An Analytical Study of the Formal Treatment of the Cantus Firmus in Thirty Chorale Preludes on Well-Known Hymn Tunes Op. 68, 69, and 70, by Flor Peeters

E. Donnell Blackham
Brigham Young University - Provo

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AN ANALYTICAL STUDY OF THE FORMAL TREATMENT OF THE CANTUS FIRMUS IN
THIRTY CHORALE PRELUDES ON WELL-KNOWN HYMN TUNES
OP. 68, 69, AND 70, BY FLOR PEETERS

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Typed by E. Donnell Blackham
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E. Donnell Blackham
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CHAPTER I

INTRODUCTION AND PROBLEM

The form of the chorale prelude, which flourished during the Baroque period, was developed to perfection by Bach. The origin of this form can be traced back to the beginning of the Reformation when congregational singing of the hymn tune offered to the composers and organists an opportunity to reflect and comment musically on the original hymn. The early growth of this form found a fertile field in German organ music, which expanded enormously in the 17th century. In this school of organ music, which overshadowed all other schools of the time, the chorale prelude was extensively cultivated by such North German predecessors of Bach as Scheidt, Buxtehude, Pachelbel, and Boehm.

By the time of Bach a variety of chorale prelude types had been developed by various composers. Among the most important utilized by Bach were: the motet type, in which the phrases of the chorale melody were treated as a series of fugal expositions; the ornamented type, consisting of elaborate ornamentation of the melody, with free accompanying parts; the partita type, composed of a group of variations based
on the chorale; the canonic type, consisting of the treatment of the chorale in canon, having figuration in the other voices; and the figured type, in which the chorale was presented continuously as a cantus firmus, the other voices moving in free polyphony, and having characteristic motives.¹

Since the close of the Baroque period a lesser number of composers have occupied themselves with the chorale prelude form. Perhaps Brahms's Eleven Chorale Preludes, op. 39, should be mentioned as outstanding compositions in this idiom. Additional expression was given to the form by Max Reger and Sigfrid Karg-Elert. In more recent years it has been treated by the craftsmanship of Flor Peeters.

A Brief Biography of Flor Peeters²

Flor Peeters was born in Tielen, Belgium, July 4, 1903, of a family which numbered many organists, village musicians and band leaders. His father, Père Louis Peeters, served as organist and verger of the local church, and also village postmaster. At the age of eight Flor Peeters took his father's place at the organ in the village church and has never been without a post since then. After the First World War, at the age of sixteen he attended the Lemmens Institute, where at the age of twenty he was awarded the "Lemmens-Tinel," the highest honor bestowed by this great school of organ playing. Two years later he was appointed organist of the "first church of Belgium," the great Metropolitan

² Allan Bacon, "Chorale Preludes by Flor Peeters Are Great Church Music," The Diapason, (June 1956), 22.
Cathedral of Malines (which post he continues to hold) and at about the same time he became professor of organ at the Lemmens Institute.

His musical thinking was influenced between the years of 1926 and 1933 by contact with two of the world's outstanding personalities in the organ field—Marcel Dupré and Charles Tournemire.

Prior to his first tour of the United States in 1946, Flor Peeters was virtually an unknown to American organists, with the exception of organ students who after a period of training under his tutorship at the Lemmens Institute or the Royal Flemish Conservatory in Antwerp returned to this country and began programming some of his compositions. His first American recital tour served to attract attention to his strikingly original and highly colorful compositions. While this study is primarily concerned with his efforts as a composer, it should be noted that he has attained eminence in several fields—as organ virtuoso, teacher, writer, editor, and adviser on organ building.

Published over a period of twenty years, the choral preludes of Flor Peeters number seventy compositions contained in seven volumes, ten pieces in each volume. They are, chronologically: Ten Organ Chorales, op. 39, published in 1937; Thirty Chorale Preludes on Well-Known Hymn Tunes, op. 63, 69, and 70, published in 1950; and Thirty Chorale Preludes on Gregorian Hymns, op. 75, 76, and 77, published in 1954. The earliest of these works is based upon old Flemish noels and folk-tunes.

Statement of the Problem

The fundamental problem in the development of this thesis was to carefully analyze and study the forms used by Flor Peeters in the treatment of the hymn melody in his Thirty Chorale Preludes on Well-Known
Hymn Tunes, op. 68, 69, and 70. Could the results of a thorough formal analysis show that Flor Peeters, as other chorale prelude composers in the past, has made use of certain devices in his treatment of the hymn melody? And furthermore, could these devices be used as a criterion in establishing a classification system of the chorale preludes?

The form of a composition is very closely associated with its harmonic development. This being the case, a secondary facet of the thesis problem was to point out significant or characteristic harmonic devices which contribute to the form.

Justification of the Study

This problem was undertaken in the interest of better church music. A current erroneous observation is that very little good organ music has been written in recent years which is useable in church worship and which is not too difficult for the average trained organist. The topic under study is significant because these compositions by Mr. Peeters represent samples of fine church music which has been composed since the turn of the century. An analytical study of these works would be of value to composers writing in the chorale- prelude idiom as well as to organists performing them.

Sources and Organization of the Study

The contemporary nature of the material under study restricts the amount of bibliography available. The major source, therefore, was the music itself. The edition used was Thirty Chorale Preludes on Well-Known Hymn Tunes, op. 68, 69, and 70, published in 1950 by C. F. Peters Corporation. Accompanying each chorale prelude is a separate statement
of the chorale tune and its source. This feature alone greatly enhances the functional aspect of this edition.

The second chapter presents the results of a preliminary survey of all thirty compositions. Many of the chorale preludes are treated according to the formal types used by Bach. Flor Peeters has, however, made use of formal structures not found in the Baroque period. The result of this survey determined the different types of formal treatment of the hymn melody and made possible their classification into groups represented by the various types.

Subsequent chapters treat the separate chorale prelude types, one chapter being devoted to each type. Whenever possible and when the chorale prelude lends itself to the treatment, the form is illustrated by graphic representations. Representative examples from each group are comprehensively analyzed according to the following points: (1) The use of thematic material of the hymn melody in developing the composition. (2) Graphic representations of the form. (3) Harmonic devices which are significant to the formal development.

Definitions

**Augmentation.** Increasing the time value of each note of a melody or theme.

**Cantus firmus.** A borrowed melody selected as the basis for a contrapuntal composition.

**Diminution.** Decreasing the time value of each note of a melody or theme.

**Interludes.** Musical phrases inserted between or alternating with the phrase statements of the chorale melody.

**Inverted organ point.** A sustained note in one of the upper voices
against which the remaining voices move in a series of chord progressions.

**Ornamentation.** Embellishment of a melody or theme by such devices as trills, grace notes, mordents, additional notes, etc.

**Partita.** A set of variations based on a melody or theme.

**Organ point.** A sustained note in the lowest voice against which the remaining voices move in a series of chord progressions.
CHAPTER II
CLASSIFICATION OF THE CHORALE PRELURES

Reference has been made to the most important chorale-prelude types practiced by Bach. A noteworthy attempt to classify the chorale preludes of the late 17th and 18th centuries has been set forth by Allen Irvine McHose in his book, The Contrapuntal Harmonic Technique of the 18th Century. This classification is based on the manner in which the composers of this period treated the chorale melody. McHose developed seven types and gave specifications of each type.

Early in this study an attempt was made to classify the Flor Peeters' chorale preludes according to the specifications used by McHose. A survey of the Thirty Chorale Preludes on Well-Known Hymn Tunes revealed that while some of the chorale preludes by Flor Peeters could be subjected to this classification, there were others in which the chorale melody had been treated quite differently. Using this as a point of departure additional study was made of the chorale preludes with emphasis on the treatment of the chorale melody. The following classification of the chorale preludes into fundamental types is the result of this investigation.

Type I
Specifications

1. The chorale melody usually appears in the upper voice, sometimes in one of the lower voices, without ornamentation.

2. The rhythm of the melody may be subjected to strict or free augmentation or diminution.

3. The composition begins immediately with the first phrase of the chorale melody, which continues without interruption to its completion accompanied by two to four voices.

Type II
Specifications

1. The chorale melody usually appears in the upper voice with rhythmic, ornamental, or notational changes.

2. The composition begins immediately with the first phrase of the chorale melody, which continues to the end accompanied by three voices.

Type III
Specifications

1. The chorale melody appears in detached phrases, each phrase being separated from the next by an interlude or transition. The initial phrase is preceded by an introduction. The chorale phrases are usually found in the upper or lower voices, viz., soprano or bass.

2. The rhythm of the melody may be treated with strict or free augmentation or diminution but without ornamentation.

3. The statement of the chorale phrase may be made as an independent contrapuntal line or as the melody in a homophonic style.
4. Any combination of two, three, or four voices may be found in the composition.

5. The accompanying polyphonic voices or homophony continues during the interludes or transitions.

Type IV Specifications

1. The detached phrases of the chorale melody are presented with rhythmic, ornamental, or notational changes.
2. Type IV is the same as type III in other respects.

Type V Specifications

1. The chorale melody is used as a basis for a free form developed into a fantasia-type of composition.
2. The chorale melody may be presented in fragments or phrases, with and without rhythmic and notational changes.

Type VI Specifications

1. The chorale melody is employed as a basis for a partita.
2. The partita consists of a theme, three to five variations, and a finale.
3. The variations are representations of types I, II, and IV.
Tabulation of the Chorale Preludes

According to Types

Type I:
"Lobe den Herren, o meine Seele," op. 68, No. 1
"Jesu, meine Freude," op. 68, No. 6
"O dass ich tausend Zungen hätte," op. 68, No. 9
"Vater unser im Himmelreich," op. 69, No. 3
"Macht hoch die Tür," op. 70, No. 2

Type II:
"O Gott, Du frommer Gott," op. 68, No. 2
"Ach bleib mit Deiner Gnade," op. 68, No. 4
"In dulci jubilo," op. 70, No. 4
"Hostis Herodes Impie," op. 70, No. 5
"Herzliebster Jesu, was hast Du verbrochen?" op. 70, No. 6
"O Lamm Gottes, unschuldig," op. 70, No. 7
"O Haupt voll Blut und Wunden," op. 70, No. 8

Type III:
"Wachet auf, ruft uns die Stimme," op. 68, No. 5
"Wie schön leuchtet der Morgenstern," op. 68, No. 7
"Erhalt uns, Herr, bei Deinem Wort," op. 68, No. 8
"Allein Gott in der Höh sei Ehr," op. 69, No. 2
"Vallet will ich dir geben," op. 69, No. 6
"Aus tiefer Not schrei ich zu Dir," op 69, No. 7
"Komm', Gott Schopfer Heiliger Geist," op. 69, No. 8
"Komm', o komm', Du Geist des Lebens," op. 69, No. 9
"Wir glauben all' an einen Gott," op. 70, No. 1
"Vom Himmel hoch, da komm' ich her," op. 70, No. 3
"Grosser Gott, wir loben Dich," op. 70, No. 10
Type IV: "Nun ruhen alle Wälder," op. 68, No. 3
"Wer nur den lieben Gott lässt walten," op. 69, No. 4

Type V: "Nun danket alle Gott," op. 69, No. 1
"Ein feste Burg is unser Gott," op. 69, No. 10

Type VI: "Alles ist an Gottes Segen," op. 68, No. 10
"Was frag' ich nach der Welt," op. 69, No. 5
"Auf, auf, mein Herz, mit Freuden," op. 70, No. 9
CHAPTER III

GRAPHIC REPRESENTATION OF THE ANALYSIS

Graphic representation has been used in the study of counterpoint and form as an aid in following themes, contrapuntal lines, and material derived from these. If this method could be carried over to illustrate the treatment of the cantus firmus in chorale preludes, it would facilitate the presentation of the analyzed data. The following method is proposed and used in this study.

A series of consecutive vertical lines will be used to represent the bar lines in the composition. Beneath each vertical line will be a number to illustrate the number of the measure following that line.

```
|   |   |   |   |   |   |
1  2  3  4  5  6  etc.
```

Each voice in the composition will be shown by a line running at right angles to the bar lines. Voice lines will be subject to the following variations:

- — — — — — — Hymn tune
- — — — — — — Ornamentation of the hymn tune
- — — — — — — Accompanying voices
- — — — — — — Imitation in the accompanying voices

Deviations in the melody and rhythm of the hymn tune will be
denoted thus:

\[ \gamma \quad \text{Melodic deviation} \]
\[ \alpha \quad \text{Rhythmic deviation} \]
\[ \text{Material derived from hymn tune} \]

Small numbers above the voice lines will be used to indicate the number of the corresponding phrase in the original hymn tune.

Harmonic analysis will be presented through the use of chord symbols. Triads will be represented by capital and lower case Roman numerals. The tonic triad is used in the following examples:

\[ I \quad \text{Major triad} \]
\[ i \quad \text{Minor triad} \]
\[ i^+ \quad \text{Augmented triad} \]
\[ i^0 \quad \text{Diminished triad} \]
CHAPTER IV

ANALYSIS OF THE TYPE I CHORALE PRELUDES

Five of the chorale preludes are found in this classification. "Jesu, meine Freude," op. 68, No. 6 will provide an example for a more complete and descriptive analysis. The version of the chorale tune used by Flor Peeters in this composition, as quoted immediately preceding the chorale prelude, is here given.4

Chorale tune by Johann Crüger, 1649

In this chorale prelude the chorale tune is presented in the soprano voice with note values the same as in the original, with the exception of a rhythmic change in the first phrase.

The second and third phrases follow in the same note values, carrying the composition to the end of the first section in measure 6.

4 All musical examples are reproduced with permission of the copyright owner, C. F. Peters Corp., 373 Park Avenue South, New York 17, N. Y.
Three additional voices are added below the chorale tune providing it with a unique and modern harmonization. While the bass voice, given to the pedal part, moves freely, the two inner voices move most of the time in parallel major and minor sixths using interesting chromatics.

Phrases 4, 5, and 6 form the second section of the composition, beginning in measure 7 and ending in measure 12. These three phrases are identical to the first three and are presented with the same rhythmic deviation. The accompanimental voices are also identical with those in the first section, with the exception of the alto voice, which now moves in dotted eighths and sixteenths.

In measure 12 the tenor voice has slight notational changes.

Beginning with measure 13 the third and last section presents phrases 7, 8, and 9 of the chorale tune, which remain in the soprano voice. The latter part of the seventh phrase has been altered both in rhythm and notation, but this is so slight that it cannot be considered as ornamentation.
The last note of the chorale tune is expanded to twice its original value to form a measure of inverted organ point.

The two inner voices in the third section begin as though they are again going to duplicate section one, but depart after two beats to free material using the same pattern of sixths.

A comparison of the chorale preludes falling into type I brings to light additional observations. Op. 69, No. 70 has been treated in much the same way as the chorale prelude just analyzed. The melody is placed in the soprano voice accompanied by three additional voices, the inner two voices moving in parallel sixths. The major difference existing between these two compositions lies in the fact that in the latter the chorale melody appears in free augmentation.

In op. 68, No. 9 and op. 70, No. 2 the chorale melodies form the third voice of a three voice setting. In both cases one of the accompanimental parts consists of a free flowing, rather florid line of sixteenth notes. The upper voice in op. 68, No. 9 is given to the chorale melody, which is treated by free augmentation, while in op. 70, No. 2 the chorale melody is found in the middle voice in diminution.

Op. 68, No. 1 represents a straightforward harmonization of the chorale melody, which makes its appearance in the pedal part in free augmentation. A favorite device of Flor Peeters can be noted in this composition. This is the employment of parallel fifths in the two lower manual parts in measure 2.
Graphic Representation

"Lobe den Herren, o meine Seele," op. 68, No. 1
Graphic Representation

"Jesu, meine Freude," op. 68, No. 6
Graphic Representation

"O dass ich tausend Zungen hätte," op. 68, No. 9

free augmentation
"Vater unser im Himmelreich," op. 69, No. 3
Graphic Representation

"Macht hoch die Tür," op. 70, No. 2

diminution
CHAPTER V

ANALYSIS OF THE TYPE II CHORALE PRELUDE

"O Gott, Du frommer Gott," op. 68, No. 2 belongs to the group of seven chorale preludes which fall into the type II classification, and constitutes the second largest group in the six types. The version of the chorale tune used by the composer in developing this composition is as follows:

The first four phrases of the chorale are the basis of the first section of the chorale prelude, which ends in measure eight. These phrases appear in the upper voice in the same note values except where the melody has been ornamented by additional notes. In the following example a dash indicates a note not found in the original melody.
The three lower voices form a rather smooth flowing accompaniment.

The second section, comprising measures 9 through 16, is rather unique in that the first four phrases are repeated with exactly the same ornamentation but appearing in the tenor voice. Again the remaining three voices are used as the accompaniment.

Phrases 5 and 6 are introduced in the upper voice at the beginning of the third and last section. As the statement of these two phrases terminates in measure 20, the tenor voice then continues with phrases 7 and 8 of the melody. The ornamentation of the last four phrases is in the same style as the first four phrases.

Mr. Peeters does not repeat the last four phrases in the same manner as he did the first four. Only phrases 7 and 8 are repeated, having been shifted from the tenor voice to the soprano voice. Notationally the repetition is without any changes. The accompanimental parts follow much the same style in the last section as they did in the previous two sections, the composition ending with measure 29.

One other prelude of this type is found in op. 68. This is No. 4, and it demonstrates some aspects of its treatment in common with No. 2. The first two phrases are stated in the upper voice followed by a repetition of these two phrases in the same voice but with additional ornamentation. Phrases 3 and 4 continue in the same voice, also followed by their somewhat more ornamented repetition.
The remaining chorale preludes of type II are found consecutively in op. 70, as Nos. 4, 5, 6, 7, and 8. The cantus firmus in Nos. 4 and 6 is ornamented slightly by additional notes. No. 5 is characterized by a very florid ornamentation of the chorale tune. No. 7 starts in a straightforward presentation of the chorale phrases which gradually becomes a very free type of ornamentation.

No. 8 stands apart from the other preludes in this chapter in that the accompaniment is an interchange of phrases, not based on the cantus firmus, between the pedal part and the upper voices. The ornamented chorale melody appears in the tenor voice. All the other chorale preludes previously mentioned are typified by a three-voice accompaniment that continually moves forward during the composition mostly without repetition of material.
Graphic Representation

"O Gott, Du frommer Gott," op. 68, No. 2
Graphic Representation

"Ach bleib' mit Deiner Gnade," op. 68, No. 4
Graphic Representation

"Hostis Herodes Impie," op. 70, No. 5
"Herzliebster Jesu, was hast Du verbrochen?" op. 70, No. 6
Graphic Representation

"O Haupt voll Blut und Wunden," op. 70, No. 8
CHAPTER VI

ANALYSIS OF THE TYPE III CHORALE PRELUDES

Eleven chorale preludes can be classified under this type, making it the largest group among the six types. The large number of chorale preludes in this classification makes available sufficient material for further study and subsequent subdivision. Three main subtypes can be recognized: (1) The detached chorale phrases form the upper part of a homophonic setting. The introduction and interludes completely cease during the statement of these phrases. (2) The detached chorale phrases appear as a solo voice. The figurations making up the introduction and interludes continue in the same style during the phrase statements. (3) The detached chorale phrases appear as the upper voice of a four-voice contrapuntal composition. The counterpoint started by the three lower voices during the introduction and interludes continues as the phrases are stated. These subdivisions will be considered in more detail in the general discussion following the analysis of a representative chorale prelude from the type III classification.

"Wachet auf, ruft uns die Stimme," op. 68, No. 5 exemplifies the compositions found in the first subdivision mentioned above. Not only is this prelude representative of the type III chorale preludes, but it also contains many of the typical Flor Peeters' devices found in melodic figurations and harmony. The rhythmical version of the chorale tune is the same as used by J. S. Bach in his Cantata No. 140.
The introduction and interludes consist entirely of two voices. The lowest is given to the pedal part and moves in quarter notes, a few eighth notes, and an occasional half note. The upper voice is a rather florid line made up for the most part of sixteenth notes. The figurations used in the introduction and interludes are developed in the first four measures of the introduction.

The movement of the line in measure four is typical of the style of Flor Peeters. This is made up of three notes of close intervalic relationship alternated with a skip to a note of a more distant interval. This skip occasionally involves the interval of a seventh as found in measures 33 and 34.
A verbal description of the measures in which the interludes and chorale phrases begin and end will not be attempted as this information is readily available from the graphic representation of the chorale prelude. It might be noted, however, that the transitions and interludes range from one measure to eleven measures in length.

The detached chorale phrases are presented in free diminution as the upper voice of a homophonic setting. The following analysis of these phrases offers some insight into the harmonic devices and style used by Flor Peeters:

Phrase 1,
\[
I \quad V \quad V_6 \quad v_7 \quad V_6 \quad v_6 \quad ii \quad V
\]

Phrase 2,
\[
V \quad I \quad I_6 \quad I \quad v_7 \quad v_7 \quad v_1 \quad vi_6 \quad II \quad - \quad V
\]

Phrase 3,
\[
V \quad I_6 \quad I \quad v_1 \quad vi_6 \quad V_6 \quad ii_6 \quad V \quad - \quad V
\]

Phrase 7,
\[
I \quad I_4 \quad vii_4 \quad iii_6 \quad V \quad I
\]

Phrase 8,
\[
I \quad V_6 \quad VI_6 \quad iii_6 \quad V \quad I
\]

Phrase 9,
\[
V \quad vii_6 \quad - \quad vi
\]

Phrase 10,
\[
V \quad I \quad v_1 \quad I_4 \quad ii_6 \quad ii_9 \quad V \quad - \quad I \quad I_6 \quad IV \quad ii \quad vii_6 \quad vi \quad iv \quad V \quad I \quad I_1 \quad 9 \quad V \quad I
\]

A dissonance used repeatedly is built up by superimposing a perfect fourth over a major second. Examples of this device appear in the first beat of measure 10 and consecutively in measure 39.
The same also is found in the first beat of measure 18, the third beat of measure 24, and the last beat of measure 37.

A coda, eleven measures in length and identical to the introduction with the exception of the last few notes, follows the statement of the final phrase of the chorale melody.

Two other chorale preludes have structures similar to that just discussed. Op. 68, No. 2 introduces and alternates the detached chorale phrases with two voice material in the manual parts. The introduction begins with imitation derived from the first phrase of the chorale tune. Each of the transitions also begins with imitation, but the material is not borrowed from the melody of the chorale. The composition ends with a seven-measure coda through which the last note of the chorale melody is sustained as an inverted organ point. Op. 68, No. 6 differs in that it has no introduction and the interludes and coda consist of a single line of a very free and florid nature.

The second subdivision of type III is formed by chorale preludes in which the chorale melody appears as a solo voice in detached phrases. With one exception, op. 68, No. 8, the chorale is given to the pedal part, which is introduced and alternated with figurations in the upper voices and which continue during the chorale statements. The last phrase of the cantus firmus is usually extended to form an organ point for a coda. An interesting feature of op. 69, No. 8 and op. 70, No. 10 is that the upper voices are developed in the form of a French toccata.
In addition to the three mentioned in this paragraph, the other compositions included in the second subdivision are op. 68, No. 7, op. 69, No. 9, and op. 70, No. 3.

"Wir glauben all' an einen Gott," op. 70, No. 1 and "Aus tiefer Not schrei' ich zu Dir," op. 69, No. 7 make up the third subdivision. This subdivision is characterized by the detached phrases of the chorale tune appearing as the upper voice of a four-voice contrapuntal composition. In op. 70, No. 1 the introduction, interludes, and coda are fabricated of four-voice counterpoint. The upper voice is replaced by the statements of the chorale phrases, during which the lower three voices continue their movement. The introduction and interludes of op. 69, No. 7 consist of three-voice counterpoint using imitation of materials not derived from the chorale melody. The phrases of the chorale melody enter as the fourth voice. The final note of the chorale is extended to form an inverted organ point for a four measure coda.
Graphic Representation

"Wachet auf, ruft uns die Stimme," op. 68, No. 5
Op. 68, No. 5 — continued
Graphic Representation

"Wie schön leuchtet der Morgenstern," op. 68, No. 7

etc. to end measure 53
Graphic Representation

"Erhalt uns, Herr, bei Deinem Wort," op. 68, No. 8
Graphic Representation

"Valet will ich dir geben," op, 69, No. 6.

free augmentation
Graphic Representation

"Aus tiefer Not schrei ich zu Dir," op. 69, No. 7

inverted organ point
Graphic Representation

"Komm, Gott Schoofer Heiliger Geist," op. 69, No. 8

[Diagram showing a musical score with annotations and labeled sections]

1 free augmentation

organ point

1 2 3 4 5 6 7 8 9 10 11

12 13 14 15 16 17 18 19

20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35

36 37
Graphic Representation

"Komm, o komm', Du Geist des Lebens," op. 69, No. 9
"Wir glauben all' an einen Gott," op. 70, No. 1
Graphic Representation

"Vom Himmel hoch, da komm' ich her," op. 70, No. 3
Graphic Representation

"Grosser Gott, wir loben Dich," op. 70, No. 10

[Diagram of musical notation showing augmentation and organ point]
CHAPTER VII

ANALYSIS OF THE TYPE IV CHORALE PRELUDES

The ornamentation of the chorale melody in "Wer nur den lieben Gott lässt walten," op. 69, No. 4 can be studied as an example where the composer has resorted to a highly ornamented style. This treatment all but obscures the original chorale tune.

Chorale tune by Georg Neumark, 1657

An introduction of three and a half measures prepares the entrance of the first phrase of the chorale. The three contrapuntal voices used to accompany the chorale melody are established during the first two measures and then move continually to the end of the composition. The alto and bass voices begin simultaneously, the latter moving with a straightforward rhythm. To the alto voice is given a one-measure phrase which is imitated in the second measure by the tenor voice.

The first phrase of the chorale appears as a solo voice above the contrapuntal movement of the three lower voices. This phrase begins in measure four and ends in measure 8, being ornamented in the following manner. Dashes above a note indicate that it is found in the original melody.
Dividing the first phrase of the chorale from the second is an interlude of half a measure. The statement of the second ornamented phrase of the chorale melody begins on the third beat of measure 9 and continues to the end of measure 13. During this statement the upper two voices of the three-part counterpoint begin moving in consecutive sixths, which revert to the previously established material.

A close examination of the ornamentation in the second phrase reveals that the notes from the original melody usually fall upon the stronger beats of the measure. This can also be noted as a characteristic of the first phrase.

A transition of four and a half measures introduces the fifth phrase of the chorale melody, the third and fourth phrases having been completely omitted. Essentially the entire chorale has been used as the third and fourth phrases are a repetition of the first two phrases. The transition begins as a repetition of the introduction but then departs from it as it progresses. The fifth phrase of the chorale melody begins in measure 18 and ends in measure 22. It is ornamented in the same style as the preceding two phrases. The upper two accompanimental voices move in consecutive sixths, which again revert to the previous material.

The sixth and final phrase of the cantus firmus begins in measure
23, introduced by a short transition of five beats. The last note of this phrase is augmented to form an inverted organ point while the bass voice establishes a simultaneous organ point. Against these two voices the inner voices move freely during this three-measure coda.

It is interesting to note the consecutive sevenths in measure 25.

Only two chorale preludes can be classified under this type. The other, op. 68, No. 3, is characterized by the four contrapuntal voices of the introduction and interludes ceasing during the somewhat homophonic statements of the detached chorale phrases. The introduction and interludes begin with material derived from the phrases of the chorale.
Graphic Representation

"Nun ruhen alle Wälder," op. 68, No. 3
Graphic Representation

"Wer nur den lieben Gott lässt walten," op. 69, No. 4
CHAPTER VIII

ANALYSIS OF THE TYPE V CHORALE PRELUDES

Opus 69 begins and ends with the two compositions which fall into this classification. Both of these festive chorale preludes are fantasias consisting of brilliant passages and resonant chords. The chorale melody appears as phrases or fragments of the phrases. A more intimate look into this fantasia-type composition can be acquired by an analysis of "Ein feste Burg ist unser Gott," op. 69, No. 10. The original rhythmic version is used as the cantus firmus.

Chorale tune by Martin Luther, 1529

The chorale prelude opens with a fugal section based on material comprising the first phrase of the cantus firmus. Dashes over the notes indicate that they are found in the borrowed material.

This melody forms the basis of the fugue and is first announced
in the alto voice. Following this announcement it appears in the soprano voice, beginning in measure 4, and finally in the tenor voice, beginning in measure 8. As the tenor voice completes its statement of this fugal subject in measure 12, the first phrase of the chorale melody makes its appearance in the bass voice. Rhythmic and notational variations are introduced into the chorale melody, and during this time the other voices continue their contrapuntal movement.

Flor Peeters consistently uses parallel fifths throughout this composition. This device first appears in the alto and tenor voices in measures 12, 13, and 14, simultaneous with the first phrase of the chorale melody.

Parallel fifths can also be found in measures 26-27, measure 41, measure 54, and measures 59-60.

Beginning with the last note in measure 16 another fugal section is developed from material derived from the second phrase of the cantus firmus.

Again the melody of the fugue is announced in the same three voices beginning first with the tenor in measure 16, followed by the alto in measure 19, and ultimately by the soprano in measure 22. As
the fugue breaks into free material in measure 26, the second phrase of the chorale is again given to the bass voice. Both section and chorale phrase come to a close in measure 30.

A marked contrast to the contrapuntal style used thus far in the composition is now achieved by a short six-measure section in which the fifth phrase of the chorale melody is clothed with a homophonic setting. This section begins in measure 30 and ends in measure 36. A harmonic analysis of similar treatment was included in Chapter III, characterized by the use of secondary triads and their sevenths.

A new section begins in measure 36 in a style which is a composite of the two preceding styles. A two-part harmonization of the sixth phrase of the chorale melody is used above a florid line almost identical to the first two and a half measures of the composition. This two and a half measure line is repeated at the interval of a minor sixth and then forms the basis of a series of imitations appearing first in the soprano voice (measure 42), next in the tenor voice (measure 44), and finally in the bass voice (measure 46).

The seventh phrase of the chorale melody commands the attention of both composer and listener as it is used four times in the remainder of this work. This phrase is essentially a descending D major scale with the exception of the fifth moving back up to the sixth and returning to the fourth. Beginning in measure 49 this passage has been transposed to the dominant key, presented as full sounding, resonant chords above a pedal part of rapidly flowing sixteenth notes. As the passage closes on the last beat of measure 52 and the first beat of the next measure, it appears in octaves in the pedal part and in the original key. Superimposed above this pedal solo are brilliant passages, which continue to the end of measure 60. Meanwhile, the pedal part has become a repeated
figure involving the last note of the chorale phrase.

The final fifteen-measure section is most typical of the endings often used in the compositions of Flor Peeters. Large dissonant and resonant chords move above a pedal part consisting of a repeated motive. The soprano voice of the first five of these chords is taken from the first five notes of the seventh phrase. The climax comes when this phrase is again stated in octaves in the pedal part, the final note being sustained to form an organ point.

In commenting on the only other chorale prelude in this classification, op. 69, No. 1, it might be said that this composition consists, for the most part, of the first phrase of the chorale melody appearing as the soprano voice in large chords alternated with sparkling passages. The graphic representation indicates that the second, seventh, and eighth phrases of the chorale melody have been used, but they are almost obscured by the treatment applied to them.
CHAPTER IX
ANALYSIS OF THE TYPE VI CHORALE PRELUDES

The form designated as the partita, as it was used during the Baroque period, found expression in music written for harpsichord and organ. The style encompassed a series of variations upon a given theme. Whenever a chorale melody was chosen as the theme, the resulting composition was referred to as a chorale partita.

Flor Peeters has included three of these chorale partitas in the works covered by this study. Op. 68, No. 10 is a partita of five movements, op. 69, No. 5 has five movements, and op. 70, No. 9 consists of seven movements. The first movement in each of the three partitas is a three- or four-part harmonization of the chorale, which serves as a statement of the theme to be used in the following variations. The closing movement in each case is a finale consisting of another four-part harmonization of the chorale melody.

The variations, existing between the opening movement and finale, are usually treated according to the specifications of types I, II, or IV. A tabulation of the variation movements indicate that four of the variations can be classified as type I, five as type II, and one as type IV.

In considering "Auf, auf, mein Herz, mit Freuden," op. 70, No. 9 as a representative example of a chorale partita, a detailed analysis of each movement will not be attempted, the different types of chorale preludes having been discussed in previous chapters. The first few
measures of each movement illustrate the style carried throughout the entire movement.

The first two measures of the original chorale tune is here shown.

Chorale tune by Johann Cruger, 1648

The following examples from each movement include dashes above the notes found in the chorale tune.

Movement 1, Moderato

Movement 2, Andantino, type II

Movement 3, Allegretto, type II
Movement 4, Allegro

If the fourth movement has used the chorale tune as its basis, it can be said that the use is certainly very free.

Movement 5, Adagio, type II

Movement 6, Un poco allegro, type I

This movement is unique from the variations in the other partitas in that it takes on the aspect of a toccata.
Movement 7, Allegro festivo, Finale

In addition to the comments already made in connection with the first movement and the finale of the three partitas, it should be further noted that these can all be classified as type I. The chorale melody begins immediately and continues to the close of the movement without transitional interludes or ornamentation.
Graphic Representation

"Alles ist an Gottes Segen," op. 68, No. 10

I Andante

II Con moto

III Allegro

inverted organ point

IV Andante cantabile

free augmentation 2
Op. 68, No. 10 -- continued
I Moderato

II Andantino

III Allegretto

"Was frag' ich nach der Welt," op. 69, No. 5
Op. 69, No. 5 — continued

IV Molto sostenuto

V Allegro moderato
"Auf, auf, mein Herz, mit Freuden," op. 70, No. 9
CHAPTER X
SUMMARY AND CONCLUSIONS

In this study an attempt has been made to analyze and study the forms used by Flor Peeters in the treatment of the hymn melody in his Thirty Chorale Preludes on Well-Known Hymn Tunes, op. 68, 69, and 70.

It has been seen that the composer has made systematic use of certain devices in his treatment of the cantus firmus to the extent that these devices can be established as a criterion in developing a classification system for the chorale preludes. In summary, it can therefore be concluded that the thirty compositions under observation divide logically into six groups or types.

The first two types include those chorale preludes where the composition begins immediately with the first phrase of the chorale melody and continues without interruption. The chorale melody is used in its entirety, the last note occasionally being sustained as an inverted organ point or organ point to form a coda. Ornamentation of the chorale melody constitutes the major difference between type I and type II. While the rhythm of the melody may be subject to strict or free augmentation or diminution, the hymn tune of the chorale preludes classified as type I has not been ornamented. Only in four cases have changes been made in the notation: op. 68, No. 6 (measure 14) and op. 70, No. 2 (measures 10, 11, and 12). These changes are so slight that they are not considered here as ornamentation. The ornamentation found in the type II chorale preludes leads naturally to many rhythmic and notational changes.
The specifications of the third and fourth types indicate that
the chorale melody appears in detached phrases, each phrase being
separated from the next by an interlude or transition with the exception
of the initial phrase, which is preceded by an introduction. Here again
the entire chorale melody is used, except in op. 69, No. 4 and op. 69,
No. 6. In these two chorale preludes the third and fourth phrases of
the melody have been omitted. Essentially, the entire chorale has been
used as the third and fourth phrases are nothing more than a repetition
of the first two phrases.

The matter of ornamentation is the dividing line existing between
the third and fourth types. The chorale melody as used in the chorale
preludes of type III may be treated by strict or free augmentation and
diminution. Notational changes are also present occasionally, but not
to the extent that they can be called ornamentation. Type IV is
characterized by ornamentation in the borrowed chorale melody. In both
types the final note of the chorale may be sustained as an organ point
or inverted organ point.

One minor deviation from the specification of type III can be
detected in op. 69, No. 6, where an introduction does not precede the
statement of the first phrase of the chorale melody.

The fantasia-type compositions falling into the classification
of type V make free use of the original chorale tune. Contrary to the
first four types, which contain the complete chorale tune, the fifth
type has entire phrases omitted. The phrases included in the composition
may appear in fragments or complete and subject to rhythmic and
notational changes.

Type VI contains chorale preludes wherein the chorale melody
forms the basis of a series of variations. The variations are usually reflections of treatment according to the specifications of types I, II, and IV. Each of the three partitas found in this classification consists of an opening movement, three or five variations, and a finale.

Throughout this study occasional reference has been made to the harmonic style of Flor Peeters. As this is not the center of focus in the study, it seems sufficient to state that the use of secondary chords and their sevenths, as well as parallel open fifths, is characteristic of the harmonic treatment.

Chapter I mentioned some of the more important varieties of chorale prelude types developed by composers of the Baroque period. Of these types Flor Peeters has used the ornamented, the figured, and the partita types. Among the thirty compositions considered in this study there is not an example of the canon type. Neither is there an example of the motet type, which was a line by line treatment of the chorale melody as a series of fugal expositions. In regard to the last type mentioned, the motet type, it is seen that Mr. Peeters has used fugal expositions based on material offered by the chorale melody (op. 69, No. 10), but the entire chorale melody has not been treated in this fashion. The composer has also made frequent use of imitation, the material being derived from the chorale melody or free.

Thirty Chorale Preludes on Well-Known Hymn Tunes demonstrates Flor Peeters' ability as a composer not only to use the established forms of the past, but also add his own touch of originality.
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AN ANALYTICAL STUDY OF THE FORMAL TREATMENT OF THE
CANTUS FIRMUS IN
THIRTY CHORALE PRELUDES ON WELL-KNOWN HYMN TUNES
OP. 68, 69, AND 70, BY FLOR PEETERS

An Abstract
of a Thesis
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Department of Music
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In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
E. Donnell Blackham

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ABSTRACT

This study represents an effort to analyze the forms used by Flor Peeters in his Thirty Chorale Preludes on Well-Known Hymn Tunes, op. 68, 69, and 70. Through this analysis it has been found that Flor Peeters has systematically used certain devices in the treatment of the cantus firmus. Furthermore, these devices can be used as a criterion in developing a classification system for the chorale preludes, which logically divide into six groups or types.

The first type includes the chorale preludes in which the composition begins immediately with the first phrase of the chorale melody and continues without interruption to the end of the melody. The chorale melody is used in its entirety, the last note occasionally being sustained as an inverted organ point or organ point to form a coda. The chorale melody appears without ornamentation, but the rhythm may be subject to augmentation or diminution.

The second type resembles the first type, with the exception that the chorale melody has been treated with ornamentation.

Included in the third type are the chorale preludes in which the chorale melody appears in detached phrases, each phrase being separated from the next by an interlude or transition, the first phrase usually being preceded by an introduction. The chorale melody appears without ornamentation, but the rhythm may be subject to augmentation or diminution. The final note of the chorale melody may be sustained as an organ point or inverted organ point.
Ornamentation constitutes the major difference between the third and fourth types. In the fourth type the chorale melody has been ornamented.

The fantasia-type chorale preludes included in the fifth type make free use of the chorale melody. Entire phrases of the original chorale melody are omitted. The phrases used in the composition may appear in fragments or complete phrases with rhythmic and notational changes.

The sixth type contains the chorale preludes wherein the chorale melody forms the basis of a series of variations, which constitute a partita. Each of the partitas in this type consists of an opening movement, three or five variations, and a finale. The variations are usually developed according to the specifications of types I, II, and IV.

A minor consideration of this study is the harmonic devices used by Flor Peeters. Secondary chords and their sevenths, as well as parallel open fifths, are characteristic of the harmonic treatment.

Like the composers of the Baroque period, Flor Peeters has composed the ornamented, figured, and the partita types of chorale preludes. In the thirty compositions considered in this study there is not an example of the canonic or the motet types. Even though Flor Peeters has not adhered to these latter two types, he has made use of such devices as fugal expositions and imitation.