

Introductory Notes for Two Dialogues by Heinrich Schütz

The dramatic dialogue was widely cultivated in seventeenth-century Germany. Many of the settings are of scenes from the Gospels, usually to words from Luther's Bible. Among the finest are those by Heinrich Schütz, of which the Easter dialogue (SWV 443) and the setting of the parable of the Pharisee and the Publican (SWV 444) are outstanding.

The Easter dialogue dates from 1624. It is a setting of words from Chapter 20 of St John's Gospel, the composer omitting the linking narrative. In the dialogue of the Pharisee and the Publican, composed during the 1640s, the words from Chapter 18 of St Luke's Gospel are reordered in the interests of dramatic realism but the text is otherwise unaltered. Both works show the mastery with which Schütz transferred to his native musical tradition the styles and techniques he had absorbed during his first period of study in Italy in 1609-12. Particularly striking are the realistic depiction of the scene at the sepulchre and the characterisation of the Pharisee and the Publican.

The English text in this edition follows as closely as possible the prose of the King James Bible. Some amendments have been necessary to avoid radical departures from the rhythm of the German text and Schütz's settings. I am grateful to my colleague Dr. Christopher Smith for advice on how the familiar English words might be adapted, in keeping with the German text.

Both dialogues are for four-part mixed voices with basso continuo. If the accompaniment is played on a chamber organ, the instrumental bass should if possible be doubled by cello or bass viol. Though Schütz almost certainly had solo voices in mind for the Easter dialogue, the work can be performed effectively by a small choir. The clefs employed indicate SSAT voices, but in order to achieve an appropriate contrast between the female and male voices the suggested scoring in this edition is SS(or)ATB. The clefs employed in SWV 444 indicate SSABar voices, the part of the Publican assigned to a counter-tenor. To enable a performance by an SATB ensemble, this dialogue has here been transposed a tone lower. The opening and closing sections lend themselves to performance by a chorus, though the dialogue could be performed throughout by an ensemble of single voices.

The sources used for this edition are three manuscripts now in the Murhardsche Bibliothek der Stadt Kassel und Landesbibliothek in Kassel, Germany. The principal source for the Easter dialogue is an autograph score from which it is clear that the work has survived only in fragmentary form. The composer's hand extends only to the end of the dialogue proper, after which, in another hand, is the basso continuo only of a closing chorus, headed 'Ripieno.' This closing section is also present in the two separate, non-autograph continuo parts which have survived, confirming that the work is incomplete. However, since the dialogue itself is self-contained the piece can be performed perfectly well as it stands.

I am indebted to the Universitätsbibliothek Kassel and the Landesbibliothek und Murhardsche Bibliothek der Stadt Kassel for permission to base this performing edition on manuscripts in their possession. Details of the manuscripts consulted are given in the Editorial Notes on page 12.

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January 2013



Peter Aston has continued a career in music education with work as a composer, conductor and musicologist. He has held senior academic posts at the University of York and the University of East Anglia, where he was Head of Music for twenty-four years and is now Professor Emeritus. He appears as guest conductor with choirs and orchestras at leading European festivals, and is frequently invited to conduct his own music and direct masterclasses for composers in venues throughout the world.

Dr. Aston has published editions of music by various composers from the sixteenth to the early nineteenth century. He has made a special study of Italianate music in seventeenth-century England and has written extensively on that period.

ES GINGEN ZWEE NE MENSCHEN HINAUF

Two men went forth

SWV 444
(S.A.T.B., accompanied)

Luke 18: 10-14

Heinrich Schütz (1585-1672)

Edited by Peter Aston

[Moderato ♩ = c.85]

Soprano
Es gin-gen zwee-ne Men-schen hin-auf in den Tem-pel zu be-ten,
Two men went forth and made their way to the tem-ple to pray;

Alto
Es gin-gen zwee-ne Men-schen hin-auf in den Tem-pel zu be-ten,
Two men went forth and made their way to the tem-ple to pray;

Tenore
-

Basso
-

Organ
-

Basso continuo
-

S.
ei-ner ein Pha-ri-sä-er, ei-ner ein Pha-ri-sä-er, der an-der ein Zöll-
one of them was a Phar-i-see, one of them was a Phar-i-see, the oth-er a pub-li-

A.
der an-der ein Zöll-ner, der an-der ein Zöll-
the oth-er a pub-li-can, the oth-er a pub-li-

4 2 4 2

P1430

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9 10 11 12

-ner. Der Pha-ri-sä-er stund und be-ter bei sich selbst,
-can. The Phar-i-see stood fast and prayed there with him-self.

-ner. Und der Zöll-ner
-can. And the pub-li-can,

13 14 15 16

woll-te auch sei-ne Au-gen nicht auf-schla-
would not lift up his eyes—un—to

stund von fer-ne, woll-te auch sei-ne Au-gen nicht auf-schla-gen
stand-ing far off, would not lift up his eyes—un—to heav'n, gen to

17 18 19 20 21

-gen gen Him-mel, son-der schlug an sei-ne Brust; und sie spra-chen:
heav-en, but he smote up-on his breast; and they spoke thus:

Him-mel, schlug an sei-ne Brust; und sie spra-chen:
heav-en, but he smote up-on his breast; and they spoke thus:

22 23 24 25

PHARISAEUS
[Solo]

Ich, ich dan-ke dir, Gott, ich dan-ke dir, Gott, ich dan-ke dir, Gott, daß ich nicht bin wie
I, I thank thee, my God, I thank thee, my God, I thank thee, my God, that I am not as

26 27 28 29 [Solo]

PUBLICANUS
Gott, sei mir
God, for my

an-dre Leu-te, daß ich nicht bin wie an-dre Leu-te, ich dan-ke dir, Gott,
oth-er men are, that I am not as oth-er men are, I thank thee, my God,

30 31 32 33

Sün-der gnä-dig, Gott, sei mir Sün-der gnä-
sins for-give me, God, for my sins for-give—

ich dan-ke dir, Gott,
I thank thee, my God,

34 35 36 37

- dig,
me,

ich dan - ke dir, Gott, ich dan - ke dir, Gott, daß ich nicht bin wie an - dre Leu - te, Räu -
I thank thee, my God, I thank thee, my God, that I am not as oth - er men are, rob -

6 5 # 6

38 39 40

Gott, sei mir Sün - der, sei mir Sün - der gnä -
God, show me mer - cy; for my sins for - give

- ber, Un - ge - rech - te, E - he - bre - cher,
- bers, e - vil - do - ers, for - ni - ca - tors,

6 4 4 b

41 42 43 44

dig,
me, Gott, sei mir Sün - der gnä - dig,
God, for my sins for - give me,

o - der auch wie die - se Zu - ner, ich fa - ste zwier in der
e - ven peo - ple such a his man. I have two fast - days...

45 46 47 48

Gott, sei mir Sün - der gnä - dig,
God, for my sins for - give me,

Wo - chen, ich fa - ste zwier in der Wo - chen, ich fa - ste zwier in der Wo - chen und ge - be den
week - ly; I have two fast - days week - ly; I have two fast - days week - ly; and give what I

4 3

49 50 51 52

Gott, sei mir Sün - der gnä - dig,
God, for my sins for - give me,

Ze - hen - ten von al - lem, das ich ha - be, ich fa - ste zwier in der Wo - chen und ge - be den
owe in tithes on all of my pos - ses - sions, I have two fast - days week - ly; and give what I

b 4 b

53 54 55 56 57

Gott, sei mir Sün - der gnä - dig,
God, for my sins for - give me,

Ze - hen - ten von al - lem, das ich ha - be,
owe in tithes on all of my pos - ses - sions.

4 3

[Più mosso ♩ = c.96]

58 [Tutti] 59 60 61

S. Ich sa - ge euch: die - ser ging hin - ab ge - recht fer - ti - get
I say to you: when this man went down he was jus - ti - fied

A. Ich sa - ge euch: die - ser ging hin - ab ge - recht fer - ti - get
I say to you: when this man went down he was jus - ti - fied

T. Ich sa - ge euch: die - ser ging hin - ab ge - recht fer - ti -
I say to you: when this man went down he was jus - ti -

B. Ich sa - ge euch: die - ser ging hin - ab ge - recht fer - ti - get
I say to you: when this man went down he was jus - ti - fied

5 6 6

62 63 64 65

in sein Haus für je - - nem: denn wer sich selbst er -
rath - er than the oth - - er: for who him - self ex -

in sein Haus für je - - nem: denn wer sich selbst er -
rath - er than the oth - - er: for who him - self ex -

- get in sein Haus für je - - nem:
- fied rath - er than the oth - - er: er:

in sein Haus für je - - nem:
rath - er than the oth - - er: er:

5 6 5 6 4 3 6

66 67 68

-hö - het, der soll er - nie - dri - get, er - nie - dri - get
-alt - eth shall be a - based, shall be a - based and be

-hö - het, der soll er - nie - dri - get, er - nie - dri - get wer - den, wer sich selbst er -
-alt - eth shall be a - based, shall be a - based and be hum - bled, who him - self ex -

denn
for

denn wer sich selbst er - hö - het,
for who him - self ex - alt - eth

69 70 71 72

wer - den, der soll er - nie - dri - get, er - nie - dri - get wer - den; und wer sich
hum - bled, shall be a - based, shall be a - based and be hum - bled; and he who

-hö - het, der soll er - nie - dri - get, er - nie - dri - get wer - den; und wer sich
-alt - eth shall be a - based, shall be a - based and be hum - bled; and he who

wer sich selbst er - hö - het, der soll er - nie - dri - get wer - den; und wer sich
who him - self ex - alt - eth shall be a - based and be hum - bled; and he who

der soll er - nie - dri - get, er - nie - dri - get wer - den; und wer sich
shall be a - based, shall be a - based and be hum - bled; and he who

6 6 6 4 5 6
4 4

73 74 75 76

selbst er - nie - dri - get, der soll er - hö - het wer - den, und
shows hu - mil - i - ty shall be ex - alt - ed, and

selbst er - nie - dri - get, der soll er - hö - het wer - den, und
shows hu - mil - i - ty shall be ex - alt - ed, and

selbst er - nie - dri - get, der soll er - hö - het wer - den, und
shows hu - mil - i - ty shall be ex - alt - ed, and

selbst er - nie - dri - get, der soll er - hö - het wer - den, und
shows hu - mil - i - ty shall be ex - alt - ed, and

6 7 6 b 7 4 4

77 78 79 80

wer sich selbst er - nie - dri - get, der soll er - hö - het, der soll er - hö - het
he who shows hu - mil - i - ty shall be ex - alt - ed, shall be ex - alt - ed

wer sich selbst er - nie - dri - get, der soll er - hö - het, der soll er - hö - het
he who shows hu - mil - i - ty shall be ex - alt - ed, shall be ex - alt - ed

wer sich selbst er - nie - dri - get, der soll er - hö - het, der soll er - hö - het
he who shows hu - mil - i - ty shall be ex - alt - ed, shall be ex - alt - ed

der sich selbst er - nie - dri - get, der soll er - hö - het, der soll er - hö - het
he who shows hu - mil - i - ty shall be ex - alt - ed, shall be ex - alt - ed

7 6 7

81 82 83

wer - den, der soll er - hö - het, der soll er - hö - het
ed, shall be ex - alt - ed, shall be ex - alt - ed

den, der soll er - hö - het, der soll er - hö - het
ed, shall be ex - alt - ed, shall be ex - alt - ed

wer - den, der soll er - hö - het, der soll er - hö - het
ed, shall be ex - alt - ed, shall be ex - alt - ed

der soll er - hö - het, der soll er - hö - het, der soll er - hö - het
shall be ex - alt - ed, shall be ex - alt - ed, shall be ex - alt - ed

4 7

84 85 86 87 88

[ritard.]
wer - den, der soll er - hö - het, der soll er - hö - het wer - den.
ed, shall be ex - alt - ed, shall be ex - alt - ed, ex - alt - ed.

den, der soll er - hö - het, der soll er - hö - het wer - den.
ed, shall be ex - alt - ed, shall be ex - alt - ed, ex - alt - ed.

der soll er - hö - het wer - den.
shall be ex - alt - ed, ex - alt - ed.

wer - den, der soll er - hö - het, der soll er - hö - het wer - den.
ed, shall be ex - alt - ed, shall be ex - alt - ed, shall be ex - alt - ed.

[ritard.]
4 # b 4 3

EDITORIAL NOTES

Sources

Easter dialogue, *Weib, was weinst du?*

Kassel, Kl: 2° Ms. Mus. 49x. 17th century; in parts.
Kassel, Kl: 2° Ms. Mus. 49x[2. Autograph; in score.

The autograph score is headed 'Dialogo Per la Pascua Del Nostro Salvatore Giesu Christou con Maria Madaddalena (*sic*). Johannis 20. Capit. / à 4. Composta da H.Sg.'. The basso continuo is unfigured.

Ms. Mus. 49x contains two copies of the basso continuo, one figured throughout, the other figured only at the opening. Both parts are headed 'Basso Continuo del Dialogo Weib was weinst du à 4. H.S.'.

The Pharisee and the Publican, *Es gingen zweene Menschen hinauf*

Kassel, Kl: 2° Ms. Mus. 49u. 17th century; in parts.

Six separate sheets, including two continuo parts, both figured. The voice parts are headed respectively 'A 4. Cantus 1', 'A 4. Canto 2', 'A 4 in Dialogo. Publicanus /Altus.' and 'A 4 in Dialogo. Pharisaeus. Barytonus'. The initials 'H.S.' appear on the Cantus 1 and both continuo parts.

Editorial Procedure

1. All markings enclosed in square brackets are editorial.
2. The original clefs, key signatures and time signatures are shown on prefatory staves, together with the first note of each part.
3. Barring has been regularised. Original note-values have been retained with the exception of final notes written as breves with *fermate*; these have been tacitly amended in accordance with the prevailing barring.
4. Beaming has been modernised.
5. Sharps and flats functioning as naturals have been replaced by naturals. Editorial accidentals are printed above the notes to which they apply, while those appearing in the sources but redundant by present-day convention are omitted without comment. Cautionary accidentals are enclosed in round brackets.
6. *Fermate* indicating the end of a section have been replaced by thin double bar-lines.
7. The editor is responsible for the realisation of the basso continuo, printed in small notes. Where figuring is provided in the sources it is detailed but not complete. No attempt has been made to supply missing figures or accidentals absent from the figuring. Accidentals in the figuring made redundant in this edition of BWV 444 by the use of a modern key signature have been omitted.
8. Texts have been modernised in orthography and punctuation. Rhythmic alterations to accommodate the English text appear in small notes.

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