Die Sterne sind erblichen</td>
<td>August Heinrich Hoffmann von Fallersleben</td>
</tr>
</tbody>
</table>

Abendlied Bleib bei uns (op. 69, no. 3)

The text of *Abendlied* is from Luke 24:29. There is still no definitely known source for this precise translation. However, it is possible that Rheinberger referred to Allioli’s translation and made minor revisions because these two versions are very similar.

Table 38. Comparison of Allioli’s and Rheinberger’s text for Luke 24:29

<table>
<thead>
<tr>
<th>Allioli</th>
<th>Rheinberger</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aber sie nösigten ihn, und sprachen: Bleib bei uns; denn es wird Abend, und der Tag hat sich schon geneiget. Und er ging mit ihnen hinein.</td>
<td>Bleib bei uns, denn es will Abend werden, und der Tag hat sich geneiget.</td>
</tr>
</tbody>
</table>

cappella, vol. 7, 188.
Morgenlied Die Sterne sind erblichen (op. 69, no. 1)

The poem by August Heinrich Hoffmann von Fallersleben appears with the title *Poems by Hoffmann von Fallersleben*, Leipzig (Weidmann’s bookstore) 1843, page 16, under the same title, “Morgenlied.” Rheinberger might have used a different edition which no longer exists in his library. He made no language alterations to the original poem.\textsuperscript{288}

Summary

According to the foreword to the complete works edition, the editor mentions that Rheinberger omitted words from the liturgical texts or change the order\textsuperscript{289}. However, after comparing to the sources of current most-commonly-used liturgical books in Latin, I found that only *Jam sol recedit* is missing a word. He sometimes repeats words but did not change the word order of any liturgical texts. In fact, Rheinberger does not always set the text in every voice part. He likes to repeat the opening text in the last part of his music, but this tendency was not allowed by the Cäcilians.

Rheinberger was accused by the Cäcilians of mishandling the words of the liturgy when he tried to publish the *Fünf Motetten*, op. 163\textsuperscript{290} and the *Advent Motetten*, op. 176\textsuperscript{291}. Indeed, his texts sometimes only apply incomplete liturgical verses and sometimes combine verses from different sources. However, I believe the small mistakes or the combination of different liturgical functions may restrict his works from being part of the liturgy, but they still can be treated as sacred music and be performed in either Church or in concert hall.

\textsuperscript{288} Mohn ed., *Josef Gabriel Rheinberger, Geistliche Gesänge II: Werke für gemischten Chor a cappella*, vol. 7, 188.
\textsuperscript{289} Ibid, xxvi.
\textsuperscript{290} Ibid, xxiv.
\textsuperscript{291} Ibid, xxvi.
Chapter 4 Analysis of Selected Works of Rheinberger

Rheinberger composed eight collections of *a cappella* sacred music for mixed choir, consisting of thirty-eight works in total. Except for the *Oster-Hymne*, which combines two independent pieces into a long work and is the only piece for double choir, all other works share several common features, which are discussed in this chapter.

Three simple compositional techniques are most commonly seen in these pieces. The first is *homophonic texture*, in which the majority of the voice parts have the same rhythm and move together.

The second feature is the *reprise of the theme*, which determines the form and constructs a symmetric structure. Most of the forms are traditional binary (AA') and ternary (ABA' and AA'A"). In addition to these forms, two freely composed pieces also have reprises of the opening themes. The complete or partial repeat of the opening themes can be found in twenty-five pieces.

The third feature is *pedal point*. The note most commonly chosen for pedal point is the dominant, but the tonic is also used. The length of Rheinberger’s employment of pedal point varies from as short as three measures to as long as ten measures or more. Also, even though pedal point is most commonly used in the lowest part, he applied it to every voice part.

Each of these common features in Rheinberger’s music will be examined here in more detail.

**Texture**

There are three textures that are most frequently used in Rheinberger’s works: homophony (found in all works), intact or partial imitation (found in thirty pieces), and using one distinct voice part in contrast with the rest of the parts (found in thirty-two pieces).

**Homophony**

Among the textures in his choral works, homophony is the only one that appears in every piece. Furthermore, this texture is prominent at the beginning of twenty of the pieces, demonstrating that he had a strong preference for this texture.
Using one distinct voice part against the rest

In this kind of texture, one voice part moves differently from the rest of the voices. The section with this texture can be as short as one measure or as long as more than ten measures. This is common in Rheinberger’s works, and is a feature in most of his works. There are also varieties in how this feature appears, depending on the number of voices in the composition or section, and can contrast one-versus-two voices, one-versus-three voices, and one-versus-four voices. Four-part motets constitute the majority of Rheinberger’s a cappella sacred works, so the one-versus-three feature is most commonly seen. Interestingly, there are no instances of a one-versus-five texture in pieces with six voice parts.

All six of the pieces for five voices include the one-versus-four texture. There are two different compositional techniques. In the first kind, the musical element that is imitated usually appears in the distinct part and is mimicked by the other voices. This is clear in Figure 35, where the tenor motive is generally echoed by the other parts with the same rhythm and similar contours. The tenor part anticipates the other parts. Even though the intervals are not completely the same in “Gerechtigkeit,” the rhythm and contours are closely related.

The second type of compositional technique involves an independent voice part that is unrelated to the other parts. This can be seen in Figure 36, in which the bass is distinctly different from the other four parts. In this example, the top four parts are organized homophonically, while the bass is only related by text. These two compositional techniques – imitation between one voice and the rest, and contrast of one
part against the rest – are found in all of the unaccompanied sacred pieces for mixed choir.

Imitation

A compositional technique frequently used by Rheinberger is *imitation*. The imitated material is usually very short and may not appear in every voice part. Many of the Alleluia sections in Rheinberger’s motets are imitative, but are not absolutely strict in intervallic or rhythmic material. This kind of *partial imitation* can be seen in more than half of the pieces that include imitative techniques.

Strict imitation appears in only three of Rheinberger’s works, two of which are the opening of *Justus ut palma florebit* (op. 58 no. 5) and the second part of *Es spricht der Tor in seinem Herzen* (op. 40 no. 4). The imitative counterpoint in the second part of *Christus factus est* (op. 107 no. 5) is even more strict, with subject, answer, exposition and episode, which makes it similar to a fugue.

The three textures mentioned above are the most common techniques that Rheinberger employed. About two thirds of his works have all three textures. The rest include either combination of homophonic and imitative texture (five pieces) or homophonic and one-versus-several-other-parts (seven pieces) (Figure 37).
Combination of voices

Rheinberger also preferred to combine parts into groups. The most frequent combination is voice pairing (Figure 38), which creates groups that each consist of two voice parts that move in similar ways. Voice pairs can be identical, similar, or contrasting with another group. This texture is mainly found in four-part works. Half of Rheinberger's works have this texture, even in works consisting of five or six voice parts (Figure 39).

Figure 38. Voice pairing in Ich liebe, weil erhöret der Herr (mm. 39-44)
Besides voice pairing, there are three other ways to combine a group of two voice parts with other voice parts; about two-thirds of Rheinberger's a cappella sacred works have this kind of grouping texture.

Paired vocal lines contrasted with three parts (Figure 40) or four additional parts (Figure 41) can also be found more often in this repertoire. There are four works using two-three grouping, which all appear in op. 163. Two-four grouping is only used once, in Angelus Domini (op. 133 no. 4).
Figure 41. Two parts versus four parts in *Angelus Domini* (mm. 38-42)

Groupings of three vocal parts are the least common in the varieties of texture used by Rheinberger. There are two textures that group three voices together: three-two and three-three. The former is identical to the two-three grouping mentioned above; the latter appears in all six works consisting of six voice parts.

There are two kinds of three-against-three groupings. In the first kind of grouping, each group is homophonic, creating a balanced antiphonal arrangement. The example in Figure 42 shows that there are two three-part groups: the three top voice parts and the three lower parts. Each group is homophonic and has its own rhythmic pattern.

Figure 42. Three parts versus three parts in *Anima nostra* (mm. 20-24)

The second kind of grouping is that each group has its own texture. Figure 43 shows two groups, in which the top three voice parts are imitative while the bottom three are homophonic. After four measures of these two independent groups, the texture goes back to one against other voice parts that Rheinberger frequently used in his works.
Unison

Unison texture (either strict unison or parallel octaves) appears in five of Rheinberger’s unaccompanied sacred works. Two of his earliest works, op. 40 no. 2 and no. 4, as shown in Figure 44, open with unison singing. There is another unison section in the middle of op. 40 no. 2.

The other example of unison (octaves) is in *Es spricht der Tor* (op. 40 no. 4). This unison theme not only opens the work but also repeats twice with different text. These three unisons in the first part make this work unique.

Other examples of unison texture are in the middle of three works (op. 58 no. 1, op. 69. no. 1, and op. 107 no. 3). The unison phrase in *Salvete flores mar* (op. 107, no. 3, mm. 34-35) consists of four parts in the middle of the work, while the unison sections in the other two works only involve two voice parts. The example in Figure 45 shows the tenor and bass parts in unison.
Form

There are three principal forms in this repertoire: ternary, binary, and through-composed form. Most of Rheinberger’s works, as for nearly all 19th century composers, include a reprise of the music from the opening. As a result, ternary form (ABA’) and binary form (AA’) dominate the majority of his music. In addition, two works in a freely-composed form also briefly recapitulate their opening themes. The ABA’ forms of Rheinberger’s works are summarized in Table 39, in which there are four different methods of reprise. Two thirds of Rheinberger’s unaccompanied sacred vocal works employ repetition of the opening theme, fully or partially, with the same or different text.

The ternary form (ABA’) is the most common: about one third of Rheinberger’s works fall into this category. However, only three pieces have an exact repetition of text and music, while two pieces repeat the music but with a different text. The reprise themes of two of the ABA’ pieces are identical to the themes with different text and the remaining seven pieces only occur in some of the voice parts.

Table 39. The ABA’ works which have theme recapitulation

<table>
<thead>
<tr>
<th>Recapitulation of music and text</th>
<th>Works</th>
</tr>
</thead>
<tbody>
<tr>
<td>Identical music and text recap</td>
<td>op. 40 no. 5, op. 163 no. 5, op. 176 no. 8</td>
</tr>
<tr>
<td>Identical music recap but different text</td>
<td>op. 40 no. 3, op. 69 no. 1</td>
</tr>
<tr>
<td>Partial music recap but same text</td>
<td>op. 176 no. 1, op. 176 no. 5</td>
</tr>
<tr>
<td>Partial music recap but different text</td>
<td>op. 58 no. 1, op. 58 no. 5, op. 107 no. 1, op. 107 no. 2, op. 107 no. 3, op. 176 no. 3, op. 176 no. 6.</td>
</tr>
</tbody>
</table>

Another equally important form is binary; two thirds are organized as AA’ and the remainder have an AB structure. Table 40 shows that Rheinberger preferred to set reprise themes with the opening text—AA’ form was accounted for eight pieces, while two
works are in AB form. In addition, five out of eight pieces with AA' form have the same text as the opening theme. Note that there are no AA' works that fall into the category of “identical music and text recap.”

Table 40. The AA’ works which have theme recapitulation

<table>
<thead>
<tr>
<th>Recapitulation of music and text</th>
<th>Works</th>
</tr>
</thead>
<tbody>
<tr>
<td>Identical music recap but different text</td>
<td>op. 40 no. 1, op. 176 no. 9</td>
</tr>
<tr>
<td>Partial music recap but same text</td>
<td>op. 58 no. 2, op. 58 no. 6, op. 69 no. 2, op. 69 no. 3, op. 163 no. 3</td>
</tr>
<tr>
<td>Partial music recap but different text</td>
<td>op. 163 no. 2</td>
</tr>
</tbody>
</table>

There are four ways in which Rheinberger reprises an open theme or phrase: identical music and text recap, reprise with new text, partial repetition with original text, and partial repetition with new text. The first type is the recapitulation directly derived from the theme with the same text. The shortest recapitulation is two measures, while the longest (in op. 176 no. 8) lasts seven measures.

The second reprise type is shown in the following example: the music of the opening (Figure 46) and the reprise (Figure 47) are identical; only the “ora” in the soprano part is changed to fit the rhythm of the text. Only four of Rheinberger’s pieces are composed in this way.

Figure 46. Opening theme in Ave Maria (mm. 1-6)

Figure 47. Identical reprise (A’) with different text in Ave Maria (mm. 21-26)
The third type of reprise consists of a partial recapitulation of the theme with the same text. Rheinberger applied this method to eight of his works, including the freely composed work *Anima nostra* (op. 133 no. 1), which consists of several similar sections with enough differences to make them distinct. The following example demonstrates the differences between the opening theme (Figure 48) and the reprise (Figure 49). The soprano and bass parts are the same as the opening (shown in the bracket); however, the beginnings of the alto and tenor parts are different.

![Figure 48. Opening theme in *Rorate coeli* (mm. 1-6)](image)

![Figure 49. Reprise (A’) in *Rorate coeli* (mm. 28-33)](image)

The fourth and most common reprise type sets a different text to the music similar but not identical to the opening theme. The following example shows that the alto and bass part of the reprise (Figure 51) are the same as that in beginning theme (Figure 50). At the same time, however, the portion of the soprano part marked with dotted brackets shows the melody is transposed a third above the original melody. Besides, the beginning “Pater noster” in the bass part is omitted and only the second half is present.

![Figure 50. Opening theme of *Pater noster* (mm. 1-6)](image)
In addition to traditional binary and ternary forms, Rheinberger also employs forms such as AA'A'' (two), AAAAA (one), and ABCDA' (one). The recurrence of the opening theme is the most commonly-used form in his pieces (Figure 52), which accounts for 25 of the 37 works.

The least common form in this repertoire is freely-constructed or through-composed with no discernable structures involving a reprise. Most of the pieces in this category can be divided into three distinct parts with similar lengths (ABC), while some more complex works (ABCD or ABCDA) are also present.

**Pedal point**

Not every Romantic composer favors the device of pedal point in composing choral works, but the use of pedal point is another characteristic of Rheinberger’s *a cappella* sacred works probably due to his compositional preference of the old style. The length of the pedal points varies from three to twelve measures. In most cases, the pedal point is portrayed as a sequence of repeating pitches. In a few rare cases, Rheinberger used a pedal point doubled at the octave, as shown in Figure 53, that is also uncommon in other composers' sacred works.
Interestingly, although pedal point is typically in the bass part, in some of Rheinberger’s music pieces the pedal points could also be found in other voice parts. For example, unlike most of the endings of Rheinberger’s works, the pedal point sometimes appears in the soprano part (Figure 54).

In addition to presenting the pedal point in a single part, Rheinberger sometimes also incorporates pedal point technique in two voices, either sequentially (Figure 55) or simultaneously (Figure 56), which create different acoustic effects from using a pedal point in a single part.
Other Features

Dynamics

Rheinberger's music generally has a dynamic range of \( pp \) to \( ff \), without expanding to include \( ppp \) or \( fff \) that some other Romantic composers used (Figure 57). He never uses expression marks to describe the quality or character that he wanted.

Rheinberger preferred to start his pieces softly; about two thirds of his music is composed in this way. Also, his sacred choral works that end with the word “Alleluia,” “Dominum/Domine,” or “Amen” usually end with a strong dynamic level. However, there is no obvious correlation or tendency between the dynamics of the beginnings and the ends among his works.

Spacing

Rheinberger’s works usually harbor a full texture with all vocal parts involved, except for the brief silences in individual parts that result from an imitative contrapuntal entry. He sometimes uses fermatas to create space between sections, but he never leaves
an entire measure silent. Unlike Rheinberger, Bruckner likes to leave a single measure
empty to create dramatic effect (Figure 58).

![Figure 58. Bruckner’s Christus factus est has an empty measure before dynamic of fff (mm. 52-57)](image)

In addition, he seldom leaves a voice part empty for more than four measures unless
it is waiting for an imitative entrance. In contrast, Bruckner sometimes has sections
silence for a period of time (Figure 59).

![Figure 59. Silent measures for upper voice parts in Bruckner’s Ave Maria (mm. 1-6)](image)

**Cadences**

All except two of Rheinberger’s works begin with a tonic triads and all but one
conclude with either an authentic or plagal cadence. The cadence shown in Figure 60 is
unique among the cadences that Rheinberger wrote. This is a cadence on tonic that is
intensified by a half-diminished seventh chord. According to Douglas Green’s *Form in
Tonal Music*, this is categorized as a “plagal-related cadence.”

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All of Rheinberger’s German settings end with an authentic cadence. Even though the hymn “Dein sind die Himmel” ends with a plagal cadence, it was originally written in Latin instead of German. In addition, all music pieces in his earliest two collections, in which one was written in German and the other was in Latin, also end exclusively with authentic cadence. I also found a correlation between the use of plagal cadence and strong dynamic endings in Rheinberger’s music pieces except op. 107 no. 3.

Notation

Some of Rheinberger’s works are notated as alla breve ( '), and the half note gets the basic beat, recalling Renaissance composers such as Palestrina. Even though the shortest note is sixteenth note, it always goes with dotted eighth note. In other words, Rheinberger never used either group of four sixteenth notes ( ) or double dotted notes.

Analysis examples from each collection

To prove the skills mostly prevail in Rheinberger's a cappella sacred works, one representative piece from each collection is chosen as analysis examples. These pieces were intentionally chosen to have dissimilar styles and appearances, with some of them harbor unique features among Rheinberger's collections.

For example, Christus factus est, op. 107 no.5, is a piece with fugue-like structure, and Rheinberger only composed one piece in this style. Oster-Hymne, op. 134, is the only a cappella motet he composed for double choir. Laudate Dominum, op.133 no.3, opens with double choir structure with lower voices repeating the identical melodies from the higher voices, a skill rarely seen in Rheinberger's motets. Benedictus Dominus, op.163 no.1, is the only work with a section that resembles the melody of cantus-firmus.
In addition to the features that were easily discovered superficially, the harmonic characteristics of each representative work will also be discussed. There will be some interestingly altered chords that Rheinberger composed as well as circle of fifth, sequencal modulation, and mode mixture that Rheinberger preferred.

No matter how the works appear in the first glance, we can still see that features listed above prevail among the chosen examples. It means that Rheinberger may change his writing style from time to time, but there are some composing techniques he liked to use all the time. These composition features will help people identify his works more easily.
Der Herr erhöre dich (op. 40 no. 3)

Form

Verse 1  Der Herr erhöre dich am Tage der Trübsal, der Name Jehova beschirme dich!
Verse 2  Er sende dir Hilfe von seiner Höhe, und von Sion aus beschütz er dich.
Verse 3  Wir wollen uns erfreuen an deinem Heile, uns rühmen des Namens unsers Gottes!

There are three verses in Der Herr erhöre dich, set in ternary form (ABA'). Both the first and second verses exist in the A and B parts of Der Herr erhöre dich. The recapitulation only includes the third verse. (Table 41). Each part has a similar length starting with a partial or complete theme.

Table 41. Relationship between the form and text setting of Der Herr erhöre dich

<table>
<thead>
<tr>
<th>part</th>
<th>measures</th>
<th>verse</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>21</td>
<td>verse 1</td>
<td>Der Herr erhöre dich am Tage der Trübsal, der Name Jehova beschirme dich!</td>
</tr>
<tr>
<td></td>
<td></td>
<td>verse 2</td>
<td>Er sende dir Hilfe von seiner Höhe, und von Sion aus beschütz er dich.</td>
</tr>
<tr>
<td>B</td>
<td>20</td>
<td>verse 1</td>
<td>Der Herr erhöre dich am Tage der Trübsal, der Name Jehova beschirme dich!</td>
</tr>
<tr>
<td></td>
<td></td>
<td>verse 2</td>
<td>Er sende dir Hilfe von seiner Höhe, und von Sion aus beschütz er dich.</td>
</tr>
<tr>
<td>A'</td>
<td>23</td>
<td>verse 3</td>
<td>Wir wollen uns erfreuen an deinem Heile, uns rühmen des Namens unsers Gottes!</td>
</tr>
<tr>
<td></td>
<td></td>
<td>verse 3</td>
<td>Wir wollen uns erfreuen an deinem Heile, uns rühmen des Namens unsers Gottes!</td>
</tr>
</tbody>
</table>

The first phrase of part A is the theme of this piece (Figure 61). The melody of this phrase is identical to the melody in the first phrase of part A', as shown in the bracket of Figure 62.
Figure 62. Reprise (A') of the theme in *Der Herr erhöre dich* (mm. 41-47)

The theme also partially appears in the first segment of the tenor part in part B (shown as shaded boxes in Figure 63); however this partial theme does not qualify as a recapitulation of part A since it is short and can only be found in the tenor part.

Figure 63. Theme of part B in *Der Herr erhöre dich* (mm. 21-27)

**Texture**

**Motif**

The motif of the A part is based on the interval of fourth, especial in the soprano and bass part. As shown in Figure 64, this interval in the soprano part develops into the melody $E^\flat-D-C-B^\flat$ and its inverse version, $E^\flat-F-G-A^\flat$, in the first phrase of the soprano part. The interval between the starting and the ending notes of this phrase is also the fourth. The melody $E^\flat-D-C-B^\flat$ also appears in the bass part.

Figure 64. motives on interval of fourth in *Der Herr erhöre dich* (mm. 1-4)
Homophony

Homophonic structure starts and dominates the whole piece. Most of the time the texture is similar to the example shown in the first measures of Figure 61 and Figure 62: at least three of the four voice parts move together in the same rhythm with the same syllabic text underlay.

One distinct voice part against the rest

For example, in the second period of part A, the alto part is different from the three other parts, as shown in Figure 65. One can easily identify that the three homogeneous parts possess two unequal lengths of segments and share the same rhythmic motion, which is very different from the alto part with three segments.

![Figure 65. Second period of part A in Der Herr erhöre dich (mm. 8-15)](image)

Figure 66 shows another example of this texture: the two phrases in the soprano, alto, and bass parts are sequences, as shown in the boxes. Even though the first two measures of the first phrase in the tenor part is similar to the soprano and bass parts, the other measures of the tenor parts are too different to be included as homogeneous with others.

![Figure 66. Second half of the second period of part A in Der Herr erhöre dich (mm. 14-21)](image)

Imitation

There is no obvious imitative writing in Der Herr erhöre dich, except the example
in Figure 67. Unlike most of Rheinberger's writing of imitative counterpoint, in which themes usually enter after empty measures, the imitative parts in this work appear without rests. Also, the complete melody can only be found in the soprano and alto parts (shown in the solid boxes), and the tenor and bass parts consist of only the first half of the melody (dotted boxes).

**Harmony**

There are several special chords applied in *Der Herr erhöre dich*, including augmented triad, Neapolitan sixth, and German sixth. There are two interesting passing tones in the first period of *Der Herr erhöre dich*, as shown in the circles in Figure 68. The natural B plays a chromatic passing tone that moves up from B♭ to C in the inner voice parts and creates an augmented triad.

Another interesting chord used in *Der Herr erhöre dich* is the Neapolitan sixth shown in the box of Figure 69. The supertonic D♭ is placed in the soprano part and demonstrates an active tendency to the tonic melodically. Rheinberger delayed the progression by adding two cambiata notes and proceeded to the tonic later in the strong beat at the next bar. This arrangement created a short, harmonic and melodic tension.
There are two examples of German sixth employed in Der Herr erhöre dich. The first example is shown in Figure 70. The solid box is a dominant $V^7$ in the key of $A^\flat$ Major. This chord is enharmonically equivalent to the German sixth chord in the key of $g$ minor if the $D^\flat$ (circled note) is notated as $C^\#$. However, this pivot chord is notated as a dominant seventh chord that leads to the progress of modulation ($V$-$I$).

Measures 14 to 21 are constructed by sequence, while the second phrase is a whole step down. This sequence results in similar harmonic structures of these two phrases and the enharmonic equivalency of the German sixth shown in the box of Figure 71. The chord is a dominant $V^7$ in the new key of $G^\flat$ Major, a pivot chord for modulation from $f$ minor to $G^\flat$ Major. The circled note should be notated as $b$ and serves as a German sixth of the key of $f$ minor.
Rheinberger utilized the German sixth as the common chord to modulate to a new key half step up from the old key (g minor to A♭ major and f minor to G♭ major) and features the harmonic progression of the A part of *Der Herr erhöre dich*.

The last part, A', of *Der Herr erhöre dich* is completely based on the key E♭ major. Rheinberger composed harmony of the first phrase of the second period on a descending circle of fifth, forming chords of G Major- C Major- f minor- B♭ Major. In addition, the first notes (circles in Figure 72) of the bass part are in the root of these chords. This chord progression helps music move forward in this stable long part.

Rheinberger tended to modulate mostly in the related keys. There, however, are two remote keys, G♭ Major and b♭ minor, applied in this piece at the end of A part and the beginning of the B part respectively. Moreover, Rheinberger only used the pivot chord for modulation in *Der Herr erhöre dich*. There is another characteristic among the modulation relationship of *Der Herr erhöre dich*. Rheinberger preferred to treat iii as a
pivot chord to modulate to the mediant key. Figure 73 shows that the g minor chord in m.12, iii of the key of E♭ Major, is equivalent to i of the key of g minor. Figure 74 demonstrates another example of similar modulation. The relationships of the modulation are E♭ Major to g minor and G♭ Major to b♭ minor and are rarely seen in Rheinberger’s modulation treatment of his motets.

Figure 73. modulation to mediant key in Der Herr erhöre dich (mm.11-15)

Figure 74. modulation to mediant key in Der Herr erhöre dich (mm.20-25)

Rheinberger explored the modulation to all of the related keys as well as remote keys (Figure 75), and he only used pivot chord for modulation.

Figure 75. key relationship of Der Herr erhöre dich
**Veni, Sponsa Christi** (op. 58 no. 6)

**Form**

The hymn *Veni, Sponsa Christi* includes three versicles. Rheinberger sets the music into a binary form (AA') with identical text structure.

Versicle 1    Veni, Sponsa Christi, accipe coronam,
Versicle 2    quam tibi Dominus praeparavit in aeternum.
Versicle 3    pro cujus amore sanguinem tuum fudisti.

Each part consists of two sections. Rheinberger combined the first versicle with one of the other two versicles respectively to construct the two music sections of both A and part A' (Table 42). The lengths of all parts and sections of the music are very similar.

<table>
<thead>
<tr>
<th>part</th>
<th>measures</th>
<th>versicle</th>
<th>text</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>27</td>
<td>Versicle 1,</td>
<td>Veni, Sponsa Christi, accipe coronam,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Versicle 2</td>
<td>quam tibi Dominus praeparavit in aeternum.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Versicle 1 (half),</td>
<td>Veni, Sponsa Christi,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Versicle 3</td>
<td>pro cujus amore sanguinem tuum fudisti.</td>
</tr>
<tr>
<td>A'</td>
<td>26</td>
<td>Versicle 1,</td>
<td>Veni, Sponsa Christi, accipe coronam,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Versicle 2</td>
<td>quam tibi Dominus praeparavit in aeternum.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Versicle 1 (half),</td>
<td>Veni, Sponsa Christi,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Versicle 3</td>
<td>pro cujus amore sanguinem tuum fudisti.</td>
</tr>
</tbody>
</table>

The theme is the first phrase of the first period (Figure 76) of part A'. Starting with the top three voice parts, the bass part enters with the same melody of the first measure of the theme to expand the texture.

![Figure 76. Opening theme of Veni, Sponsa Christi (mm. 1-6)](image)

Only the first measure of the alto part remains in the recapitulation of the theme (shown in the bracket of Figure 77). The shaded boxes display either partial or complete modulated themes of part A. In addition, the phrase “accipe coronam” is repeated several times in the second phrase of part A while it only appears twice in part A'.
Texture

Voice pairing

The texture of *Veni, Sponsa Christi* is in principle homophonic. The other feature of texture in *Veni, Sponsa Christi* is voice pairing. There are several examples of voice pairings, among them Figure 78 is a special example. There are a series of different voice groupings shown in Figure 78. Starting from a group that consists of three voice parts with text “quam tibi Dominus praeparavit,” the texture changes to two paired groups of voice parts, soprano-alto and tenor-bass, with text “in aeternum.” Finally the group structure shifts to outer and inner voices with "Veni, veni, sponsa," which creates a sequence of syncopation different from the homophonic texture of part A.

Harmony

There is a German sixth (shown in the box in Figure 79) occurs in *Veni, Sponsa Christi*. This chord is resulted from chromatic progression (dotted circles) and also serves as an enhormonic pivot chord for modulation. In addition, even though this chord is supposed to resolve to V or I₈ in the key of f minor or the IV of the key of A♭ Major, it moves the dominant instead.
The modulation relationship in *Veni, Sponsa Christi* only limited in related keys (Figure 80). Rheinberger modulated the keys mostly with pivot chords.

![Figure 80. relationship of the keys in *Veni, Sponsa Christi*](image)

There are two special ways of modulation in *Veni, Sponsa Christi*. The phrase in Figure 81 shows the frequent modulation from f minor to b♭ minor and to A♭ Major. Rheinberger modulated from f minor to b♭ minor via pivot chord. After an ascending line of melodic minor scale on b♭ minor in bass part (shown in the bracket), the outer parts move stepwise with opposite direction, create passing chord and lead to the new key, A♭ Major.

![Figure 81. modulation with passing chords progression in *Veni, Sponsa Christi* (mm. 19-23)](image)
Figure 82 shows an example of chromatic modulation that is not commonly seen in Rheinberger's motets. There is no common chord between the second and third measure. Instead, the vii\(^\flat\)\(^3\) of F minor (E-G-B\(^\flat\)-D\(^\flat\)) and the V\(^7\) of A\(^\flat\) Major (E\(^\flat\)-G-B\(^\flat\)-D\(^\flat\)) have three notes in common. Therefore, Rheinberger made the transitions from F minor to A\(^\flat\) Major through the inflection of E to E\(^\flat\) between the two chords.

Figure 82. chromatic modulation in progression in *Veni, Sponsa Christi* (mm. 43-47)
Abendlied *Bleib bei uns* (op. 69 no. 3)

There are three versicles in *Bleib bei uns*. Rheinberger arranged the music into a rondo-like binary form (AA') with unequal lengths in two parts.

<table>
<thead>
<tr>
<th>Versicle</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>Bleib bei uns,</em></td>
</tr>
<tr>
<td>2</td>
<td><em>denn es will Abend werden,</em></td>
</tr>
<tr>
<td>3</td>
<td><em>und der Tag hat sich geneiget.</em></td>
</tr>
</tbody>
</table>

Rheinberger set the complete text in both parts (Table 43). Part A' is slightly shorter than part A because of their different texture and phrasing structures.

**Table 43. Text structure of *Bleib bei uns***

<table>
<thead>
<tr>
<th>part</th>
<th>measures</th>
<th>versicle</th>
<th>period</th>
<th>text</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>27</td>
<td>Versicle 1</td>
<td>a</td>
<td><em>Bleib bei uns,</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Versicle 2</td>
<td>b</td>
<td><em>denn es will Abend werden,</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Versicle 3</td>
<td>c</td>
<td><em>und der Tag hat sich geneiget.</em></td>
</tr>
<tr>
<td>A'</td>
<td>22</td>
<td>Versicle 1</td>
<td>a+c'</td>
<td><em>Bleib bei uns,</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Versicle 2</td>
<td></td>
<td><em>denn es will Abend werden,</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Versicle 3</td>
<td></td>
<td><em>und der Tag hat sich geneiget.</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Versicle 1</td>
<td>d</td>
<td><em>Bleib bei uns,</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Versicle 2</td>
<td></td>
<td><em>denn es will Abend werden,</em></td>
</tr>
</tbody>
</table>

The motive and the theme of *Bleib bei uns* are based on stepwise lines of the fourth (circled in Figure 83). The texture of the first phrase is antiphonal and groups upper and lower voice parts separately. The reprise of part A' remains in antiphonal texture. The text of the recapitulation is identical to part A, in which most of the melody remains the same, as shown in the brackets in Figure 84.

![Figure 83. Opening theme of *Bleib bei uns* (mm. 1-6)](image-url)
Texture

There are three kinds of texture used in Bleib bei uns. The most obvious texture of Bleib bei uns is imitation. Only the beginning and ending phrases deviate from this texture. The homophonic texture, which is usually the most obvious feature in Rheinberger's other works, only appears at the end of Bleib bei uns for five measures.

Imitation / Combination of voices

There are two examples of voice combinations in which imitative texture is combined with another vocal texture. The first example is shown in Figure 85, in which a group of voices have the same texture (the rhythms of the first three measures of the bottom three voices are very similar) while the feature of other voice parts is imitative (dashed boxes). The combination of these two different textures enables the flowing of the upper voices on a stable harmonic foundation supported by the lower voices.
The second phrase of *Bleib bei uns* is another example of the combination of two groups, each consisting of three voices, as shown in Figure 86. The texture of the top two voices of this phrase (shown in brackets in Figure 86) is homophonic while that of the remaining parts is imitative. There are two imitative parts in this example, as shown in solid and dotted boxes. None of the imitative elements have further development in the piece.

![Figure 86. The second and third phrase of part A of Bleib bei uns (mm. 6-18)](image)

**Imitation**

The last period of part A involves another point of imitation (dashed boxes in Figure 87) written in all voice parts, in which the syncopated rhythm on a single note is combined with the motive (shown in solid ovals in Figure 87). The imitative motives appear one measure after the previous one without a fixed order and do not have further development. At the end of this period, a segment in upper tenor part is imitated in lower soprano part and lower tenor part, as shown by the broken ovals in Figure 87. The former is mirrored with opposite direction while the latter is a real sequence, where the segment
is an exact transposition of the first segment.

![Figure 87. Last period of part A in Bleib bei uns (mm. 19-28)](image)

**Pedal point**

Pedal point appears twice in this piece. Both of them appear in the soprano part and on C, the dominant of F Major.

**Harmony**

The harmony of *Bleib bei uns* starts with a special progression of I-iii-V (Figure 88), a direct progression which is seldom applied without using intervening chord such as a passing IV or ii\(^6\) placed between iii and V. The opening harmony progression recaps in the A’ part (mm.28-30).

![Figure 88. opening harmony progression in Bleib bei uns (mm. 1-6)](image)

The modulation relationship in *Bleib bei uns* is based on related keys. Unlike any other works of Rheinberger's motets, Figure 89 shows that there are only two keys, g minor and C Major, applied in this work other than the original key, F Major. Moreover,
Bleib bei uns is the only work Rheinberger never modulates to its relative minor key, d minor. In addition, neither an augmented chord nor Neapolitan chord is used. Rheinberger composed this work with a great amount of suspensions and simple harmony progression to build the tension on tranquility.

Figure 89. relationship of the keys in Bleib bei uns
Christus factus est (op. 107 no. 5)

Form

Rheinberger composed Christus factus est in two parts. The first part is a short and slow introduction. The second part is mostly constituted by strict contrapuntal writing in which some features of a fugue such as subjects, answers, exposition and episode appear. These two parts together make this work resemble a paired prelude and fugue. This is the only piece that Rheinberger designed in this way among his a cappella sacred works for mixed choir. There are two verses in Christus factus est; the first verse looks like a prelude and the second is similar to a fugue (Table 44).

<table>
<thead>
<tr>
<th>Part</th>
<th>Measures</th>
<th>Verse</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part 1</td>
<td>18</td>
<td>Verse 1</td>
<td>Christus factus est pro nobis obediens usque ad mortem, mortem autem crucis.</td>
</tr>
<tr>
<td>Part 2</td>
<td>119</td>
<td>Verse 2</td>
<td>Propter quod et Deus exaltavit illum et dedit illi nomen, quod est super omne nomen.</td>
</tr>
</tbody>
</table>

The first verse has two versicles and is divided into two periods in part 1. The first versicle includes two unequal lengths of phrases and the second versicle is a long period. The second verse is set to a theme similar to the subject and countersubject of the exposition of a fugue (Figure 90).

Texture

Christus factus est is a unique piece among Rheinberger's motet, so the prevailing textures Rheinberger inclined to use are not obvious. The skills of voice pairing and one distinct voice against the rest are mostly short and rarely seen.

Homophony

The first period of part 1 is essentially homophonic. Its first phrase is based on a pedal point on F, and the beginning word “obediens” (obedient) of the second phrase is
emphasized by a quarter rest (Figure 110).

![Figure 91. The first period of the part 1 in Christus factus est (mm. 1-7)](image)

Because part 2 is similar to a fugue, the most distinctive texture of the whole piece is imitation; only short homophonic sections are in this section. Figure 92 shows a short (mm. 46-49) passage of homophonic texture.

![Figure 92. Homophonic texture in the middle of Christus factus est (mm. 45-50)](image)

**Pedal point**

There are several examples of the use of pedal point, and all of them are on either tonic or dominant. Figure 93 is an example of pedal point used on the dominant of F Major. The chords above the pedal point are tonic and dominant chords with a series of repetitions. However, instead of sustaining on a note, this note jumps up and down in octave.

![Figure 93. Pedal point in section 4 in Christus factus est (mm. 98-105)](image)
The last period of *Christus factus est* is a plagal extension. The tenor part in the first half of the period lingers on tonic, F, allowing the harmony to stay on the chord of IV. Four measures later, the F tonic shifts to bass line and ends this piece with plagal cadence (Figure 94). This way of pedal point writing is seldom seen among Rheinberger's motets.

![Figure 94. The last period of coda in *Christus factus est* (mm. 129-137)](image)

Imitation

The second period of part 1 starts with imitative descending chromatic theme (Figure 95), starting from the bass part and gradually joined by the tenor, alto, and soprano parts. Right after the soprano part joins the theme, the direction of line moves to the opposite direction with two bars of sequence marked as boxes in Figure 95 and Figure 96. The second half of this period is featured by stepwise moving lines (shown as arrows in Figure 96) on the upper three parts to emphasize the word "cruces (cross)."

![Figure 95. The first half of the second period of part 1 in *Christus factus est* (mm. 8-12)](image)
Because the main body of *Christus factus est* is fugue-like, the texture is primarily imitative. The first section of part 2 is strictly imitative similar to an episode in a fugue. Theme 1 (shown in the solid box in the soprano part in Figure 97) plays the role of subject that starts on the fifth of the key center, F major, and leaps up to a descending motion with sequences. On the other hand, theme 2 (dashed box in alto part in Figure 97), which appears right after theme 1, is similar to the countersubject of a fugue.

Theme 1 in the alto part starts on dominant and resembles the answer to a fugue subject. From the perspective of fugue structure, theme 1 in the alto part is a tonal answer since the first interval skips a fifth up, instead of a fourth up. The theme then resumes in the tenor part in tonic and in the bass part in the dominant.

After the complete appearances of theme 1 and theme 2 in the bass part, there is no more strict, complete imitation in this section. For example, even though two measures before section 2 in the alto part looks similar to theme 1, the next note is an octave instead of skipping to the fourth or fifth (last three measures in the alto part of Figure 98).
The imitation of theme 1 still exists in all parts in section 3, but the order of the entries of the voice parts is no longer from top to bottom; the order changes to bass - soprano - alto - tenor (Figure 99 and Figure 100). The starting note of the theme initiates from G in bass, moves to C in soprano, F in alto, and $B^\flat$ in tenor, and corresponds to the circle of fifths. The theme starts on the dominant of C major and then modulates to the dominant, tonic, and subdominant of F major.

Moreover, the imitative theme 1 in the alto and tenor parts is presented in a stretto (Figure 100). The theme in the tenor part, which leaps a fifth up, is different from the two themes in the soprano and alto parts that leap a fourth up.
After the theme modulates to g minor, a new theme (Figure 101 and Figure 102) emerges in the soprano part, which is not as strict as the themes that appeared previously. The relationship of the first three appearances of theme 3 (shown as the dashed boxes in Figure 102) is on the circle of fifths, which starts from the soprano part on G, moves to the tenor part on D, and ends at the alto part on A.

Section 4 starts with a series of sequences in both bass and soprano parts (dotted boxes in Figure 103). Theme 1 comes up in the dominant as the way it firstly appeared in section 1 (solid box). However, different from that in section 1, the theme emerges from the tenor part instead of the soprano part in this section.
When theme 1 appears in the tenor and bass parts in section 4, theme 3 also surfaces in the alto and soprano part (dashed box in Figure 103). Although section 4 is the last part, which returns to the tonic key, it does not have a final strong exposition: Rheinberger attached a coda by using sequences and partial segment of theme 3 above pedal point on the dominant.

**Sequence and repetition**

The use of sequence is prominent in the second half of the second part in *Christus factus est*. The first period of section 2 consists of different sequences (Figure 104). The soprano has three segments, in which the first two segments are sequences with the same text while the third one has similar figure with different text. Meanwhile, a sequence is made of a voice group, which consists of the alto, tenor, and bass parts. The sequences in the alto and tenor parts have the same text while the alto part has different text.

![Figure 104. The sequences in the first period of section 2 in *Christus factus est* (mm. 40-44)](image)

An example of repetition can be found in section 4. There are three figures shown in different lines of boxes in Figure 105. The figures in the soprano and alto parts are repeated for three times, in which the first and third figures in the alto part have the same text while the second one is different. Meanwhile the figure in the soprano part first appears in the soprano part, moves to the tenor part, and finally moves back to the soprano part. The repetition is not only on the music but also on text. The figure in the tenor part repeats twice with different text, in which it changes slightly at the second repetition. These two repeated figures do not appear seamlessly because a different figure in the soprano part appears in between them.
Harmony

The composition style of the introduction is very chromatic. There is a chromatic three notes (circled in Figure 106) progression that plays an important role in this part. These notes not only are nonchord tones in the harmony structure, but also create juxtaposition of a major-minor triad in the first period. The first chord, for example, is a minor triad, i of the key of f minor. With the chromatic passing tone in the tenor part, a major chord is created. When the harmonic form of the second phrase transfers to natural minor scale, a VII-vii progression is created.

Some of these chromatic progressions transfer to its inversion in the second period, in which the first notes mostly become suspensions. Meanwhile, the chord of German sixth is created in box of Figure 107. A typically German sixth is D♭-F-A♭-B in the key of F minor. Because there are only three parts in measure 10, this chord is lack of A♭ but keeps the most important component of the German sixth.
There is a transient harmonic sequence in *Christus factus est* shown in the box of Figure 108. Although the melody of the sequence has no connection, the harmony progressions of these two measures are both ii–i–V–i. The modulation sequence stays for short time in this section and it also creates a circle of fifth of minor keys, g–d–a.

Another example harmonic sequence is shown in Figure 109. The circles are several groups of two half-step notes of progression and the chords of the first note (shown in the solid boxes) are either dominant seventh or diminished seventh chord. The chromatic progression eventually generates a diminished seventh chord (shown in the dotted box) that does not appear in regular harmonic progression (vii°/iii–I⁷).
Figure 109. chromatic harmonic sequence in *Christus factus est* (mm. 109-106)

Although the structure of coda is mostly based on repetition and sequence, the harmony of the sequence is not the same. Measure 99 to 114 and 115 to 129 are two periods with similar appearance and structure. Both periods have two phrases, in which the first phrases are identical while the second phrases are slightly different. Although both of these phrases start and end at the same key, the second phrase of the first period (Figure 110) has more frequent modulation while the one in the second period (Figure 111) modulates once. Rheinberger probably planned to have the first phrase move forward and to make these two phrases slightly different. The second phrase of the second period is also the second to last phrase of this work, in which the harmony should be ready for the ending. Therefore, Rheinberger set the second half of the phrase back to the key center.

Figure 110. modulation relationship of measure 106 to 114
Rheinberger composed the first part only on the key of f minor. The harmonic feature is chromatic progression and the use of suspension. The second part starts on the key of F major and modulates to all of its related keys (Figure 112), which is rarely seen among Rheinberger's motets. Nevertheless, the modulations in the sections resemble to the exposition and episode of fugue are relatively stable and slow, mostly on tonic and dominant key.

Christus factus est is the only work Rheinberger composed as a prelude-fugue-like work. As an instructor of counterpoint in Munich Conservatory, Rheinberger probably intended to demonstrate his ability of contrapuntal writing. Moreover, even though fugue is an antique texture that lost its favor by the Romantic composers, Rheinberger endowed it with Romantic elements such as chromatic writing and harmonic progression.
Laudate Dominum (op. 133 no. 3)

Form

There are two verses in Laudate Dominum, set in two sections to construct a binary form (AB). Instead of setting each verse in its own part, Rheinberger put the first part with the first verse and the second part with both verses (Table 45).

<table>
<thead>
<tr>
<th>Verse</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Verse 1</td>
<td>Laudate Dominum, quia benignus est:</td>
</tr>
<tr>
<td></td>
<td>psallite nomini ejus, quoniam suavis est:</td>
</tr>
<tr>
<td>Verse 2</td>
<td>Omnia quaecunque voluit,</td>
</tr>
<tr>
<td></td>
<td>fecit in coelo et in terra.</td>
</tr>
</tbody>
</table>

These two parts have almost equal lengths and are both divided into two sections; however the lengths of their sections are not the same. The opening theme of each part is different, but the textures of the two parts are similar.

Table 45. Text setting of Laudate Dominum

<table>
<thead>
<tr>
<th>part</th>
<th>measures</th>
<th>verse</th>
<th>text</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>27</td>
<td>Verse 1 (incomplete)</td>
<td>Laudate Dominum, quia benignus est:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>psallite nomini ejus</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Verse 1</td>
<td>Laudate Dominum, quia benignus est:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>psallite nomini ejus, quoniam suavis est:</td>
</tr>
<tr>
<td>B</td>
<td>25</td>
<td>Verse 2</td>
<td>Omnia quaecunque voluit, fecit in coelo et in terra.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Laudate Dominum, psallite nomini ejus,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Verse 1 (incomplete)</td>
<td>Laudate Dominum, quoniam suavis est.</td>
</tr>
</tbody>
</table>

Texture

Combination of voices

Unusually, both the first section of part A and part B have two voice groups, three against three. Rheinberger grouped the top three and bottom three voice parts to create an antiphonal style for the first section of part A (Figure 113). The theme starts from the top three parts with text “Laudate Dominum” (Praise ye the Lord) followed by the bottom three parts. The identical theme is then sung by the top three parts again with text “quia benignus est” (for He is good), which is again repeated by the bottom three parts. This is the only work in this repertoire in which Rheinberger used this approach.
Figure 113. The beginning theme of *Laudate Dominum* (mm. 1-5)

The second phrase of the first section of part A also has the same voice group as the first phrase (Figure 114). A new rhythmic pattern emerges three times in this phrase: it begins in the top three parts, shifts to the bottoms three parts, and then ends at the top three parts. Although these groups are homorhythmic, Rheinberger added an additional three notes (circled in Figure 114) in the tenor part before the bottom parts appears.

Figure 114. The second phrase of the first section in part A of *Laudate Dominum* (mm. 5-9)

Figure 115 shows that part B is a setting of verse 2, which maintains the same grouping (top three parts and bottom three parts) as part A. However, the texture of the first phrase is different in the two groups: it is homorhythmic in the bottom three lines and imitative in the top three lines. In addition, the theme in the upper tenor part is imitated in the lower soprano part (shown as the solid boxes in Figure 115). The dashed boxes in Figure 115 demonstrate another imitation in the alto and soprano parts. The first
three notes of these two imitative themes are the same, resulting in four identical imitative entries of the music.

Figure 115. The first phrase of the first section in part B of Laudate Dominum (mm. 27-33)

Imitation

The texture of the second sections of both part A and part B are imitative in principle. Another feature of the second section is the juxtaposed text: the text of verse 1 is broken into four text fragments with irregular order and distributed throughout the whole section. In addition, there are several sequences or imitative patterns in this section; however they are mostly short and imperceptible.

Harmony

Harmonic sequence on the circle of fifth is the most obvious feature of Laudate Dominum. The harmonic structure of the second phrase is based on a consecutive descending dominant seventh chord ($B^{7}-E^{7}-A^{7}-D^{7}$) on the circle of fifth shown in Figure 116. The last chord of these dominant seventh chords is treated as a connection to the next key by using common tone D and $F^{\#}$ as shown in the circles of Figure 116. The first chord in measure 7 is the tonic of the key of D major and the next chord is a borrowed $iv^{\natural}$ of $F^{\#}$ major. The technique of modulation renders the sound not abrupt. Although modulation by common tone is a usual composition way in Romantic era, Rheinberger rarely utilized it in his motet writing.
Figure 116. circle of fifth in measure 5-7 in *Laudate Dominum*

Figure 117 is another example of the descending sequence of circle of fifth. This sequence of chords is longer than the example in Figure 116, moves from \(G^\#-C^\#-F^\#-B-E\), and triggers a series of transient modulation.

There is a special modulation in *Laudate Dominum*. Rheinberger utilized a sequence on third (circles in the brackets in Figure 118) in the bass part to build a series of chords that are not in regular progression. The second sequence ends on a \(D^\#\) chord which is also the dominant of the key of \(g^\#\) minor. By resolving this chord to the tonic, the harmony progression moves to the key of \(g^\#\) minor.
Figure 118. modulation by sequence on bass part in *Laudate Dominum* (mm. 13-16)

Rheinberger mostly composes his work in related key. *Laudate Dominum* is a special work because it has modulation to all of the related keys as well as three remote keys (Figure 119).

![Key relationship in Laudate Dominum](image)

Figure 119. key relationship in *Laudate Dominum*

Figure 120 shows a special modulation rarely seen in Rheinberger's motets. The harmony progress is a stepwise ascending keys, B-c♯-D♯. The technique Rheinberger used to modulate from the key of B major to c♯ is uncommon in his works. The half cadence in measure is F♯-A♯-C♯. Rheinberger kept F♯ and A♯, the tenor part is a stepwise descending line, F♯-E-D-C♯. The D natural creates a Napolian sixth and connects to the new key, c♯ minor.

![Remote modulation in Laudate Dominum](image)

Figure 120. remote modulation in *Laudate Dominum* (mm. 25-32)
The most interesting modulation is in the first phrase of the recapitulation. This phrase starts on the key of B major, the same as the A part and the harmony progression is similar. However, the pivot chord, B-D♭-F♯-A, in the second half of measure 36, which is supposed to modulate to E major like the progression in measure 5, surprisingly connects to the key of e minor, a remote key of B major. After one measure in e minor, the key soon modulates back to B major. The transient modulation in e minor also includes an unusual chord as shown in the box of Figure 121. This C major chord, ⅤI, does not exist in the key of e minor. It is generated through some passing tones.

The features of the texture in *Laudate Dominum* are not as obvious as other motets Rheinberger composed. However, the harmony structure in this work is one of the most commonly seen features. Rheinberger deployed the modulation with sequences and explored the possibility of remote keys. Moreover, the frequency of using circle of fifth is higher than other works. These features make this work stand out from Rheinberger’s motets.
**Oster-Hymne (op. 134)**

**Form**

The *Oster-Hymne*, which was composed for two four-part mixed choirs, is unique among Rheinberger’s *a cappella* sacred works for mixed choir. In addition, it combines the Sequence *Victimae paschali laudes* with the Offertory *Terra tremuit*. Rheinberger did not construct this piece in any traditional form; instead he separated the music into three parts (Table 46) with different tempos, keys, and time signatures.

<table>
<thead>
<tr>
<th>part</th>
<th>measures</th>
<th>text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part 3</td>
<td>A 14</td>
<td>Terra tremuit, et quievit, dum resurgeret in judicio Deus.</td>
</tr>
<tr>
<td></td>
<td>B 48</td>
<td>Alleluja.</td>
</tr>
<tr>
<td></td>
<td>A' 18</td>
<td>Terra tremuit, et quievit, dum resurgeret in judicio Deus. Alleluja.</td>
</tr>
</tbody>
</table>

The first two parts, which have similar lengths, are a setting of the Sequence without clear phrasing. In addition, the beginning phrase of part 1 appears again at the end of the same part with different text.

The last part, the Offertory *Terra tremuit*, was originally composed as an independent work, which is structurally similar to ABA' form with a very long part B. Both part A and part A' contain complete text of *Terra tremuit*. The brackets in Figure 123, part A' of *Terra tremuit*, shows that part A' is similar to part A (Figure 122).
Generally speaking, the statement-contrast-return structures of part 1 and part 3 makes *Oster-Hymne* a symmetrical balanced scheme. Interestingly, the last part, the Offertory *Terra tremuit*, was composed earlier than the first two parts; Rheinberger probably foresaw a balanced structure for the entire piece when he was composing part 3 and planned to add part 1 and part 2.
Texture

Homophony

*Oster-Hymne* was composed for two mixed choirs. Most of its texture is antiphonal between two choirs. The *Oster-Hymne* starts with a homophonic structure sung together by both choir. After two homophonic exclamations of “Victimae” (to the victim), the music changes to antiphonal texture between two choirs.

Part 3 starts with the same way as part 1 but has a different key and tempo. The first versicle is homophonic. Rheinberger also used different dynamics to reinforce the meaning of the text: *forte* for “Terra tremuit” (the earth trembled) and *piano* for “et quievit” (and was still).

The beginning and the reprise of the third part, *Terra tremuit*, are both homophonic. Rheinberger probably intended to unify the Sequence and Offertory with the same texture.

Combination of voices

The first phrase after the homophonic exclamation, “Victimae” in part 1, was composed as two-measure segment to be sung back and forth twice between two choirs (solid boxes of Figure 124), in which the second segment group of choir two is a sequence of that sung by choir one. The sequence then appears for the third time in the soprano part. In addition, the first notes of the segments in all soprano parts constitute a stepwise descending line, which starts with d\(^2\) in choir one and goes to c\(^2\) in choir two, b\(^{1}\) in choir one, and a\(^1\) in choir two (circled in Figure 124).
The music returns to the opening theme of part 1 in measure 33 with different text. The theme in the soprano part of choir two appears two beats earlier. In addition, the regular antiphonal answers between two choirs come back again with partial repetition (shown in the brackets of Figure 125) and reversed choir order—choir two shows up first this time. The “D-C-B♭-A” motion that appears at the beginning of part 1 persists in the soprano parts, as shown by arrows in Figure 125.

The second part starts with a new key and new tempo with antiphonal structure. The imitative relationship of the first four groups between the choirs changes from cross-imitation between two choirs to self-imitation in the same choir, as shown by different types of boxes (solid or dotted) in Figure 126. Later the relationship changes back to

Figure 124. The beginning of part 1 in Oster-Hymne (mm. 1-9)

Figure 125. The returning theme of part 1 in Oster-Hymne (mm. 32-37)
cross-imitation between two choirs.

**Figure 126. The beginning of part 2 in *Oster-Hymne* (mm. 48-55)**

**Imitation**

The second most important texture of this work is imitation between two choirs. Even though some imitative themes are scattered within a period with no rules and orders, there are still a few themes imitated with regular orders.

The second section of part 3 is a long Alleluia development, in which two themes interweave between different parts of the choirs. In the first period, theme one (shown as solid boxes) is sung in the soprano and alto parts of both choirs, while theme two (shown in dashed boxes) is sung in the tenor and bass parts of both choirs. The order of the entries of theme 1 is T2-T1-S2-S1 (shown as solid arrows in Figure 127). Theme 2 also starts from Choir II but is ordered differently (B2-B1-A2-A1) (dashed arrows in Figure 127).
In the second period, theme 1 is still regular in the order of appearances: A2-A1-B2-B1-T2-T1-S1-S2 (arrows in Figure 128). Meanwhile, various segments are imitated in several voices (shown as different lines of boxes).

Unison

All of the unison texture in Oster-Hymne can be found in the bass parts. The first example is at the end of part 1, in which both bass parts of the two choirs have the same melody.

By the end of part 2, a melody is sung by bass only (Figure 129). This is the only place where Rheinberger set his music to a single part (the bass parts from both choirs) in his a cappella sacred works for mixed choir.
Pedal point

Pedal point can also be observed in this work, in which a few of them have unison texture, as discussed previously.

The longest example of pedal point happens in the last period of the Alleluia section of part 3 (Figure 130), in which the two bass parts use the dominant of G Major as a pedal point. The rhythmic pattern is repeated regularly and independently in both parts. Even though these two parts do not appear simultaneously, they fill up the rest spaces of the other part, resulting in the effect that one note keeps ringing indefinitely.

Chromaticism

Rheinberger's composition primarily consists of small segments of a chromatic line. Figure 131 show a long chromatic descending line in *Oster-Hymn*. It starts from B♭ to D for ten measures.

Harmony

*Oster-Hymn* starts with mixture of natural and harmonic minor scale. The chord
of the second measure \((B^b-D-F)\) is a borrowed III chord from G major. The chord in third measure \((F-A-C-E^b)\) is \(V^7/III\) (or \(VII^7\)) shown in the first box of Figure 132. In addition, the progression in the sixth measure is \(V^7/III\) \((VII^7)-v^7\) (second box), not a regular harmonic progression. However, these borrowed chords can be treated as chords on natural minor scale on the key of g minor \((G-A-B^b-C-D-E^b-F)\). The usage of borrowed chords scattered throughout this entire work and is one of the harmonic features of *Oster-Hymne*.

Rheinberger composed "*Patri reconciliavit peccatores*" (hath reconciled sinners to the Father) with chromatic lines on the outer voice parts, soprano and bass parts. The chords beneath the chromatic notes in soprano part (circles with dashed arrow in Figure 133) are only passing chords.

On the other hand, the use of the chromatic lines in the bass part is different. These chromatic notes do not stay as long as the notes in soprano line. In addition, the chords above these notes are mostly tonal or applied chords. Another similar case of utilizing chromatic line can also be seen in Figure 134.
Figure 133. chromatic lines on the outer voice part in *Oster-Hymne* (mm. 24-31)

Figure 134. chromatic lines on the soprano part in *Oster-Hymne* (mm. 60-67)

Figure 135 is an example of sequence using both chord and harmonic progression. The chord progression in measure 57-60 is a sequence on interval of $2^{\text{nd}}$, $e^7$ minor-$f$ minor and $d^7$ minor - $E^b$ major. This sequence also results in a harmonic sequence of vii-i (I). Rheinberger sometimes composed chord progression on sequence, but very rare is the sequence also a harmonic sequence.
Figure 135. harmonic sequence on 2nd in Oster-Hymne (mm. 56-60)

The harmonic progression of circle of fifth, a technique Rheinberger liked to use, appears as a series of dominant seventh, which is an extension a phrase shown in Figure 136. The first two chords are secondary dominant seventh. The $C^7$, $V_2/ii$, is supposed to move to $ii$ (f minor chord), but Rheinberger connected it with another secondary dominant seventh, $V_5^6/V$. This progression creates an unstable progression and pushes the music move forward.

Figure 136. the use of circle of fifth in Oster-Hymne (mm. 66-71)
There is a German sixth applied in *Oster-Hymne* shown in Figure 137. Unlike the regular German sixth, which usually moves directly to V or a V-expanded cadential\(^6\), Rheinberger connected this German sixth with a secondary leading-tone chord first.

Rheinberger composed *Oster-Hymne* with both related and remote keys (Figure 138). He did not apply all of the related keys in in first and second parts. Part 1 ends in the key of c minor and modulates to E\(^\flat\) major, its relative major key in part 2. Instead of modulating to the related keys, part 2 ends in g minor and modulates to the key of G major, which is the parallel key in part 3, a special modulation among Rheinberger's works. Although parallel keys have some notes in common that can build a pivot chord for modulation, Rheinberger connected these two parts without using pivot chord and created an abrupt transition which is rarely seen in his motets.

![Figure 137. The usage of German sixth in Oster-Hymne (mm. 76-82)](image)

Part 1

\[
\begin{align*}
&c \quad E\flat \quad B\flat \quad F \quad d \quad A\flat \\
&\text{Part 2} \quad A\flat \quad E\flat \quad B\flat \\
&\text{Part 3} \quad C \quad G \quad D \quad a \quad c \quad g
\end{align*}
\]
Oster-Hymne is unique among Rheinberger's *a cappella* sacred works in many ways, including the performance force, the combination of two works written in different period, the combination of texts with different function, etc. Generally speaking, the mixture of different textures and the way of modulation are the most interesting features of this work, in which they embody the antique double-choir genre with Romantic harmonic color.
**Benedictus Dominus (op. 163 no. 1)**

**Form**

The text of *Benedictus Dominus* consists of a Gradual and an Alleluia text. Rheinberger composed *Benedictus Dominus* in binary form (AA'); however he did not divide the two parts according to its liturgical function. The two verses in the Gradual Benedictus Dominus are divided into two periods in the first half of part A. The Alleluia *Jubilate Deo*, which has one verse, is set as a period. The third section of part A' recapitulates the first versicle of the first verse of *Benedictus Dominus*.

(Gradual)
Verse 1 Benedictus Dominus Deus Israel, quia facit mirabilia magna solus a saeculo.
Verse 2 Suscipiant montes pacem populo tuo, et colles justitiam.

(Alleluia)
Alleluja.
Jubilate Deo, omnis terra: servite Domino in laetitia.

Table 47 shows that there are three periods in each of the two parts. Part A consists of the Gradual *Benedictus Dominus* along with a section with only the word “Alleluia.” Part A' contains the Alleluia *Jubilate Deo*, a section with the word “Alleluia,” and the recapitulation of the theme with only half of the first verse. Although the text of each section is different, the lengths of the parts and periods are almost the same.

<table>
<thead>
<tr>
<th>Part</th>
<th>measures</th>
<th>period</th>
<th>text</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>8</td>
<td>a(^1)</td>
<td>(Gradual) Benedictus Dominus Deus Israel, quia facit mirabilia magna solus a saeculo.</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>a(^2)</td>
<td>Suscipiant montes pacem populo tuo, et colles justitiam.</td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>b(^1)</td>
<td>Alleluja.</td>
</tr>
<tr>
<td>A'</td>
<td>8</td>
<td>a(^3)</td>
<td>Jubilate Deo, omnis terra: servite Domino in laetitia.</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>b(^2)</td>
<td>Alleluja.</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>a(^3)</td>
<td>Benedictus Dominus Deus Israel. Alleluja.</td>
</tr>
</tbody>
</table>

The first two measures of the first period (a\(^1\)) in the soprano part is the theme of *Benedictus Dominus* (shown as the solid box in Figure 139). It is the most important material of this work that can be observed in every part.
The second period (a$^3$) starts with similar theme and the same harmony of the first period (Figure 140). However, the second phrase of this period modulates to the relative major key, B♭ major, even though the length of period is very similar and the beginning phrase is reprised (brackets in Figure 140).

Part A' starts with the same theme in the first period (a$^3$) of the soprano part in a different key while the bass moves in the opposite direction with the same rhythm. Partial themes gradually appear from the soprano part to the alto, the upper tenor, and the lower tenor parts. At the same time the bass part also emerges with similar music but different text (Figure 141).
The text and theme of the third period (a₄) of part A' is from the first versicle of verse 1. However, the theme is not used fully in this phrase. Instead, Rheinberger takes only the first two measures and repeats it to fill in the entire phrase in the soprano part (Figure 142). The theme in the soprano and bass parts are sequence with some alternations to fit the text or to create variety. Meanwhile, the music of the bass part is a sequence but the text is not.

Texture

The basic textures of a¹, a², a³, a⁴ are homophonic. Some measures may consist of other textures, such as one distinct voice against the rest; however, these textures are usually short and not very obvious.

Combination of voices
Although the first two periods of part A look alike, the texture of the second phrase of the second period is different, in which the texture of the top three parts is the same while the bottom two parts from sequences (shown as boxes in Figure 143) for two measures and then join the rhythm to form a homophonic texture.

![Figure 143. Texture of the second phrase of the second period of part A in Benedictus Dominus (mm. 12-16)](image)

**Imitation**

Among the imitative melodies, the one shown in solid boxes in Figure 144 is imitated vigorously in part 1. After the imitative theme moving under the cantus firmus, the music structure suddenly changes to a stronger vertical tonic chord, which becomes the beginning of part A'.

![Figure 144. The first half of the “Alleluia” section of part A in Benedictus Dominus (mm. 16-21)](image)

**Cantus firmus-like melody**

A special feature of this work is the cantus firmus-like melody (Figure 145). In fact this work is the only one that Rheinberger designed a chant as cantus firmus among his a cappella sacred works for mixed choir. The chant in this work was created based on
the melody of the third interval and ended at the starting note. This chant appears twice, first in the soprano part and then in the tenor part with a new key.

Figure 145. The cantus firmus-like melody of part 1 in *Benedictus Dominus*

**Harmony**

There is a harmonic sequence in *Benedictus Dominus*. The brackets in Figure 146 show a real sequence on soprano part. The harmonic progress is slightly different due to the various chords underneath the soprano. In addition, the transient modulation of measure 47 and 48 is on the natural minor scale of a minor. The boxed chord in Figure 146 is a borrowed vii° of g minor, and connects directly to the dominant of the key of G major.

Figure 146. harmonic sequence in *Benedictus Dominus* (mm.45-50)

The ending phrase of *Benedictus Dominus* is a special cadence. After a deceptive cadence, the harmony repeats between the secondary dominant seventh of IV (G-B-D-F) and IV (C-E-G) for a long time (shown in the bracket of Figure 147). This elongated subdominant chord and the applied chord create the illusion of C major and lessen the effect of plagal cadence.
Benedictus Dominus has the arrangement of modulation from flat key to sharp key that is rarely seen in Rheinberger's motets. The usage of cantus-firmus-like melody is unique among all of the works.

Even though there are two parts with different key areas in *Benedictus Dominus*, the modulations are all based on related keys (Figure 148) with pivot chords. The use of natural minor keys is another feature of tonality. The first and second periods of *Benedictus Dominus* are two representative examples.

When Rheinberger worked as the Kapelmeister, he performed a huge quantity of Renaissance works that might inspire the composition of *Benedictus Dominus*. Compared to Rheinberger's other motets, *Benedictus Dominus* does not have striking features in both its texture and harmony. However, the imitation of cantus-firmus melody makes it unique not only among his works but among all other romantic sacred works since this technique is very rarely utilized by peer composers.
**Rorate coeli (op. 176 no. 1)**

**Form**

Rorate coeli desuper et nubes pluant justum.  
Aperiatur terra et germinet salvatorem.

The text of this piece consists of two versicles set in ternary form (ABA'), in which the three parts have unequal lengths. The text of part A is the first half of the first versicle; part B is the combination of the second half of the first versicle and the second versicle. Even though the beginning of part A' is the recapitulation of part A, Rheinberger put both versicles into this part (Table 48).

<table>
<thead>
<tr>
<th>part</th>
<th>measures</th>
<th>Versicle</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>10</td>
<td>1st half of the 1st versicle</td>
<td>Rorate coeli desuper</td>
</tr>
<tr>
<td>B</td>
<td>19</td>
<td>2nd half of the 1st versicle</td>
<td>et nubes pluant justum.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2nd versicle</td>
<td>Aperiatur terra et germinet salvatorem.</td>
</tr>
<tr>
<td>A'</td>
<td>17</td>
<td>Two versicles</td>
<td>Rorate coeli desuper, et nubes pluant justum.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Aperiatur terra et germinet salvatorem.</td>
</tr>
</tbody>
</table>

The theme of *Rorate coeli* is the melody of the first two measures in the tenor part with rhythmic motive ♩♩♩. This theme first appears as the introduction in the tenor part and is then imitated in the soprano part (Figure 149). Even though Rheinberger seldom employed tone-painting in his works, here he set the text “Rorate caeli desuper” (Drop down ye heavens from above) with descending lines.

![Figure 149. The first phrase of part A in Rorate coeli (mm. 1-6)](image)

The theme reoccurs in the first phrase of part A'. This recapitulation is almost the same as that of part A (shown as the brackets in Figure 150) in both melody and text. The only exception is that the introductory part changes from tenor to bass with different melody. In addition, the numbers of phrases is also different—part A' consists of one
more phrase than part A.

![Figure 150. The reprise phrase in Rorate coeli (mm. 29-34)](image)

**Texture**

The three most commonly observed features of *Rorate coeli* are homophony, one district voice part against the rest, and voice pairing. Only one imitative passage, the theme of *Rorate coeli*, appears at the beginning of this work.

**Motif**

The motif of the theme is based on minor third interval (C-E♭ and C-A♭). The theme first appears at the introduction of the tenor part and then moves to the soprano part. This motif also appears at the end of the first phrase on soprano part, and makes the first and last note to form a minor third interval. (brackets in Figure 151)

![Figure 151. the motif and the theme on soprano part in Rorate coeli (mm. 2-6)](image)

The theme is widely used with the original or revised prototype as shown in the boxes of Figure 152. The descending line is also a commonly used skill which could develop into as long as a descending line in the bass part.

![Figure 152. applied themes in the second phrase in Rorate coeli (mm. 6-10)](image)
The fourth phrase is still based on the interval of third as shown in Figure 153. Like the first phrase, the interval between the starting note and the end note of the soprano part is also a minor third. Also, the ending D−E♭−F−E♭ comes from the ending of alto part of the first phrase of the A section (G−A♭−B♭−A♭). However, this phrase has different phrasing length from the previous three phrases, which are all four-measure phrases because of adding a sequence in the middle. This device makes this phrase a small surprise.

Figure 153. The motives applied in the fourth phrase on the soprano part (mm. 15-20)

**Sequence**

Sequence is a common compositional device that Rheinberger applied in almost all of his works in a subtle manner. *Rorate coeli*, however, consists more obvious sequences or repetitions, in which there are four phrases, each consisting of at least one sequence, in part B. This feature distinguishes *Rorate coeli* from his other a cappella sacred works for mixed choir.

Besides the use of sequence, the second (Figure 154) and fourth (Figure 155) phrase in part B also have some characteristics in common: they share the word “germinet” (sprout forth) in both phrases with either sequences or repetitions in every voice parts (dashed box in Figure 155). Furthermore, the word “salvatorem” (savior) in the soprano part is the climax of these two phrases with similar shapes but different rhythms: Rheinberger raised the second “salvatorem” of the second phrase half step higher to emphasize this word.

Figure 154. Sequence in the second phrase of part B in *Rorate coeli* (mm. 15-20)
Part A' is also full of sequences and repetitions. The music of the top two voice parts of the second and third phrases is almost the same; their text, however, is different, as shown in the boxes in Figure 156.

In addition to having the same text as the last phrase of B part, the fourth phrase of part A' was also composed in a similar way: “germinet” is a sequence (solid boxes in Figure 157) or repetition (dashed boxes in Figure 157) in most voice parts; the word "salvatorem," in addition, is also the climax of this part.

Harmony

The similar segments of the theme in the A part appear several times through out
the whole piece. These segments are all in the key of A♭ Major. There are two phrases in the A part and they starts with almost identical melodies in the tenor part. However, Rheinberger arranged them with different harmony structure. The first phrase is all based on the key of A♭ Major with an augmented triad caused by a passing note (circled in Figure 158). The second phrase starts with the key of A♭ Major followed by a transient modulation to b♭ minor for only one measure, and moves back to the A♭ Major (Figure 159).

Figure 158. harmony structure of the first phrase in in *Rorate coeli* (mm. 1-6)

Figure 159. harmony structure of the second phrase in in *Rorate coeli* (mm. 6-10)

There are not many special harmony progressions used in *Rorate coeli*. The example shows in Figure 160 is the only exception. French augmented sixth chord is a chord rarely seen in Rheinberger's motets. The boxes in Figure 160 are two chords with French sixth sound but not the structure. The component of the French sixth chord in the key of A♭ Major is F♭-A♭-B♭-D, but Rheinberger sets the chord with E-A♭-B♭-D. He probably was intended to have a chromatic progression in the bass line, so he altered the
F♭ to E natural. To keep the repetition of the text and to compose an ascending line in the bass part, he reused the component of this structure again in the next bar.

As usual, the key relationship in *Rorate coeli* is based on related keys (Figure 161). There is no uncommon ways of modulation and only a few special chords. However, Rheinberger carefully crafted the sturcture of texture and development of motif. The balance between the texture and harmony makes *Rorate coeli* a delicate short piece.
Summary of the composition style of Rheinberger's motets

The general idea of Romantic music was to explore a wider range of everything, including dynamic, phrasing, rhythm, expression, freedom, excitement, texture, etc. The concept resulted in large contrasts of dynamics, irregular phrasings, intricate rhythms, varying textures, freer forms, unusual harmonies, and so on\textsuperscript{293}. Many Romantic composers searched for various ways to break the rules of traditional composition.

Rheinberger’s \textit{a cappella} works for mixed choir combine concepts from both Classical and Romantic styles. The most evident application of the Classical rules is the forms of these works. Most of his pieces in this category consist of traditional binary or ternary forms, in which the durations of the composite parts are almost the same. In addition, contrapuntal writing—a concept that most Romantic composers no longer inclined to use—is one of the essential techniques that Rheinberger, along with contemporaries such as Bruckner, kept. The strict imitative counterpoint that can be seen in the second part of \textit{Christus factus est} (op. 107 no. 5) further supports his preference for traditional Classical styles.

Rheinberger’s predilection for Classical composition elements is also demonstrated in several ways. First of all, he never used extreme dynamics. His composition of meter and stress is usually conservative. Neither complicated rhythmic patterns nor rhythmic surprises appear in his music; the melody is mostly stepwise, and most of the big leaps happen only in the bass part.

Rheinberger’s music usually starts on the key center for at least one whole period, which establishes a strong sense of tonality. In a few of his works, the harmony of some short sections is borrowed from a related key (mostly in minor), casting the key center in doubt. Almost all of his works start and end at the same key; only six works end in different keys, while five modulate to parallel keys.

There are only three works in minor keys, in which all end with a Picardy cadence. In addition, most modulations are between closely related keys. There are some modulations between distantly related keys; however these kinds of modulation are very short (one or two measures).

The homophonic writing style without voice division can be seen is different from the compositional tendencies of Romantic composers, who preferred to use a heavy, dense texture. Rheinberger tended to keep a light, clear texture so that the text declamation and stress could be heard. These features of composition showcase how he advocated some of the ideas from Cäcilianism.

While following Classical compositional style, Rheinberger also tried to explore a few contemporary music idioms, including secondary functions (mostly dominant and subdominant chords), mixture of modes, and chromaticism (for which he was usually criticized by the Cäcilians). Rheinberger's application of chromaticism is moderate without overpowering the harmonic structure. Most of his chromatic lines are nonessential chromaticism\(^{294}\) and consist of brief non-chord tones that are usually based on the harmonic plan. As a result, these small sections of chromaticism usually do not interfere with the harmonic progression.

Another contemporary musical idiom that Rheinberger applied to his music is phrasing. Although Rheinberger liked to construct a balanced form with similar lengths, the period structures of different parts are not always regular in term of quantities or lengths. By incorporating obscured irregular phrasing into traditional composition schemes, Rheinberger brought vitality and energy into his music.

The compositional preferences mentioned above reveal that Rheinberger was a “classical romanticist,” applying Classical structure along with Romantic idioms to his work. This combination of the styles from two different eras defines Rheinberger’s style.

---

Conclusion

Motivated by his belief as a devout Catholic, Rheinberger composed numerous sacred works for different voices, categories, instrumental accompaniments, and functions, including Mass, Requiem, Stabat Mater, motet, oratorio and cantata. Some of his sacred works were composed as one of his church position duties; however the rest were written out of personal belief. The *a cappella* sacred works for mixed choir did not gain much attention among his oeuvre, with the exception of his *Abendlied* (“Bleib bei uns”).

Classified as a “classical romanticist” by Coerne, Rheinberger composed his music with contemporary Romantic music idioms combined with Classical elements. The analyses in this thesis suggest that there are several universal features among Rheinberger's *a cappella* sacred music for mixed choir. In terms of the structure of these works, Rheinberger usually gave them a classical traditional form, which is either binary or ternary. The component of each part has approximately equivalent length. On the other hand, the structures of the subdivisions of those sections are not always symmetric. Rheinberger probably intended to create variety under the scope of a balanced structure. In addition, Rheinberger was fond of reusing part of the opening themes at the ending part of his work with the same or different text, as in the first and third part of his *Oster-Hymne*.

Most of Rheinberger’s works in this category are short, making them suitable to perform in the church. However, even though Rheinberger did not designate the performance venue of his works, most of the works did not fit the liturgy requirement of the Roman Catholic Church due to the lack of integrity of the text. The Cäcilians, who put a great emphasis on the text integrity, did not like Rheinberger’s works due to textual omissions and repetitions. The analyses in this thesis indeed found some segments where the text is different from liturgical books; however the no omission of words from all voice parts was discovered. The Cäcilians’ disapproval probably came from Rheinberger's recapitulation of the opening part with the same text—the repetition of text implied that Rheinberger did not follow the order of liturgical text. The accusation of text omission was probably also because Rheinberger omitted text in one or two of the voice parts—he still included complete texts in other voice. Repetition and text omission in one
or two of the voice part also appeared in some Romantic composers’ sacred works, such as Schubert’s Credo.

Most of Rheinberger’s sacred music was criticized as “unchurchlike” by the Cäcilians, because he used a good deal of chromaticism and wrote music that was harmonically contemporary. But after analyzing his sacred works, I believe that the chromatic writings of these works are very brief, just like small harmonic ornaments, and play non-essential roles in his works. In addition, his chromatic writing style is very conservative compared to his contemporaries, such as Wagner. Therefor the criticism of the Cäcilians is unjustified.

However, since he lived in a city where Cäcilianism was strongly supported by the authorities, the popularity of Rheinberger’s sacred music is much lower than his secular and instrumental music. Even though he was famous at his time, his fame faded at about the same time Cäcilianism declined after his demise. As a result he never had a chance to widely demonstrate his ideas about sacred music writing. My analyses of Rheinberger’s works demonstrate many well-conceived details, such as the consistency of form in his compositions, which deserve more attention by the general public. Even though some of his works are not suitable for liturgical rite, they are still good for concert hall performance. I hope this thesis will raise people’s interest in his works so that they could discover the beauty of his music once again.
Appendix A  Rheinberger's Latin Text in Marbach and Liber Usualis

_Omnes de Saba_ (op. 58, no. 1)

_Marbach_

\[\text{Omnes de Saba venient, aurum et thus deferentes, et laudem Domino annuntiantes. }\]
\[\text{Surge, et illuminare Jerusalem: quia gloria Domini super te orta est.}\]

_Grad. in Epiphania Domini._

Figure 162. Gradual _Omnes de Saba_ in _Carmina Scripturarum_\(^{295}\)

\[\text{Vidimus stellam ejus in Oriente: et venimus cum muneribus adorare Dominum.}\]
\[\text{¥. Allel. in Epiphania Domini.}\]
\[\text{Com. in eodem Festo.}\]
\[\text{Ant. ad Bened. in 4. die infra Octavam Epiphanie.}\]

Figure 163. Alleluia _Vidimus stellam_ in _Carmina Scripturarum_\(^{296}\)

_Liber Usualis_

\[\text{Grad.}\]

\[\text{Omnes de Saba venient, aurum et thus deferentes, et laudem Domino annuntiantes.}\]

\[\text{Surge, et illuminare Jerusalem: quia gloria Domini super te orta est.}\]

Figure 164. _Omnes de Saba_ in _Liber Usualis_\(^{297}\)

\(^{295}\) Marbach, 327.

\(^{296}\) Marbach, 379.

\(^{297}\) Liber Usualis, 459–60.
Figure 165. *Vidimus stellam* in *Liber Usualis*.

**Prope est Dominus (op. 58, no. 2)**

Marbach

```latex
Prope est Dominus omnibus invocantibus eum, omnibus, qui invocant eum in veritate. \( \Psi \). Laudem Domini loquetur os meum: et benedicat omnis caro nomen sanctum ejus.
```


it. in Dominica 4. Adventus.

Figure 166. *Prope est Dominus in Carmina Scripturarum*.

**Liber Usualis**

```latex
Prope est Dominus omnibus invocantibus eum, omnibus, qui invocant eum in veritate. \( \Psi \). Laudem Domini loquetur os meum: et benedicat omnis caro nomen sanctum ejus.
```


it. in Dominica 4. Adventus.

Figure 166. *Prope est Dominus in Liber Usualis*.

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298 *Liber Usualis*, 460.
299 Marbach, 251.
300 *Liber Usualis*, 354.
Figure 168 Cont. Prope est Dominus in Liber Usualis

**Diffusa est (op. 58, no. 3)**

Marbach

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>ὑ. 2. in Com. Virginum et non Virginum.</td>
<td></td>
</tr>
<tr>
<td>Grad. in Festo Annuntiationis B. Mariae V.</td>
<td></td>
</tr>
<tr>
<td>it. in Missa Cognovi pro nec Virgine nec Mart.</td>
<td></td>
</tr>
<tr>
<td>it. S. Agnetis, Virg. et Mart.</td>
<td></td>
</tr>
<tr>
<td>Specie tua, et pulchritudine tua intende, pro- spere procede, et regna.</td>
<td>3.</td>
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<tr>
<td>ὑ. Allel. in Missa Loquebar pro Virg. Mart.</td>
<td></td>
</tr>
<tr>
<td>it. in Missa Dilexisti pro Virg. tantum.</td>
<td>5.</td>
</tr>
<tr>
<td>it. in Missa Me exspectaverunt pro Mart. non Virg.</td>
<td></td>
</tr>
<tr>
<td>it. in Missa Cognovi pro nec Virg. nec Mart.</td>
<td></td>
</tr>
<tr>
<td>Ant. 4. ad Mat. in Com. Virginum et non Virg.</td>
<td></td>
</tr>
<tr>
<td>Ant. 4. ad Mat. in Festis B. Mariae V.</td>
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</tr>
</tbody>
</table>

Figure 169. Diffusa est in Carmina Scripturarum

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301 Liber Usualis, 354.
302 Marbach, 123.
Diffusa est in Liber Usualis

Allélúia, allélúia. Æ. Spécie tua. p. 1218.

Figure 170. Diffusa est in Liber Usualis

Figure 171. Allélúia Specie tua in Liber Usualis

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303 Liber Usualis, 1240–1241.
304 Liber Usualis, 1218–1219.
Jesu dulcis memoria (op. 58, no. 4)

Liber Usualis

Figura 172. Jesu, dulcis memoria in Liber Usualis

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305 Liber Usualis, 452–453.
Figure 173. Jesu, dulcis memoria in Antiphonale monasticum

Justus ut palma florebit (op. 58, no. 5)

Marbach


Introitus in Communi Conf. non Pontificis.

Figure 174. Justus ut palma florebit in Carmina Scripturarum

Bonum est confiteri Domino, et psallere nomini tuo, Altissime.

Offert. in Dom. Septuagesimae.

Figure 175. Bonum est confiteri in Carmina Scripturarum

---

307 Marbach, 189–90.
308 Marbach, 189.
Liber Usualis

Veni sponsa Christi (op. 58, no. 6)

Marbach

\[ \text{V. Dilexisti justitiam, et odisti iniquitatem: pro-} \]
\[ \text{pterea unxit te Deus, Deus tuus, oleo laetitiae prae} \]
\[ \text{consortibus tuis. V. Specie tua, et pulchritudine} \]
\[ \text{tua, intende, prospere procede, et regna.} \]

\[ \text{\textsc{Vv}. in Tractu Veni Sponsa Christi in Missis:} \]
\[ \text{Loquebar et Me exspectaverunt pro Virg. et Mart.;} \]
\[ \text{Me exspectaverunt pro una Martyre non Virg. et} \]
\[ \text{Cognovii pro nec Virg. nec Mart.} \]

Figure 177. Verse of Veni Sponsa Christi in Carmina Scripturarum

---

\(^{309}\) Liber Usualis, 1204.
Liber Usualis

Figure 178. Tract Veni Sponsa Christi in Liber Usualis

---

310 Liber Usualis, 1217–8.
Antiphon *Veni Sponsa Christi* at the first vespers of Common of Virgins in *Liber Usualis*\(^{311}\)

\[\text{Figure 179.}\]

*Tui sunt coeli* (op. 69, no. 2)  
*Marbach*

\[\text{Figure 180. Tui sunt coeli in Carmina Scripturarum}\(^{312}\)\]

*Liber Usualis*

\[\text{Figure 181. Tui sunt coeli in Liber Usualis}\(^{313}\)\]

\(^{311}\) *Liber Usualis*, 1209.  
\(^{312}\) Marbach, 184.  
\(^{313}\) *Liber Usualis*, 410.
**Pater Noster (op. 107, no. 1)**

*Marbach*


*Oratio Dominica* in Ordine Missae, in Officio, etc.

¹) Luc. II. 3.

Figure 182. *Pater Noster* in *Carmina Scripturarum*³¹⁴

**Jam sol recedit (op. 107, no. 2)**

*Liber Usualis*

![Hymn Image]

AM sol recedit igne-us: Tu lux perénnis Uni-tas,

Nós-tris, be-á-ta Tríni-tas, Infunde amórem córdibus. 2. Te

ma-ne láudum cármine, Te deprecámur véspé-re : Dignéris

ut te súplí-cés Laudémus inter caéli-tes. 3. Pátri simul-

que Fí-li-o, Ti-bíque Sáncte Spí-ritus, Sicut fú-it, sit jú-


Figure 183. *Jam sol recedit* in Vespers in *Liber Usualis*³¹⁵

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³¹⁴ Marbach, 387.
³¹⁵ *Liber Usualis*, 915.
**Salvete flores Martyrum** (op. 107, no. 3)

*Liber Usualis*

![Musical notation for Salvete flores Martyrum](image1.png)

1. Alvē-te flō-res Mántyrum, Quos lūcis ipsis in limi-
   ne Christi insecutor stu-li-t, Ceu tūrbo nascĕn-tes rōsas.

2. Vos prima Chri-sti vīctima, Grex immo-latōrūm té-
   ner:

   Aram sub ipsam simplices, Pálma et coró-nis lūdi-tis.

3. Jésu, tībi sī gōria, Qui nātus... p. 420.

Figure 184. *Salvete flores Martyrum* in *Liber Usualis*\(^{316}\)

**Salve Regina** (op. 107, no. 4)

*Liber Usualis*

![Musical notation for Salve Regina](image2.png)

5. Alve, Régina, má-ter mi-se-ri-cór-di-ae : Vi-ta, dul-
   cé-do, et spes nōstra, sālve. Ad te clamāmus, éxsu-
   les, fī-li-i Hēvae. Ad te suspi-rāmus, gemēntes et flēntes

   in hac lacrimārūm vālles. E-ia ergo, Advocā-ta nōstra,

Figure 185. *Salve Regina* in *Liber Usualis*\(^{317}\)

\(^{316}\) *Liber Usualis*, 431–432.

\(^{317}\) *Liber Usualis*, 279.
Christus factus est (op. 107, no. 5)

Marbach


Grad. in Feria 5, in Cœna Domini.

it. in Inventione et Exaltatione S. Crucis.

it. in Missa votiva de S. Cruce.

it. in Festo S. Boni Latronis.

Cantatur etiam ad Laudes post Benedictus:

in Feria 5. in Cœna Domini, usque ad mortem autem:

in Feria 6. in Paraseve, usque ad ¥.;

in Sabbato Sancto per totum.

Recitatur denique post Psalmos in singulis Horis Tridui sacri.

Figure 187. Christus factus est in Carmina Scripturarum

---

318 Liber Usualis, 279.
319 Marbach, 512.
Liber Usualis

Figure 188. Christus factus est in Liber Usualis

Anima nostra (op. 133, no. 1)

Marbach


Grad. in Festo SS. Innocentium.
it. in Missa Sapieniam pro plur. Martyr. extra T. P.

Figure 189. Anima nostra in Carmina Scripturarum

Liber Usualis

Figure 190. Anima nostra in Liber Usualis

---

320 Liber Usualis, 655–6.
321 Marbach, 234.
Meditabor (op. 133, no. 2)

Meditabor in mandatis tuis, quae dilexi valde:
et levabo manus meas ad mandata tua, quae dilexi.

Offert. in Dom. 2. Quadragesimae.
it. in Feria 4. Quat. Temp. Pentec. (cum allel. in fine.)

Figure 193. Meditabor in Carmina Scripturarum

---

322 Liber Usalis, 1167–68.
323 Liber Usalis, 1167–68.
324 Liber Usalis, 1168.
325 Marbach, 228.
Liber Usalis

Figure 194. Meditabor in Liber Usualis

Laudate Dominum (op. 133, no. 3)

Marbach

3. 6. | **Laudate** Dominum, quia benignus est: psallite nomini ejus, quoniam suavis est: omnia, quæcumque voluit, fecit in cælo et in terra.

*Offert.* in Dom. 4. Quadragesimæ.

it. in Missa vot. pro Pace.

Figure 195. Laudate Dominum in Carmina Scripturarum

Liber Usalis

Figure 196. Laudate Dominum in Liber Usualis

---

326 Liber Usalis, 410.
327 Marbach, 242.
328 Liber Usalis, 562.
Angelus Domini (op. 133, no. 4)

Marbach

Angelus Domini descendit de cælo, et dixit mulieribus: Quem quaeritis, surrexit sicut dixit, alleluia.

Offert. in Feria 2. post Pascha.

Figure 197. Angelus Domini in Carmina Scripturarum

Liber Usualis

Figure 198. Angelus Domini in Liber Usualis

Victimae paschali laudes (first half of op. 134)

Liber Usualis

Figure 199. Victimae paschali laudes in Liber Usualis

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329 Marbach, 413.
330 Liber Usualis, 787–8.
331 Liber Usualis, 780.
Figure 200 Cont. *Victimae paschali laudes* in *Liber Usualis*\textsuperscript{332}

*Terra tremuit* (op. 134, second half)

Marbach

\[ \text{Terra tremuit et quievit, dum exsurget in judicio Deus.} \]
\[ \text{Ant. 8. ad Mat. in Feria 5. in Gena Domini.} \]
\[ \text{Terra tremuit, et quievit, dum resurget in judicio Deus, alleluia.} \]
\[ \text{Offert. in Dom. Resurrectionis.} \]

Figure 201. *Terra tremuit* in *Carmina Scripturarum*\textsuperscript{333}

\textsuperscript{332} *Liber Usualis*, 780.
\textsuperscript{333} Marbach, 165.
Liber Usualis

\[\text{Figure 202. Terra tremuit in Liber Usualis}^{334}\]

\textit{Benedictus Dominus (op. 163, no. 1)}

Marbach

\begin{verbatim}
Benedictus Dominus Deus Israel, qui facit
mirabilia magna solus a seculo. \textsuperscript{18.} Suscipient
montes pacem populo tuo, et colles justitiam.
\textit{Grad.} in Dom. infra Octavam Epiph.
\textit{Figure 203. Benedictus Dominus in Carmina Scripturarum}^{335}
\end{verbatim}

\begin{verbatim}
\textsuperscript{2.} \textit{Jubilate} Deo omnis terra: servite Domino in
laetitia.
\textsuperscript{2.} \textit{All.} in Dom. infra Octavam Epiphaniae.
\textit{Figure 204. Alleluia Jubilate Deo in Carmina Scripturarum}^{336}
\end{verbatim}

Liber Usualis

\[\text{Figure 205. Gradual Benedictus Dominus in Liber Usualis}^{337}\]

\begin{verbatim}
\textsuperscript{334} \textit{Liber Usualis}, 781.
\textsuperscript{335} Marbach, 478–9.
\textsuperscript{336} Marbach, 201
\textsuperscript{337} \textit{Liber Usualis}, 478–9.
\end{verbatim}
In Deo speravit cor meum (op. 163, no. 2)

Marbach

Psaltes opem divinam implorat, gratias agit pro auxilio jam obtento et orat pro populo Dei.

In Deo speravit cor meum, et adjutus sum:
et refloruit caro mea, et ex voluntate mea confitebor illi. ὑ. Ad te Domine clamavi: Deus meus, ne sileas, ne discedas a me.

Grad. in Feria 6. post Dom. 3. Quadr. it. in Dom. 11. post Pentecosten.

Figure 208. In Deo speravit cor meum in Carmina Scripturarum

---

338 Liber Usualis, 478–9.
339 Liber Usualis, 479.
340 Marbach, 98.
Liber Usualis


Dé- us mé- us, ne sí- le- as : ne discé- das * a me.

Figure 209. In Deo speravit cor meum in Liber Usualis\(^{341}\)

Sederunt principes (op. 163, no. 3)

Marbach

Sederunt principes, et adversum me loque- bantur: et iniqui persecuti sunt me.

Grad. S. Stephani, Protomartyris.

Figure 210. Gradual Sederunt principes in Carmina Scripturarum\(^{342}\)

26. Y. Adjuva me, Domine Deus meus: salvum me fac propter mericordiam tuam.

Y. in Grad. Sederunt S. Stephani, Protomart.

Figure 211. Alleluia Adjuva me in Carmina Scripturarum\(^{343}\)

\(^{341}\) Liber Usualis, 1025.

\(^{342}\) Marbach, 226.

\(^{343}\) Marbach, 214.
**Confitebor tibi Domine (op. 163, no. 4)**

Marbach

7.17.25.  

**Confitebor tibi Domine,** [in toto corde meo:] 1) 

*retribue servo tuo, vivam, et custodiam sermones tuos:* vivifica me secundum verbum tuum Domine.

*Offert.* in Dominica Passionis.

Figure 214. *Confitebor tibi Domine* in *Carmina Scripturarum* 346

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344 Liber Usualis, 416.
345 Liber Usualis, 416.
Liber Usualis

Confitebor tibi Domine in Liber Usualis\(^{347}\)

-Benedicta es tu (op. 163, no. 5)

Marbach

\textbf{Benedicta} es tu, \textit{Virgo Maria}, a Domino Deo excelsa, praebenimus mulieribus super terram.

Grad. Immaculatae Conceptionis B. Mariae V.

Ant. 4. ad Vesp. et Laudes ejusdem Festi.

it. in Festo \(\dagger\) Apparitionis B. M. V. Immaculatae.

Ant. 1. ad Vesp. et Laudes \(\dagger\) B. M. V. de Perpetuo Succursu.

Gradual \textit{Benedicta es tu} in \textit{Carmina Scripturarum}\(^{348}\)

-Tu gloria Jerusalem, tu laetitia Israel, tu hono-

Cap. 15.

rificentia populi nostri.

10. | \textit{Exaltatur Judith a Summo Pontifice Eliacem.}

\textit{Tu gloria} Jerusalem, tu laetitia Israel, tu hono-

\(\forall\). in Grad. \textit{Benedicta es Immac. Concept. B. M. V.}

\(\forall\). \textit{Allelu}. in eodem Festo.

Ant. 3. ad Vesp. et Laudes in eodem Festo.

\textit{Tractus} \(\dagger\) Apparitionis B. M. V. Immaculatae.

Ant. 3. ad Vesp. et Laudes in eodem Festo.

Figures 215-217. \textit{Tu gloria Jerusalem} (verse of \textit{Benedicta es tu}) in \textit{Carmina Scripturarum}\(^{349}\)
**Rorate coeli (op. 176, no. 1)**

*Marbach*

**Rorate** coeli desuper, et nubes pluant justum: aperiatur terra, et germinet Salvatorem.

*Introitus* in Missa vot. de S. Maria in Adv. (cum Ps. 84.

Benedixisti Domine terram tuam.)

it. in Dom. 4. Adv. (cum Ps. 18. Cæli enarrant gloriari Dei).

it. in Exspectatione Partus B. M. V. (Ps. 18.)
R̃. 2. in Feria 6. post Dom. 3. Adventus.
R̃. 5. in Exspectatione Partus B. M. V.
Ant. 1. ad Laudes in Feria 3. post Dom 5. Adv.
Ant. 2. ad Mat. + Exspectationis Partus B. M. V.

Figure 219. *Rorate coeli* in *Carmina Scripturarum*.\(^{351}\)

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\(^{350}\) *Liber Usualis*, 1317–8.

\(^{351}\) Marbach, 317.
Universi qui te expectant (op. 176, no. 2)

Marbach

3.

Universi, qui te expectant, non confundentur,

Domine. \\ Vias tuas, Domine, notas fac mihi: et

semitas tuas edoce me.

Grad. in Dom. 1. Adventus.

Figure 221. Gradual Universi qui te expectant in Carmina Scripturarum

\vy. Ostende nobis, Domine, misericordiam tuam:

et salutare tuum da nobis.

\vy. Allel. in Dom. 1. Adventus.

Figure 222. Alleluia Ostende nobis in Carmina Scripturarum

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352 Liber Usualis, 353.
353 Marbach, 94.
354 Marbach, 177.
**Liber Usalis**

Figure 223. *Gradual Universi qui te expectant* in *Liber Usualis*\(^\text{355}\)

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Figure 224. *Alleluia Ostende nobis Domine* in *Liber Usualis*\(^\text{356}\)

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\(^{355}\) *Liber Usualis*, 320.

\(^{356}\) *Liber Usualis*, 320–21.
Ad te levavi (op. 176, no. 3)

Marbach

Ad te, Domine, levavi animam meam: Deus meus, in te confido, non erubescam: neque irrideant me inimici mei: etenim universi, qui te exspectant, non confundentur.

Offert. in Feria 5. post Cineres.
   it. in Feria 4. post Dom. 2. Quadragesimae.
   it. in Dom. 10. post Pentecosten.

Ad te levavi animam meam etc. (ut supra).

Offert. in Dom. 1. Adventus.

Ad te levavi animam meam: Deus meus, in te confido, non erubescam: neque irrideant me inimici mei: et enim universi, qui te exspectant, non confundentur. Ps. 24. Vias tuas, Domine, demonstra mihi: et semitas tuas edoce me.

{Introitus in Dom. 1. Adventus}

Figure 225. Ad te levavi in Carmina Scripturarum

Intr. 8.

D te levavi* x-animam mé-am: Dé-us mé-us
in te confi-do, non e-rubé-scam: neque irri-
deeant me inimi-ci mé-i: etenim univer-si qui
tee exspéctant, non confun-déntur. Ps. Vi-as tú-as, Dé-
mine, demostra mihi:* et sémi-tas tú-as édo-ce me.


The Introit Ad te levavi. is repeated as far as the Psalm.
This method of repeating the Introit is observed throughout the year.
Glória in excelsis. is omitted from the 1st Sunday of Advent until Christmas, except on Feasts.

Figure 226. Introit Ad te levavi in Liber Usualis

---

357 Marbach, 93.
358 Liber Usualis, 318–19.
*Ex Sion* (op. 176, no. 4)

Marbach

*Ex Sion* specles decoris ejus: Deus maniestre veniet. Ὑ. Congregate illi sanctos ejus, qui ordinaverunt testamentum ejus super sacrificia.

*Grad.* in Dom. 2. Adventus.

Figure 227. Gradual *Ex Sion* in *Carmina Scripturum*359

---

<table>
<thead>
<tr>
<th>1.</th>
<th><em>Laetatus sum</em> etc. (ut supra v. 1.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ὑ. <em>Alleluia</em></td>
<td>in Dom. 2. Adventus.</td>
</tr>
<tr>
<td>it. in Missa pro Peregrinantibus.</td>
<td></td>
</tr>
</tbody>
</table>

Figure 228. Alleluia *Laetatus sum* in *Carmina Scripturum*360

---

*Liber Usualis*

Figure 229. Gradual *Ex Sion* in *Liber Usualis*361

---

359 Marbach, 133.
360 Marbach, 232.
361 *Liber Usualis*, 328.
Deus tu convertens (op. 176, no. 5)

Marbach

Deus, tu conversus vivificabis nos, et plebs tua laetabitur in te: ostende nobis, Domine, misericordiam tuam, et salutare tuum da nobis.

Offert. in Dom. a. Adventus.

it. in Feria 6. Quart. Temp. Adventus,

Figure 231. Deus tu convertens in Carmina Scripturarum

Liber Usualis

Offert. 3.

Deus * tu conversus vivificabis nos, et plebs tua laetabitur in te: ostende nobis, Domine, misericordiam tuam, et salutare tuum da nobis.

Figure 232. Deus tu convertens in Liber Usualis

---

362 Liber Usualis, 329.
363 Marbach, 177.
364 Liber Usualis, 329.
**Qui sedes (op. 176, no. 6)**

Marbach

*Qui sedes* Domine super Cherubim, excita potentiam tuam, et veni. ὧ. Qui regis Israel, intende: qui deducis, velut ovem, Joseph.

*Grad.* in Dom. 3. Adventus.

Figure 233. Gradual *Qui sedes* in *Carmina Scripturarum*.

3. ὧ. *Excita* Domine potentiam tuam, et veni: ut salvos facias nos.¹)
   ὧ, Allel. in Dom. 3. Adventus.
   ἤ, in Missa contra Paganos.
   ὧ. in Ἡ. *Veni Domine*, quod est Ἡ. 7. in Dom. 3. Adv.

Figure 234. Alleluia *Excita Domine potentiam in Carmina Scripturarum*.

**Liber Usualis**

![Musical notation for Qui sedes]

Figure 235. Gradual *Qui sedes* in *Liber Usualis*.

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¹) *Liber Usualis*, 330.
²) *Marbach*, 171.
³) *Marbach*, 172.
Benedixisti (op. 176, no. 7)

Marbach

Benedixisti Domine, terram tuam : avertisti captivitatem Jacob : remisisti iniquitatem plebis tuæ.

Offert. in Dom. 3. Adventus.

Figure 237. Benedixisti in Carmina Scripturarum

Liber Usualis

Benedixisti, Domine, terram tuam : avertisti captivitatem Jacob : remisisti iniquitatem plebis tuae.

Offert.

Figure 238. Benedixisti in Liber Usualis

---

368 Liber Usualis, 336.
369 Marbach, 177.
370 Liber Usualis, 337.
Prope est Dominus (op. 176, no. 8)

Marbach

Prope est Dominus omnibus invocantibus eum, omnibus, qui invocant eum in veritate. V. Laudem Domini loquetur os meum: et benedict omnis caro nomen sanctum ejus.

It. in Dominica 4. Adventus.

Figure 239. Gradual Prope est Dominu in Carmina Scripturarum.\(^{371}\)

EX PROPHETIA HABACUC.

Annuntiatur adventus Domini et vindicta ejus de Chaldæis.

Veni Domine, et noli tardare.

R. 7. in Dom. 3. Adventus.
Ant. 3. ad Laud. in Feria 6. post Dom. 3. Adv.
V. ad Nonam in feriæ Off. in Adventu.
In Ant. 4. Montes ad Laud. et Vesp. in Dom. 3. Adv.
In Ant. 3. Erant præs. ad Laud. et Vesp. in Dom. 4. Adv.

Figure 240. Alleluia Veni Domine, et noli tardare in Carmina Scripturarum.\(^{372}\)

Liber Usualis

\(^{371}\) Marbach, 251.
\(^{372}\) Marbach, 363.

Figure 241. Gradual Prope est Dominus in Liber Usualis.\(^{373}\)
Ave Maria (op. 176, no. 9)

Marbach

Ave Maria, gratia plena, Dominus tecum: benedicta tu in mulieribus, et benedictus fructus ventris tui.

Offert. in Dom. 4. Adventus.

Offert. in Festis Annuntiationis et S. Nominis B. M. V.

Offert. in * Exspectatione Partus B. Mariae V.

Offert. in Missa votiva B. M. V. a Pentecoste ad Nativitatem Domini.

374 Liber Usualis, 354.

375 Marbach, 425.
Appendix B  Text translation\textsuperscript{377} of a cappella motets for mixed choir

Ich liebe, weil erhöret der Herr (op. 40 no. 1)

\begin{verbatim}
Ich liebe, weil erhöret der Herr
I love, because the Lord answers the
the voice of my pleading.
die Stimme meines Flehens,
because he inclined his ear to me
weil er geneigt sein Ohr zu mir;
dafür will ich mein Leben lang ihn anrufen.
therefore will I my life long him invoke
Umringt hatten mich TodesSchmerzen,
the pain of death
des Totenreichs Gefahr mich betroffen;
of the realm of death affected
Bedrängnis fand ich und Schmerz.
distress found I and pain
Den Namen des Herrn rief ich dann an:
the name of the Lord called I --
O Herr, erlöse meine Seele!
Lord deliver my soul
Barmherzig ist der Herr, und gerecht,
merciful is the Lord and righteous
und unser Gott erbarmet sich.
and our God is merciful oneself
Er schützt die Kleinen all,
he protects the weak all
ich war erniedriget, da half er mir.
I was abased because helped he me
Kehre wieder, meine Seele,
turn again my soul
zu deiner Ruhe,
to your tranquility
denn Gutes hat dir der Herr getan
because good has you Lord done
im Lande der Lebendigen.
in the lands the living
\end{verbatim}

\begin{verbatim}
Because He inclined His ear to me,
I want to call on Him as long as I live.

The pain of death surrounded me,
the danger of the realm of the dead
affected me.
I found only distress and pain.
Then I called the name of the Lord:
O Lord, deliver my soul.

The Lord is gracious and righteous;
our God is merciful.
He protects all the powerless.
I was abased, and he aided me.
Return, my soul,
to your tranquility,
for the Lord has done good things for
you in the land of the living.
\end{verbatim}

\textsuperscript{376} Liber Usualis, 355.
\textsuperscript{377} If there is no special indication, the Latin translation is offered by William Bonnell, and the
German translation is offered by T.J. Wilson and Patricia Weisensee.
Warum toben die Heiden (op. 40, no. 2)

Warum toben die Heiden und sinnen auf Eitles die Fürsten?
Es stehen auf die Könige der Erde auf und kommen zusammen wider den Herrn und seinen Gesalbten.

Lasst uns zerreißen ihre Bande und von uns werfen ihr Joch!

Der im Himmel wohnt, lachet ihrer, ihrer spottet der Herr.

Dient dem Herrn in Furcht, preist ihn mit Zittern;
selig alle, die auf ihn vertraun.

Der Herr erhöre dich (op. 40, no. 3)

Der Herr erhöre dich am Tage der Trübsal, der Name Jehova beschirme dich!
Er sende dir Hilfe von seiner Höhe, und von Sion aus beschütze er dich.
Wir wollen uns erfreuen an deinem Heile, uns rühmen des Namens unsers Gottes!

Why do the non-believers rage and the princes contemplate vanity?
The kings of the earth stand up, and gather together against the Lord and His anointed
Let us tear apart their bonds and throw their yoke from us.
The One who lives in heaven laughs at them, and the Lord mocks them.
Serve the Lord with fear and praise Him with trembling.
Blessed are all who trust in Him.

May the Lord hear you in the days of tribulation, may the name of Jehova protect you!
May he send you aid from his place on high, and may he shelter you from out of Zion
We want to rejoice about your health and praise the name of our God.
Es spricht der Tor in seinem Herzen (op. 40, no. 4)

Es spricht der Tor in seinem Herzen:
"Es ist kein Gott."
Verderbt und abscheulich sind
sie geworden.
Ach, keiner ist, der Gutes tut!
Gott schaut vom Himmel
auf die Menschen,
dass er sehe,
ob jemand verständig sei
und nach Gott noch Frage.
Doch alle, ach, alle sind abgewichen,
und keiner ist, der Gutes tut,
nicht einer, auch nicht einer!
Gott haben sie nicht angerufen.
Er verschmäht sie nun in seinem Zorn;
sie haben Gott nicht angerufen.
Wer wird doch Israel das Heil aus Sion geben?
Wenn Gott erlöst sein Volk aus Gefängenschaft,
dann wird Jakob ihn erkennen.

The fool says in his heart, “There is no God.”
They have become depraved and outrageous.
There is no one who does good.
God looks down from heaven on all mankind,
That he would see whether anyone has understanding and still would ask for God.
Yet all, oh all have drifted away
and there is no one who does good, not one, not even one!
They have not called upon God
He spurns them now in His rage;
they have not called upon God
Who will give Israel salvation out of Zion?
When God redeems His people from imprisonment, then Jacob will recognize Him and Israel rejoice!

Who will give Israel salvation out of Zion?
Frohlocket, ihr Gerechten (op. 40, no. 5)

Frohlocket, ihr Gerechten,  
rejoice you righteous
frohlocket dem Herrn,  
rejoice in the Lord
denn den Redlichen ziemt Lobgesang.  
because the honest befits songs of praise
Preiset den Herrn,  
praise the Lord
singet ihm ein neues Lied  
sing him a new song
mit Harfenspiel und Psalter!  
with harp playing and ten-stringed lyre
Denn des Herrn Wort ist aufrichtig,  
Because the Lord word is sincere
treu sind alle seine Werke.  
faithful are all his plans/works
Sein Mund sprach,  
his mouth spoke
und es ist geworden!  
and it is become
Er befaßt, und es war geschaffen!  
he commanded and it was created
Selig das Volk,  
blessed the people
das der Herr sich erwählt hat!  
the Lord himself he chooses has

Omnes de Saba (op 58, no. 1)

Omnes de Saba venient,  
all from Sheba shall come,
aurum et thus deferentes,  
gold and incense bringing,
et laudem Domino annuntiantes.  
and praise to the Lord proclaiming

All they from Sheba shall come,  
bringing gold and incense,  
and showing forth praise to the Lord.
Súrge, et illúmináre Jerúsalem:
Arise and be enlightened, O Jerusalem:
quía glóriá Dómini super te órta est.
for the glory of the Lord has risen upon thee.
Alleluía.
Alleluia.
Vidimus stellam ejus in Oriente,
We have seen His star in the East,
et venimus cum munéribus
and have come with gifts
adorare Dominum.
to adore the Lord

Prope est Dominus (op. 58, no. 2)

Prope est Dominus omnibus
The Lord is near to all calling upon Him:
invocántibus eum,
to all who call upon Him
omnibus qui invocant eum in veritáte.
to all who call upon Him in truth.
Laudem Domini loquetur os meum:
The praise of the Lord will speak my mouth
et benedícat omnis caro nomen
and let bless all flesh name
sanctum ejus.
holy his

Diffusa est (op. 58, no. 3)

Diffusa est gratiá in labiis tuís:
Grace is poured into thy lips:
propter veritátem,
Because of truth
et mansuetudinem, et justitiam:
and gentleness and justice
et deducet te mirabíliter dextera tua.
and will lead you marvelously right hand your
Alleluja.
Alleluia

\textit{Jesu dulcis memoria (op. 58, no. 4)}

\begin{align*}
\text{Jesu, dulcis memoria, } & \quad \text{Jesus, how sweet the thought,} \\
\quad \text{Jesus sweet thought} & \quad \text{Granting true joys to the heart,} \\
\text{dans vera cordis gaudia: } & \quad \text{But above honey and all things} \\
\quad \text{giving true of heart joys} & \quad \text{Is His sweet presence.} \\
\text{sed super mel et omnia, } & \quad \text{Granting true joys to the heart,} \\
\quad \text{but above honey and all (things)} & \quad \text{But above honey and all things} \\
\text{ejus dulcis praesentia. } & \quad \text{Is His sweet presence.} \\
\quad \text{his sweet presence} & \quad \text{Is His sweet presence.} \\
\text{Nil canitur suavius, } & \quad \text{Nothing more pleasing is sung,} \\
\quad \text{nothing is sung more lovely} & \quad \text{Nothing more pleasing is sung,} \\
\text{nil auditur jucundius, } & \quad \text{Nothing gladder is heard} \\
\quad \text{nothing is heard more delightful} & \quad \text{Nothing gladder is heard} \\
\text{nil cogitator dulcius, } & \quad \text{Nothing sweeter is thought} \\
\quad \text{nothing is thought of sweeter} & \quad \text{Than Jesus, Son of God.} \\
\text{quam Jesus Dei Filius. } & \quad \text{Than Jesus, Son of God.} \\
\quad \text{than Jesus of God Son} & \quad \text{Than Jesus, Son of God.} \\
\text{Jesu, dulcedo cordium, fons vivus, } & \quad \text{Jesus, sweetness of hearts,} \\
\quad \text{Jesus sweetness of hearts, fountain living,} & \quad \text{living spring, light of the minds,} \\
\text{lumen mentium, } & \quad \text{surpassing all joy} \\
\quad \text{light of minds} & \quad \text{and all desire} \\
\text{excedens omne gaudium } & \quad \text{than Jesus of God Son} \\
\quad \text{surpassing all joy} & \quad \text{than Jesus of God Son} \\
\text{et omne desiderium. } & \quad \text{and all desire} \\
\quad \text{and all desire} & \quad \text{and all desire.}
\end{align*}

\textit{Justus ut palma florebit (op. 58, no. 5)}

\begin{align*}
\text{Justus ut palma florebit: } & \quad \text{The righteous shall flourish like the palm-tree;} \\
\quad \text{the just man (or one) as palm tree will flourish} & \quad \text{and shall grow up like the cedar of Lebanon:} \\
\text{sicut cedrus Libani multiplicabitur: } & \quad \text{Such as is planted in the house of the Lord,} \\
\quad \text{as cedar of Lebanon he will be increased} & \quad \text{shall flourish in the courts of the house of our God.} \\
\text{plantatus in domo Domini: } & \quad \text{Such as is planted in the house of the Lord,} \\
\quad \text{planted in the house of the Lord} & \quad \text{shall flourish in the courts of the house of our God.} \\
\text{in atris domus Dei nostri. } & \quad \text{Such as is planted in the house of the Lord,} \\
\quad \text{in the halls of the house of God our} & \quad \text{shall flourish in the courts of the house of our God.}
\end{align*}
It is good to give praise to the Lord; and to sing (praise) to Thy name, O Most Highest.

Veni sponsa Christi (op. 58, no. 6)

Come thou, spouse of Christ, receive the crown which the Lord hath prepared for thee from everlasting: for love of whom, thou hast shed thy blood.

Die Sterne sind erblichen (op. 69, no. 1)

The stars paled with their golden glow, Soon the night has gone, the morning presses forth

---

378 This verb means “to confess, to make known.” So here, it means to make the Lord known through praise or thanksgiving, to speak of His mercies. One could render it above as “to give praise,” but that is an interpretation.
dem hohen Herrn der Welt,  

Who holds his hand of blessing over the land and seas.

der über'm Land und Meere  

He has driven away the night.

die Hand des Segens hält.  

Fear nothing, you little child. The Father of all light comes unceasingly to His loved ones.

Er hat die Nacht vertrieben,  

ihr Kindlein fürchtet nichts;  

stets kommt zu seinen Lieben  

der Vater alles Lichts.  

Who holds his hand of blessing over the land and seas.

Tui sunt coeli (op. 69, no. 2)

Tui sunt coeli, et tua est terra:  

Thine are the heavens; Thine is the earth:
orbem terrarum,  

the world and the fullness thereof hast et plenitudinem ejus tu fundasti:  

Thou founded:

justitia et judicium praeparatio sedis tuae.  

Righteousness and justice are the foundation of Thy throne.

Bleib bei uns  

Adieu with us: for it is toward evening, denn es will Abend werden,  

and the day is far spent.  

und der Tag hat sich geneiget.  

Pater noster (op. 107, no. 1)  

---

379 The translation is from King James Bible, Luke, 24:29.  
380 Jeffers, 187-188.
Pater noster, qui es in coelis,  
father our who art in heaven
sanctificetur nome tuum.  
make holy name your
Adveniat regnum tuum;  
Let come kingdom your
fiat voluntas tua,  
be done will your
sic in coelo et in terra.  
as in heaven so on earth
Panem nostrum quotidianum  
bread our daily
da nobis hodie.  
give us today
et dimitte nos debita nostra,  
and forgive us debts our
sic et nos dimittimus debitoribus nostris.  
just as we forgive debtors our
Et ne nos inducas in tentationem,  
And not us lead into temptation
sed libera nos a malo. Amen.  
but deliver us from evil one Amen
Our Father, who art in heaven:  
hallowed be Thy Name,
Thy Kingdom come,  
Thy will be done, on Earth,  
as it is in Heaven.
Give us this day our daily bread,  
and forgive us our debts,  
as we forgive our debtors.
And lead us not into temptation,  
but deliver us from evil. Amen.

Jam sol recedit (op. 107, no. 2)

Jam sol recedit igneus:  
now sun falls back fiery
Tu lux perennis, Unitas,  
you light perpetual unity
Nostris, beata Trinitas,  
our bless Trinity
Infundere amorem cordibus.  
pour in love hearts
Te mane laudem carmine,  
you in the morning of praises with a song
te deprecamur vespere;  
you we pray in the evening
Digneres ut te supplices,  
You will grant that you suppliants
Laudemur inter coelites.  
we may praise among the heavenly ones
Patri simulque Filio,  
To the Father and at the same time to the Son
Now sinks the glowing sun: Thou, the endless light, Unity,
blessed Trinity, pour love into our hearts.
Thee do we entreat in the morning with the song of praises, and in the evening;
Thou wilt grant that we, suppliants, may praise Thee among those in heaven.
To the Father and, at the same time, to the Son, to Thee, O Holy Spirit,
Tibi Sancte Spiritus,  
to you O Holy Spirit
Sicut fugit, sit jugiter,  
as may be perpetually
Saeclum per omne gloria. Amen.  
generation through every glory Amen

**Salvete Flores martyrum (op. 107, no. 3)**

Salvete flores martyrum,  
hail flowers of martyrs,
in lucis ipso lumine  
in the very splendor of the Light,
Quos saevus ensis messuit,  
which fierce sword cut down
ceu turbo nascentes rosas.  
as a whirlwind arising roses

Vos prima Christi victima:  
you first of Christ sacrificial victim
Grex immolatorum tener:  
group of immolated ones tender
Aram sub ipsam simplices  
Altar under itself simple ones
palma et coronis luditis.  
with a palm and with crowns you play

Quo proficit tantum nefas,  
to what purpose benefits so much wickedness
quid crimen Herodem juvat?  
how crime Herod helps
Unus tot inter funera  
One so many among deaths
impune Christus tollitur.  
free from harm Christ is raised

Cunae redundant sanguine,  
cradles abound with blood
sed in Deum frustra furt :  
but against God in vain he rages
unum petit tot mortibus,  
One he seeks so many by deaths
mortes tot unus effugit.  
deaths so many one escapes

as there was, may there be eternally
Glory through every age. Amen.

Hail, ye flowers of martyrs,
in the very splendor of the Light,
which the savage sword cut down as doth a
whirlwind,
the roses coming to birth.

O ye, the first sacrifice for Christ,
tender flock of ones sacrificed:
up under the very altar do ye simple ones
play with palm of victory and with crowns.

How profiteth such great wickedness,
how helpeth Herod this crime?
Amongst so many corpses,
Christ alone is raised unscathed.

Cradles flow with blood,
but against God doth Herod rage in vain:
with so many deaths he seeketh out One;
One escapeth so many deaths.
Inter coaevi sanguinis
among of the same age of blood
fluenta solus integer,
floods alone unharmed
ferrum, quod orbabat nurus
sword which deprived daughters-in-law
partus fefellit virginis.
offspring disappointed of the virgin
Matres, querelis parcite;
mothers complaints refrain from
quid rapta fletis pignora?
why having been grabbed you weep pledges
Agnun salutis obsidem
lamb of salvation pledge
denso sequuntur agmine.
thick they follow in a column

Among floods of peers’ blood,
alone unharmed,
the offspring of a virgin cheated the sword,
which left mothers bereft.

O mothers, refrain from your complaints:
why weep ye your children snatched away?
They, in a packed phalanx,
follow the Lamb, the pledge of Salvation.

Salve Regina\(^{381}\) (op. 107, no. 4)

Salve, Regina, Mater misericordia,
hail Queen Mother of mercy
vita, dulcedo, et spes nostra, salve.
life sweetness and hope our hail

Ad te clamamus exsules filii Evae,
to you cry out banished sons of Eve
Ad te suspiramus, gementes et flentes,
to you sigh groaning and weeping
in hac lacrimarum valle.
in this of tears valley
Eia, ergo, advocata nostra,
Quickly therefore advocate our
illos tuos misericordes oculos
those your of mercy eyes
ad nos converte;
to us turn
Et Jesum, benedictum fructum
and Jesus blessed fruit
ventris tui,
of womb your
nobis post hoc exsilium ostende.
us after this exile show

Hail, holy Queen, Mother of Mercy;
hail life, our sweetness, and our hope.
Hail!

To thee we cry, poor banished children of
Eve;
To thee we send up our sighs,
groaning and weeping in this valley of
tears.

Hasten therefore, our Advocate,
and turn your merciful eyes toward us.

And show us Jesus, the blessed fruit of your
womb, after this exile.

\(^{381}\) Jeffers, 197.
O clemens, O pia, O merci, O pious
O dulcis Virgo Maria. O sweet Virgin Mary

Christus factus est\textsuperscript{382} (op. 107, no. 5)

Christus factus est pro nobis
Christ was made obedient for us, even unto death, even the death upon the cross.
obediens usque ad mortem,
obedient even unto death
mortem autem crucis.
dead even of cross

Propter quod et Deus exaltavit illum
Therefore God also has exalted him and given him a name
et dedit illi nomen,
and give him name
quod est super omne nomen.
which is above every name

Anima nostr (op. 133, no. 1)

Anima nostra sicut passere et rapta est
Our soul is escaped as a sparrow out of the snare of the fowlers:
de laqueo venantium;
from the snare of hunters
Laqueus contritus est,
the snare is broken, and we are escaped.
et nos liberati sumus:
and we have been freed

Adjutorium nostrum, in nomine Domini,
Our help is in the name of the LORD,
qui fecit coelum et terram. Alleluja.
who has made heaven and earth Alleluia

Meditabor (op. 133, no. 2)

Meditabor in mandatis tuis,
I will meditate on Thy commandments,
I will meditate on Thy commandments, which I have loved exceedingly:

\textsuperscript{382} Jeffers, 109-110.
et levabo manus meas ad mandata tua, quae dilexi. and I will raise hands my to commandments your which I have loved
and I will lift up my hands to Thy commandments, which I have loved.

Laudate Dominum (op. 133, no. 3)

Laudate Dominum, quia benignus est: Praise ye the Lord, for He is good: sing ye
psallite nomini ejus, quoniam suavis est: to His name, for He is sweet:
omnia quaecunque voluit, whatsoever He pleased, He hath done in
fecit in coelo et in terra. heaven and on earth.

Angelus Domini (op. 133, no. 4)

Angelus Domini descendit de coelo, The angel of the Lord descended from
et dixit mulieribus: heaven and said to the women,
Quem quaeritis, surrexit, sicut dixit, Whom seek ye? He hath arisen, as He said.
Alleluia.

Oster-Hymne (op. 134)

Victimae paschali laudes To the Paschal victim let Christians offer
imмолent Christiani. up their songs of praise.
Agnus redemit oves: The Lamb hath redeemed the sheep:
Christus innocens Christ, Who is without sin, hath reconciled
Patri reconciliavit peccatores. sinners to the Father.
Mors et vita duello conflixere mirando:  
Death and life have fought a huge battle;  
The Prince of Life, once dead, reigneth alive.

dux vitae mortuus, regnat vivus.  
Death and life have fought a huge battle;  
The Prince of Life, once dead, reigneth alive.

Dic nobis Maria, quid vidisti in via?  
Tell us, Mary, what didst thou see in the way?

Sepulcrum Christi viventis,  
The tomb of Christ living did I see, and the glory of Him rising again:  
angels as witnesses, the facecloth and the linen shroud.

tomb of Christ living  
The Prince of Life, once dead, reigneth alive.

Angelicos testes, sudarium, et vestes.  
angels witnesses cloth and robes

Surrexit Christus spes mea:  
Christ, my hope, hath arisen:  
He was gone to Galilee before you.

We know that Christ hath truly risen from the dead:  
Thou, O Victor, O King, have mercy upon us.

Terra tremuit, et quievit,  
The earth trembled and was still  
When God arose to judgment. Alleluia.

Benedictus Dominus (op. 163, no. 1)

Benedictus Dominus Deus Israel,  
Blessed be the Lord God of Israel,  
Who alone doth marvelous, great deeds  
from eternity.

qui facit mirabilia magna solus  
who makes/does wonderful great alone  
a saeculo.  
from generation

Let the mountains bring peace to Thy people,  
and the hills bring righteousness.

Suscipiant montes pacem populo tuo,  
Let them take up mountains peace for people your  
et colles justitiam.  
and hills justice

Alleluia. Jubilate Deo, omnis terra:  
Alleluia. Sing joyfully to God, all the earth:
servite Domino in laetitia. serve Lord with gladness

serve the Lord with gladness.

**In Deo speravit cor meum (op. 163, no. 2)**

In Deo speravit cor meum, My heart did hope in God, and I was
in to God has trusted heart my
et adjutus sum: and I have been helped
et refloruit caro mea, and my flesh hath flourished again; and
et ex voluntate mea confitebor illi. willingly will I give thanks unto Him.

and from desire my I will give thanks to Him.

**Sederunt principes (op. 163, no. 3)**

Sederunt principes, Princes sat, and spoke against me;
sat leaders
et adversum me loquebantur: they have persecuted me unjustly.
and against me they were speaking
et iniqui persecuti sunt me: and the unjust (they) prosecuted me
Adjuva me, Domine Deus meus, Help me, O Lord my God;
salvum me fac propter save me for Thy mercy's sake. Alleluia.

safe make because of
misericordiam tuam. Alleluja.
mercy your Alleluia

**Confitebor tibi Domine (op. 163, no. 4)**

Confitebor tibi, Domine, I will praise Thee, O Lord,
I will praise you O Lord,
in toto corde meo: with my whole heart:
in toto whole heart my
Retribue servo tuo: recompense Thy servant:
give back to servant your
vivam, et custodiam sermones tuos: I shall live and keep Thy words:
I will live and I will keep words your

383 "Persecuti sunt" together means “they prosecuted”.

211
vivifica me secundum verbum tuum, quicken me according to word your

Domine. O Lord

Benedicta es tu (op. 163, no. 5)

Benedicta es tu, Virgo Maria, blessed are you O Virgin Mary

a Domino Deo excelho, by the Lord God most high

prae omnibus mulieribus super terram. before all women above earth

Tu gloria Jerusalem, tu laetitia Israel, you the glory of Jerusalem you the gladness of Israel

tu honorificentia populi nostri. Alleluja. you the honour of people our Alleluia

Rorate coeli (op. 176, no. 1)

Rorate coeli desuper, drip O heavens from above

et nubes pluant justum; and clouds let them rain justice

Aperiatur terra, let it be opened earth

et germinet salvatorem. and let it sprout forth savior

Universi (op. 176, no. 2)

Universi qui te exspectant, all who you await

non confundentur Domine, not will be ashamed O Lord

vias tuas, ways your

notas fac mihi et semitas tuas edoce me. known make to me and paths your teach me

enliven me according to Thy word, O Lord.

Blessed art thou, O Virgin Mary, by the Lord the most high God above all women upon earth.

Thou art the glory of Jerusalem, thou art the joy of Israel, thou art the honour of our people. Alleluia.

Drop down ye heavens from above and let the clouds pour down righteousness

Let the earth be opened and send forth a Saviour.

All who wait upon Thee will not be ashamed, O Lord.

Make Thy ways known unto me and teach me Thy paths.
Ostende nobis, Domine, show to us O Lord
misericordiam tuam: mercy your
et salutare tuum da nobis. Alleluja. and salvation your give to us Alleluia

Shew us Thy mercy, O LORD, and grant us Thy salvation. Alleluia.

Ad te levavi (op. 176, no. 3)

Ad te levavi animam meam: to you I have lifted up soul my
Deus meus, in te confido, God my in you I trust
non erubescam: not let me be ashamed
neque irrideant me inimici mei: nor let them mock me enemies my
et enim universi, qui te exspectant, for indeed all who you await
non confundentur. not will be ashamed

Unto Thee, O Lord, do I lift up my soul;
O my God, I trust in Thee: let me not be ashamed,
Nor let my enemies mock me.
For all those who wait for Thee will not be confounded.

Ex Sion (op. 176, no. 4)

Ex Sion species decoris ejus, out of Zion the splendor of beauty his
Deus manifeste veniet. God manifestly will come
Congregate illi sanctos ejus gather together for him holy ones his
qui ordinaverunt testamentum ejus who have placed in order covenant his
super sacrificia. above sacrifices
Laetatus sum in his I was delighted in these things
quae dicta sunt mihi: that were said to me
In domum Domini ibimus. Alleluia. Into the house of the Lord we will go Alleluia

Out of Zion, the splendor of His beauty.
God will clearly come.
Gather together for Him His holy ones who have set His covenant upon sacrifices.
I was gladdened by these things which were said unto me:
"We will go into the house of the Lord."
Deus tu convertens (op. 176, no. 5)

Deus tu convertens vivificabis nos, et plebs tua laetabitur in te.

God you converting will quicken us and people your will rejoice in you

Ostende nobis, Domine, misericordiam tuam et salutare tuum da nobis.

Show us Thy mercy, O Lord and grant us Thy salvation.

Qui sedes (op. 176, no. 6)

Qui sedes, Domine super Cherubim, excita potentiam tuam et veni.

Thou, O Lord, Who sittest upon the Cherubim, stir up Thy might, and come.

Qui regis Israel, intende; qui deducis velut ovem Joseph.

Hear, Thou Who rulest Israel, Who leadest Joseph like a sheep.

Alleluia. Excita Domine potentiam tuam et veni ut salvos facias nos.

Alleluia. Stir up Thy power, O Lord, and come that Thou mayest save us.

Benedixisti (op. 176, no. 7)

Benedixisti, Domine terram tuam, avertisti captivitatem Jacob. remisisti iniquitatem plebis tuae.

Thou, O Lord, hast blessed Thy land; Thou hast turned away the captivity of Jacob. Thou hast forgiven the iniquity of Thy people.

Prope est Dominus (op. 176, no. 8)
Prope est Dominus
near is the Lord
omnibus invocantibus eum,
to all calling upon him
omnibus qui invocant eum in veritate.
to all who call upon him in truth
Laudem Domini loquetur os meum:
The praise of the Lord will speak mouth my
et benedicat omnis caro nomen
and let bless all flesh name
sanctum ejus.
holy his
Veni, Domine, et noli tardare:
come O Lord and don’t delay
relaxa facinora plebis tuae Israel.
release the evil deeds of people your Israel
Alleluja.
Alleluia

The Lord is near to all calling upon Him,
to all who truly call upon Him.
My mouth shall speak the praise of the Lord:
let all flesh bless His holy name.
Come, O Lord, and delay not:
Pardon the misdeeds of Thy people Israel.
Alleluia.

Ave Maria
Hail Mary, full of grace, the Lord is with thee;
blessed art thou among women,
and blessed is the fruit of thy womb.
Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our death. Amen.

Ave Maria (op. 176, no. 9)
Ave Maria, gratia plena: Dominus tecum,
Hail Mary of grace full Lord with you
benedicta tu in mulieribus,
blessed you among women
et benedictus fructus ventris tui.
and blessed fruit of womb your
Sancta Maria, Mater Dei,
holy Mary mother of God
ora pro nobis peccatoribus,
pray for us sinners
nunc et in hora mortis nostrae. Amen.
now and at hour of death our Amen

384 Jeffers, 99-100.
### Appendix C  Rheinberger’s Numbered Sacred Music

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Voice</th>
<th>Instrument</th>
</tr>
</thead>
<tbody>
<tr>
<td>1868</td>
<td>Stabat Mater in c, op. 16</td>
<td>Soli (Soprano, Tenor, Bass), Chorus</td>
<td>Orchestra</td>
</tr>
<tr>
<td>1870</td>
<td>Töchterlein des Jairus, op. 32</td>
<td>Soli, Chor</td>
<td>Piano</td>
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<td></td>
<td>(Kantata für Kinder)</td>
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<tr>
<td></td>
<td>Hymne nach dem 83. Psalm, op. 35</td>
<td>Women’s choir (SSAA)</td>
<td>Harp or Piano or optional organ</td>
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<td>1871</td>
<td>Passionsgesang, op. 46</td>
<td>Mixed Choir</td>
<td>Organ</td>
</tr>
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<td>1872</td>
<td>Fünf Motetten, op. 40</td>
<td>Mixed Choir</td>
<td>a cappella</td>
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<td></td>
<td>Vier Hymnen, op. 54</td>
<td>Mezzosoprano</td>
<td>Organ or piano</td>
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<td>Requiem in b-flat minor, op. 60</td>
<td>Soli, Chorus</td>
<td>Orchestra</td>
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<td></td>
<td>Messe in f, op. 62</td>
<td>One voice</td>
<td>Organ</td>
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<td></td>
<td>(“Kurzer und leichter Messgesang”)</td>
<td>(Mittlere Singstimme)</td>
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</tr>
<tr>
<td>1873</td>
<td>Drei geistliche Gesänge, op. 69</td>
<td>Mixed Choir</td>
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<td>1874</td>
<td>Sechs Hymnen, op. 58</td>
<td>Mixed Choir</td>
<td>a cappella</td>
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<td></td>
<td>Messe in d, op. 83</td>
<td>Mixed Choir (SATB)</td>
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<tr>
<td></td>
<td>(“Missa brevis”)</td>
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<td>1875</td>
<td>Requiem in Es-Major, op. 84</td>
<td>Mixed Choir (SATB)</td>
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<tr>
<td>1877</td>
<td>Drei lateinische Hymnen, op. 96</td>
<td>Women’s choir (SSA)</td>
<td>organ</td>
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<td>1878</td>
<td>Fünf Hymnen, op. 107</td>
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<td>1879</td>
<td>Messe in E-flat Major, op. 109</td>
<td>Double mixed choir</td>
<td>a cappella</td>
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<tr>
<td></td>
<td>(“Cantus missae”)</td>
<td>(SATB/SATB)</td>
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<td>Messe in F Major, op 117</td>
<td>Mixed Choir (SATB)</td>
<td>a cappella</td>
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<tr>
<td></td>
<td>(“Missa in honorem Sanctissime</td>
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</tr>
<tr>
<td>Year</td>
<td>Composition</td>
<td>Vocal Parts</td>
<td>Instruments</td>
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<tr>
<td>1881</td>
<td>Christoforus, op. 120</td>
<td>Soli, Chorus</td>
<td>Orchestra</td>
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<tr>
<td></td>
<td>Messe in A Major, op. 126</td>
<td>Women’s choir (SSA)</td>
<td>Organ / flute and String (two versions)</td>
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<td>1882</td>
<td>Vier elegische Gesänge, op. 128</td>
<td>One voice (Singstimme)</td>
<td>Organ</td>
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<tr>
<td>1883</td>
<td>Vier Motetten, op. 133</td>
<td>Mixed Choir</td>
<td>a cappella</td>
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<tr>
<td></td>
<td>Osterhymnus, op. 134</td>
<td>Double mixed choir</td>
<td>a cappella</td>
</tr>
<tr>
<td>1885</td>
<td>Stabat Mater in g, op. 138</td>
<td>Mixed Choir?</td>
<td>Organ and Strings (optional)</td>
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<tr>
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<td>Fünf Hymnen, op. 140</td>
<td>Mixed Choir</td>
<td>Organ</td>
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<tr>
<td>1888</td>
<td>Missa in G Major, op. 151</td>
<td>Mixed Choir (SATB)</td>
<td>a cappella</td>
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<tr>
<td></td>
<td>(“Missa St. Crucis”)</td>
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<tr>
<td>1889</td>
<td>Messe in Es Major, op. 155</td>
<td>Women’s choir (SSA)</td>
<td>Organ</td>
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<td></td>
<td>(“Reginae Sti Rosarii”)</td>
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<td></td>
<td>Sechs religiöse Gesänge, op. 157</td>
<td>One tiefe Stimme</td>
<td>Organ/ Piano (two versions)</td>
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<td></td>
<td>Messe in f minor, op. 159</td>
<td>Mixed Choir</td>
<td>Organ</td>
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<td>1890</td>
<td>Fünf Motetten, op. 163</td>
<td>Mixed Choir</td>
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<tr>
<td>1891</td>
<td>Der Stern von Bethlehem, op. 164</td>
<td>Soli, Chor</td>
<td>Orchestra</td>
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<tr>
<td></td>
<td>(Weihnachtskantate)</td>
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<tr>
<td>1892</td>
<td>Sechs marianische Hymnen, op. 171</td>
<td>One, two, or three parts</td>
<td>Organ/Piano (two versions)</td>
</tr>
<tr>
<td>Year</td>
<td>Work Title</td>
<td>Genre</td>
<td>Accompaniment</td>
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<td>------------------------------------------------</td>
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<td>----------------------------------------</td>
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<tr>
<td>1893</td>
<td>Messe in C Major, op. 169</td>
<td>Soli, Chorus</td>
<td>Orchestra</td>
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<tr>
<td></td>
<td>Neun Advent-Motetten, op. 176</td>
<td>Mixed Choir</td>
<td>a cappella</td>
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<tr>
<td>1897</td>
<td>Messe in g minor, op. 187</td>
<td>Women’s choir (SSA)</td>
<td>Organ</td>
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<tr>
<td></td>
<td>(Sincere in memoriam)</td>
<td></td>
<td></td>
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<tr>
<td>1898</td>
<td>Messe in F Major, op. 190</td>
<td>Men’s Choir (TTBB)</td>
<td>Organ</td>
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<td>1899</td>
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<td>(Misericordias Domini)</td>
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<td>1900</td>
<td>Requiem in d minor, op. 194</td>
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<td>1901</td>
<td>Messe in a minor, op. 197 (Unfinished)</td>
<td>Mixed Choir</td>
<td>Organ</td>
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Bibliography


Smith, William and Samuel Cheetham ed. A Dictionary of Christian Antiquities : comprising the history, institutions, and antiquities of the Christian Church, from the time of the apostles to the age of Charlemagne. London : J. Murray, 1908. [Electronic reproduction]


