ANALYTICAL PERSPECTIVES

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JÜRGEN BLUME: *PSALM 30* (2014)

Abstract: This article deals with *Psalm 30* for four-part choir and organ (2014) by the German composer Jürgen Blume. It explores the musical elements that are used in the composition in order to examine the style of the composer. Since Blume's composition is not based on tonal harmonic function, this article uses set theory (prime form and the interval-class vector) in order to examine pitch organization and sonorities. Because Blume chose the genre *sacred vocal work* (*Geistliches Konzert*) for his composition, this article compares the form of Blume's composition with one of Heinrich Schütz's sacred vocal works, *O süßer Jesu Christ*, SWV 405.
Keywords: Jürgen Blume, Psalm 30, Geistliches Konzert, Vocal Music, Organ

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I. Introduction

In 2011, BAROCK VOKAL, an artistic excellence program for early music, was established at the Music Conservatory Mainz, Germany. Many well-known musicians such as Ton Koopman and Andreas Scholl have been coming to Mainz to hold master classes and to perform concerts with students. The church music department at the Music Conservatory Mainz also has a strong interest in early music, for which a Spanish baroque organ was built in Spain in 2013 and installed in Mainz in December 2013. From May to June 2014, many concerts on this new organ took place. Several music pieces were specifically composed for this special organ and were premiered as part of the 2014 concert series in Mainz. For this concert series, Jürgen Blume, a professor of music theory at the Conservatory, composed a piece for four-part choir and organ. Different from organs in the Romantic period or from the organs that are used for the purpose of worship services, the Spanish organ has very particular sounds. One may think that this organ would not match any vocal ensemble, and therefore it might be interesting to see and analyze how Blume composed his *Psalm 30* for a vocal ensemble and the Spanish baroque organ.[1]

For the analysis of the composition, it is helpful to know about the composer and the background of the composition (Chapter II). The main part (Chapter III) will focus on the analysis of the composition. In the analysis of the organ part, the organ motifs that are used in the composition's introduction (mm. 1–23) will be examined, because they occur not only in the organ part, but also in the choir. In addition, for the organ, the registration is important; this topic will be examined in III.1.2. For the analysis of the choir parts, the text Psalm 30, on which Blume's composition is based, plays an important role. It is interesting to consider the composer's reason for choosing this text. Furthermore, the musical elements that are used in the composition should be explored in order to examine the style of the composer in this piece. In the musical analysis, we should also consider the relationships between the organ and the choir, which will be discussed in III.3. Since Blume chose the genre *sacred vocal work* (*Geistliches Konzert*) for his composition, it is a benefit for this paper to compare the form of Blume's composition with one of Heinrich Schütz's sacred vocal works, *O süßer Jesu Christ*, SWV 405 (IV).

[1] The recording is available here: https://www.youtube.com/watch?v=D2Ob2hHwcnk

II. Composer and Background of the Composition

II.1. The Composer Jürgen Blume[2]

Jürgen Blume, born in 1946 in Jena, Germany, is a German cantor, composer, choral conductor, and professor of music theory. He studied musicology, music education, choral conducting, Latin, and philosophy in Frankfurt am Main, Germany. In 1988, he completed his doctoral dissertation about *Geschichte der mehrstimmigen Stabat-mater-Vertonungen* [History of the Polyphonic Stabat-Mater-Compositions]. In 1993, Blume was appointed as a professor of music theory at the Johannes-Gutenberg University in Mainz, where he was active as a Rector of the Conservatory of Music [Hochschule für Musik] from 2005 to 2011.

As a church musician, he has been active since 1972 at the Evangelische Johanneskirche in Offenbach, Germany. Several CD-recordings feature him as the choral conductor and organist. Beside his numerous publications in music pedagogy and music theory, he has also written many compositions, both vocal works and instrumental works for orchestra, chamber ensembles, organ, and piano. His particular emphasis lies on choral music; his well-known works are *Media in vita* for soprano, choir, organ, and percussion (premiered in 1988) and his oratorios for solos, choir, and orchestra, such as *Hiob* (premiered in 1993) and *Tonbridge Te Deum* (premiered in 1995).

II.2. Background of the Composition Psalm 30

In April 2014, Blume composed *Psalm 30* for four-part choir and organ. It was commissioned for the inauguration of the new Spanish baroque organ, which was installed in 2013 at the Music Conservatory Mainz.[3] For this occasion, the Department of Church Music planned a series of concerts entitled *Festival MainzMusik* 2014, which took place from May to June 2014 in the *Orgelsaal* [Organ Room] at the Music Conservatory Mainz.[4] On June 6, 2014,

[2] See "Homepage of Jürgen Blume", http://www.juergen-blume.de/ [28 November 2019] and "Jürgen Blume", *Wikipedia*, https://de.wikipedia.org/wiki/J%C3%BCrgen_Blume [28 November 2019].

[3] Preface of *Psalm 30* by Jürgen Blume (April 2014).

[4] "Festival MainzMusik 2014 mit neun Uraufführungen" (Mainz, 24 April 2014) https://www.blogs.uni-mainz.de/musik/files/2014/04/140424_pi_MainzMusik2014.pdf [28 November 2019].

Blume's composition was premiered by a student vocal ensemble of the Conservatory, under the direction of Susanne Rohn.[5]

The newly built organ is a copy of a Spanish organ from what is called Spain's Golden Age of organ music (16th–18th centuries). With regard to the construction, organ registers, and sounds, the Spanish Baroque organ is different from organs in other periods. In his composition, Blume obviously considered the characteristics of the new Spanish baroque organ at the Music Conservatory Mainz, which will be discussed in III.1.2.

III. Analysis

This composition consists of three parts: A (mm. 1–63), B (mm. 64–218), and C (mm. 219–283). By dividing these parts, the introductory organ part in mm. 1–23 plays a crucial role. Especially the organ motif in m. 1 is so unique that one can easily perceive its recurrence. After this organ introductory part, the choir sings about praising the Lord. In Table 1, the occurrences of the initial motif as well as the text passages about praising the Lord are italicized. Corresponding to this analysis, Blume states that the introductory organ part (Einleitungsthema) recurs as a ritornello, when the text is about praising the Lord.[6] This ritornello-character of the organ is related also to tempo and dynamics; each part starts with allegro (quarter=132) and forte (see Table 1).

III.1. The Organ Part

III.1.1. Motifs in the Organ Part

The organ introduction (mm. 1–23) has several motifs, which occur later in other organ parts. Some of them also appear in the choir. In order to show the relationships within the organ parts as well as between the organ and the choir it is necessary to analyze the motifs.

[5] Preface of *Psalm 30* by Jürgen Blume (April 2014). Susanne Rohn (born in 1966) is a German choir conductor and organist. She is active as a music director in the Erlöserkirche in Bad Homburg, Germany. Since October 2011, she has been working as a lecturer of choral conducting at the Music Conservatory Mainz. For further information see "Susanne Rohn", *Wikipedia*, https://de.wikipedia.org/wiki/Susanne_Rohn [28 November 2019].

[6] Preface of *Psalm 30* by Jürgen Blume (April 2014).

Table 1: Form Analysis

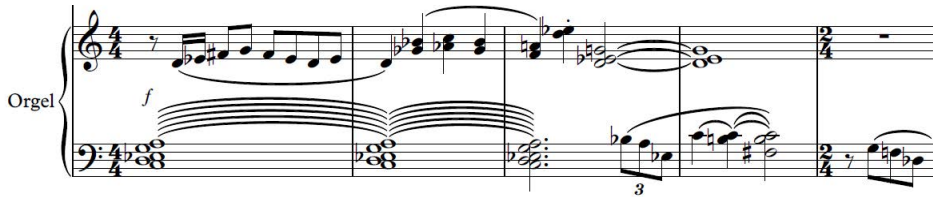
Part	Tempo	Dynamics	Organ / Choir (German and English text)
A (mm. 1–63)	Allegro (Quarter=132)	f	Organ (mm. 1–23) *begins with motif 1* (m.1)
		mf, f vs. p, mf	Choir (mm. 24–35): *Ich preise dich, Herr*, denn du hast mich aus der Tiefe gezogen. (*I will exalt you, O LORD*, for you lifted me out of the depths.)[7]
		f	Organ (mm. 35–40)
		mf, f	Choir (mm. 41–49): HERR, mein Gott, da ich schrie zu dir (O LORD my God, I called to you for help)
	Andante (Quarter=72)	p	Organ (mm. 50–54)
		p	Choir (mm. 54–61): da machtest du mich gesund (and you healed me)
B (mm. 64–218)	Tempo I – Allegro	f	Organ (mm. 64–75) *begins with motif 1* (m.1)
		mf, f	Choir (mm. 76–92): *Lobsinget dem HERRN*, ihr seine Heiligen, und preiset seinen heiligen Namen! (*Sing to the LORD*, you saints of his; praise his holy name.); begins with the motif in m. 23
		ff	Organ (mm. 93–101)
		ff, mf, p	Choir (mm. 102–108): Denn sein Zorn währet einen Augenblick (For his anger lasts only a moment)
	meno mosso (Quarter=116)	p, mf, f	Choir (mm. 109–129): und lebenslang seine Gnade. (but his favor lasts a lifetime)
		p	Organ (mm.130–133)
	meno mosso (Quarter=96)	p, mp	Choir (mm. 134–145): Den Abend lang währet das Weinen (weeping may remain for a night)
	Allegro (Quarter=132)	f	Organ (mm. 146–159)
		mf, f	Choir (mm. 160–166): aber des Morgens ist Freude. (but rejoicing comes in the morning.)
		f	Organ (mm. 167–172)
		p, mf, f, più f	Choir (mm. 174–216): Du hast mir meine Klage verwandelt in einen Reigen, du hast mir den Sack der Trauer ausgezogen und mich mit Freude gegürtet, (You turned my wailing into dancing; you removed my sackcloth and clothed me with joy,)
C (mm. 219–283)	Allegro	f	Organ (mm. 219–232) *begins with motif 1* (m. 1)
	meno mosso (Quarter=116)	f, mf	Choir (mm. 233–251): dass *ich dir lobsinge* und nicht stille werde. (that *my heart may sing to you* and not be silent); the motif of m. 23 in m. 246
		f	Organ (mm. 252–255)
		f, mf	Choir (mm. 256–271): HERR, mein Gott, ich will dir danken in Ewigkeit. (O LORD my God, I will give you thanks forever.)
	Allegro (Quarter=132)	f	Organ (begins with motif 1)+ Choir: HERR, mein Gott, ich will dir danken in Ewigkeit. (O LORD my God, I will give you thanks forever.)

[7] The English version is from New International Version (NIV) http://web.mit.edu/jywang/www/cef/Bible/NIV/NIV_Bible/PS+30.html [November 29, 2019].

Gypsy Minor Scale (Zigeuner-Moll)

In m. 1, the first five notes of the Gypsy minor scale are used: C-D-E-flat-F-sharp-G. The Gypsy minor scale is characterized by the augmented second between the third and fourth as well as between the sixth and seventh scale degrees. This particular motif occurs only in the organ part, and it is memorable because of its augmented second. While in m. 1 only part of the scale is used, the entire Gypsy minor scale, with its two augmented seconds, appears in mm. 64–65 in the right hand: C-D-E-flat-F-sharp-G-A-flat-B-C. The partial Gypsy minor scale in C occurs later three more times, namely in mm. 219, 230, and 272. This scale is also used transposed: starting on G (G-A-B-flat-C-sharp-D-E-flat-F-sharp-G) in mm. 167–169 and starting on D (D-E-F-G-sharp-A).

Example 1: Excerpt from Jürgen Blume *Psalm 30*, mm. 1–5.



Cluster-Like Pitch Collections

In mm. 1–3 in the left hand (see Example 1), a cluster-like motif is used. It is characterized by a chord with two juxtaposed fourths (D-G, E-flat-A), thus creating a unique dissonance. The chord could be interpreted as a minor triad with an added second and sixth. Like the Gypsy minor scale, this motif occurs only in the organ part. In addition, the composer frequently uses it for the organ part: mm. 18–20, 36–38, 64, 70–73, 98–102, 219–224, 230–231, and 272–273 in the left hand.

Parallel Major Thirds / Whole Tone Scale

In mm. 2–3 (first beat) in the right hand (see Example 1), parallel major thirds are used. These occur in the organ part in mm. 51, 68, 72, 221, 224, 230 (in the right hand), and 258 (in the left hand). Some of the parallel major thirds have a whole-tone character, such as G-flat-A-flat-B-flat-C in m. 2 in

the right hand. In addition, a part of the whole tone scale can be found in mm. 53–54, 72, 93–95, 230 (in the right hand), and 258 (in the left hand).

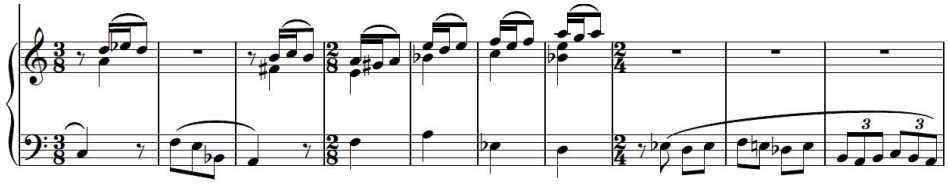
Motif of Descending Three or Four Notes

Measures 3–7 in the left hand have a motif of descending three or four notes (see Examples 1 and 2). As Table 2 shows, all variations of the descending motif have at least one minor second, one perfect fourth, and one tritone as common intervals. These play an essential role in the organ part and create, in their various combinations, specific sonorities.

Table 2: Motif of Descending Three or Four Notes in mm. 3–7

Measures	Notes	Prime Form	Interval-Class Vector
m. 3 in the left hand	B-flat-A-E-flat	(0 1 6)	[100011]
m. 4 in the left hand	C-B-F-sharp	(0 1 6)	[100011]
mm. 5–6 in the left hand	G-F-D-flat-C	(0 1 5 7)	[110121]
mm. 7–8 in the left hand	F-E-B-flat-A	(0 1 5 6)	[200121]

Example 2: Excerpt from Jürgen Blume *Psalm 30*, mm. 6–15.



A Small Figure with Three Notes

A small three-note, chromatic neighbor figure can be found frequently. This figure occurs in mm. 6–17 (mm. 6–12 and 16–17 in the right hand, mm. 13–15 in the left hand). Initially, we find the figure D-E-flat-D in m. 6 in the right hand (see Example 2). Its transposition occurs in m. 8 in the right hand: B-C-B. Its original form appears rhythmically augmented in m. 15 in the left hand (B-C-B in eighth triplets) and in m. 34 in the right hand (A-B-flat-A in quarter triplets). The inversion of the figure occurs in mm. 9, 11, 16, and 17 in the right hand, in m. 69 in the left hand. This inverted figure is also rhythmically augmented in m. 13 in the left hand (E-flat-D-E-flat in eighth notes), and in m. 62 in the right hand (D-flat-C-D-flat in quarter triplets). The figure

is also intervallically altered in mm. 10 and 12 in the right hand as well as in m. 49 in the right hand. This altered figure occurs rhythmically augmented in mm. 14 and 15 in the left hand and in mm. 52, 59, 61, and 63 in the right hand. This figure is furthermore found in measures 65–67, 69, and 147–156.

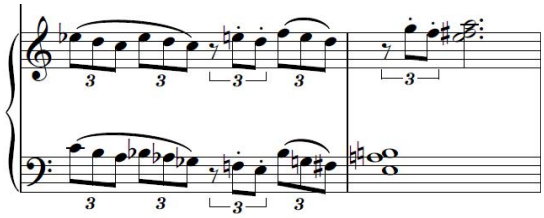
Quartal Harmony

In mm. 6–12 (see Example 2), the interval of a fourth is used frequently in a right-hand-figure, which also functions as a continuation of the quartal character of the clusters in mm. 1–3 (mentioned above). The quartal harmony is used often in the organ part in mm. 96–97, 101–105, 116, 180–195, 204–218, 233–234, 237, 246, 253–255, and 268–270.

Others

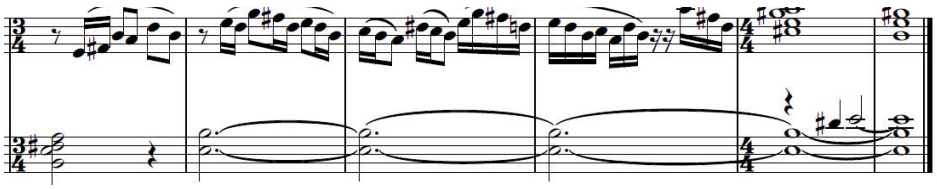
An additional pitch collection that occurs in the organ part and that is frequently used in the choir parts can be found in m. 23: E-F-sharp-A-B, which is characterized by its two perfect fourths juxtaposed by a major second, thus lacking the minor second and tritone; its prime form is (0 2 5 7), with the interval-class vector [021030] (see Example 3).

Example 3: Excerpt from Jürgen Blume *Psalm 30*, mm. 22–23.



Another chord used is the augmented triad (0 4 8) in m. 40 (F-A-C-sharp in the right hand, C-E-G-sharp in the left hand), characterized by the sole use of major thirds. This augmented triad also occurs in mm. 67, 170–172, and 232 (all in the right hand). Another feature found in the organ part is the E-Mixolydian scale: E-F-sharp-G-sharp-A-B-C-sharp-D-E, which is used at the end of the composition in mm. 278–283 (see Example 4). This scale contains two tetrachords: E-F-sharp-G-sharp-A (0135) and B-C-sharp-D-E (0235).

Example 4: Excerpt from Jürgen Blume *Psalm 30*, mm. 278–283.



Through this analysis, we can observe that the minor second, perfect fourth, and tritone play important roles for the organ part. The motifs mentioned above occur in the ritornello of the organ part. They are important for the vocal part, which will be discussed in III.3, which deals with the relationships between the organ and the choir parts.

III.1.2. The Spanish Baroque Organ at the Music Conservatory Mainz

The Spanish baroque Organ, which was built by Joaquin Lois[8] in Tordesillas/Castile, Spain, was installed at the Music Conservatory Mainz in December 2013.[9] The organ consists of one manual from C2 to C6 with 45 keys and has a short octave.[10] The organ has eleven organ registers, which are listed in Table 3. Almost all registers are divided at C4 and C-sharp4, so that one can choose different registers for the left and right hand. With regard to the sound, the Spanish Baroque Organ has particular colours. For example, the registers Bajoncillo 4' (for the left hand) and Clarin 8' (for the right hand) are located horizontally in the organ façade; they have a splendid sound.[11]

[8] Joaquin Lois is a Spanish organ builder and has his workshop in Tordesillas/Castile, Spain. He has a good reputation through numerous restorations on the Iberian Peninsula and throughout Europe as well. See the CD booklet for "Spanische Barockorgel an der Hochschule für Musik Mainz. Mit Werken aus dem Goldenen Zeitalter Spaniens sowie zeitgenössischen Kompositionen" (2014).

[9] For the following information about the Spanish Baroque Organ at the Music Conservatory Mainz see the Preface to the score of *Psalm 30* by Jürgen Blume (April 2014) and the website of the Music Conservatory Mainz https://www.musik.uni-mainz.de/orgeln/ [29 November 2019].

[10] In that organ with a short octave, the low keys C-sharp2, D-sharp2, F-sharp2, and G-sharp2 do not exist.

[11] Veit Pitlok, an organ student at the Music Conservatory Mainz, played on the Spanish organ *Batalha de sexto Tom* by Pedro de Araújo (ca. 1610–1684). One can listen to the music at https://www.youtube.com/watch?v=uso7FGyYFb4 [29 November 2019].

Table 3: Organ Registers of the Spanish Baroque Organ with German Names

Organ Registers	German Names
Flautado de 13 8’	Prinzipal 8’
Octava 4’	Oktave 4’
Tapadillo 4’	Flöte 4’
Docena $2^2/_3$’	Quinte $2^2/_3$’
Quincena 2’	Oktave 2’
Diecisetena $1^3/_5$’	Terz $1^3/_5$’
Decinovena $1^1/_3$’	Larigot (Quinte) $1\ ^1/_3$’
Lleno III 1’	Mixtur 3-fach
Corneta VI 8’	Cornett 6-fach
Trompeta real 8’	Trompete 8’
Bajoncillo 4’ / Clarin 8’ (horizontal in the organ façade)	Trompete 4’ / Trompete 8’

Table 4[12] shows how the composer wrote all the registrations carefully, separated for the left and right hand. The organ introduction part has a principal 8’, 4’, trumpet 8’, and clarin 8’ in the right hand; its sound gives a splendid and majestic character. This registration occurs whenever the organ introduction part recurs, namely at the beginning of each section (A, B, and C) and once again at the end.[13] However, the dynamic of the organ is reduced, when the choir sings. In this case, the organ has a soft and quiet registration on the basis of 8’ registers. When the choir sings forte, the organ is registered with a maximum 8’, 4’, and 2’; the trumpet and mixture rarely appear with the choir. When trumpet 8’ is used with the choir, the composer has a particular intention. For example, trumpet 8’ is added in mm. 199–202 in order to express the grief of the “Sack der Trauer” [sackcloth of sorrow]. In contrast, the particular register Diecistena 1 3/5’ (Terz $1^3/_5$’) occurs in mm. 180–192, in which the text is “Du hast mir meine Klage verwandelt in einen Reigen” (You turned my wailing into dancing).[14] These examples show how the composer used organ registers according to the content of the text.

[12] In Table 4, “r.H.” means right hand, “l.H.” left hand.

[13] This registration is italicized in Table 4.

[14] The passage mm. 180–195 is in 3/8 meter; this compound meter is one of the characteristics of the *Reigenlied* (a medieval round-dance song). In addition, staccato marks in mm. 180–184 and the composer’s indication “tänzerisch” [dance-like] support the character of the text. Furthermore, we can observe that an organ motif originally found in

Table 4: Registration

Measures	Registration (German name)	Choir
A		
1–5	*r.H.: Prinzipal 8'+4', Trompete 8', Clarin 8'*	
	l.H.: Prinzipal 8'+4'	
6–17	r.H.: Prinzipal 8'+4', Mixtur	
18–23	*r.H.: Prinzipal 8'+4', Trompete 8', Clarin 8'*	
	l.H.: Prinzipal 8'+4'	
26–30	r. + l.H.: Prinzipal 8'+4'	Choir
31–25	r. + l.H.: Flöten 8' (+4')	Choir
36–39	r.H.: Prinzipal 8'+4', Trompete 8'	
	l.H.: Prinzipal 8'+4'	
41–46	r.H.: - Trompete 8'	Choir
47–49	r. + l.H.: + Mixtur	Choir
50–58	r.H.: Flöten 8' + 4', Quinte 2 2/3'	Choir
	l.H.: Flöten 8' + 4'	
59–63	r.H.: - Quinte 2 2/3, + Quinte 1 1/3'	Choir
B		
64–70	*r.H.: Prinzipal 8'+4', Trompete 8', Clarin 8'*	
	l.H.: Prinzipal 8'+4', Trompete 4'	
71–75	l.H.: Prinzipal – Trompete 4'	
76–88	r. + l.H.: Prinzipal 8', 4' + 2'	Choir
90–93	r. + l.H.: Prinzipal 8', 4' + 2', Mixtur	Choir
93–105	r. + l.H.: Tutti	
109–120	r. + l.H.: Flöten 8' (+4')	Choir
121–128	r. + l.H.: + Prinzipal 2'	Choir
130–145	r. + l.H.: Flöten 8'	Choir
146–158	r. + l.H.: Prinzipal 8' + 4', Mixtur	
160–163	r. + l.H.: Prinzipal 8' + 4'	Choir
167–172	r.H.: + Cornett	
173–179	r. + l.H.: Prinzipal 8' + 4'	Choir
180–191	r.H.: Prinzipal 8', Flöte 4', Diecistena 1 3/5'	Choir "in einen Reigen"
193–195	r.H.: - Diecistena 1 3/5'	Choir
196–198	r. + l.H.: Prinzipal 8'	Choir
199–202	r. + l.H.: + Trompete 8'	Choir "du hast mir den Sack der Trauer angezogen"

mm. 6–17 appears in this passage, which will be discussed in III.3. See Christoph Petzsch, "Reigenlied", in: Stanley Sadie (Ed.), *The New Grove Dictionary of Music and Musicians*, second edition, vol. 21, New York, Macmillan Publishers, 2001, 145–146.

Measures	Registration (German name)	Choir
204–205	r. + l.H.: - Trompete 8'	Choir
206–218	r. + l.H.: + Prinzipal 2'	Choir
C		
219–224	*r.H.: Prinzipal 8'+4', Trompete 8', Clarin 8'*	
	l.H.: Prinzipal 8' + 4', Trompete 8', Trompete 4'	
225–228	r.H.: Prinzipal 8' + 4', Mixtur	
230–232	r. + l.H.: + Trompete 8*	
233–234	r. + l.H.: Flöten 8' + 4', Quinte 1 1/3'	Choir
237–245	r. + l.H.: - Quinte 1 1/3'	Choir
246–249	r. + l.H.: + Trompete 8'	Choir
252–255	r. + l.H.: Prinzipal 8', 4' + 2', Mixtur	
257–259	r. + l.H.: Prinzipal 8' + 4'	Choir
260–265	r. + l.H.: + Prinzipal 2'	Choir
266–268	r. + l.H.: - Prinzipal 2'	Choir
269–271	r. + l.H.: + Prinzipal 2'	Choir
272–277	*r.H.: Prinzipal 8', 4' + 2', Mixtur, Trompete 8'*	Choir
278–End	r.H.: + Cornett, Clarin 8'	Choir

III.2. Choir

III.2.1. Text

The text of this composition is based on Psalm 30, and the composer chose several verses from that Bible passage. Table 5 contains the text both in German and in English. The text is characterized by contrasting thoughts: "you lifted me out of the depths" (2a) versus "you healed me" (3), "anger" versus "favor", "weeping" versus "rejoicing" (5–6), "wailing" versus "dancing", and "Trauer" [sorrow] versus "joy" (12–13). In order to express these contrasting statements, Blume chose the genre *Geistliches Konzert* (sacred vocal work)[15] and used musical parameters, which will be explored in III.2.2.

[15] Preface of *Psalm 30* by Jürgen Blume (April 2014) and *Dank für das Konzert am 6. Juni 2014* [Jürgen Blume's acknowledgement letter to the vocal ensembles and their choir conductors Susanne Rohn and Peter Scholl] (June 2014).

Table 5: Psalm 30 (Excerpt, 2a, 3, 5–6, 12–13)

Psalm 30 (German)[16]	Psalm 30 (English)[17]
Ich preise dich, Herr; denn du hast mich aus der Tiefe gezogen. (2a) HERR, mein Gott, da ich schrie zu dir, machtest du mich gesund. (3) Lobsinget dem HERRN, ihr seine Heiligen, und preiset seinen heiligen Namen! Denn sein Zorn währet einen Augenblick und lebenslang seine Gnade. Den Abend lang währet das Weinen, aber des Morgens ist Freude. (5–6) Du hast mir meine Klage verwandelt in einen Reigen, du hast mir den Sack der Trauer ausgezogen und mich mit Freude gegürtet, dass ich dir lobsinge und nicht stille werde. HERR, mein Gott, ich will dir danken in Ewigkeit. (12–13)	I will exalt you, O LORD, for you lifted me out of the depths. (2a) O LORD my God, I called to you for help and you healed me. (3) Sing to the LORD, you saints of his; praise his holy name. For his anger lasts only a moment, but his favor lasts a lifetime; weeping may remain for a night, but rejoicing comes in the morning. (5–6) You turned my wailing into dancing; you removed my sackcloth and clothed me with joy, that my heart may sing to you and not be silent. O LORD my God, I will give you thanks forever. (12–13)

III.2.2. Musical Parameters

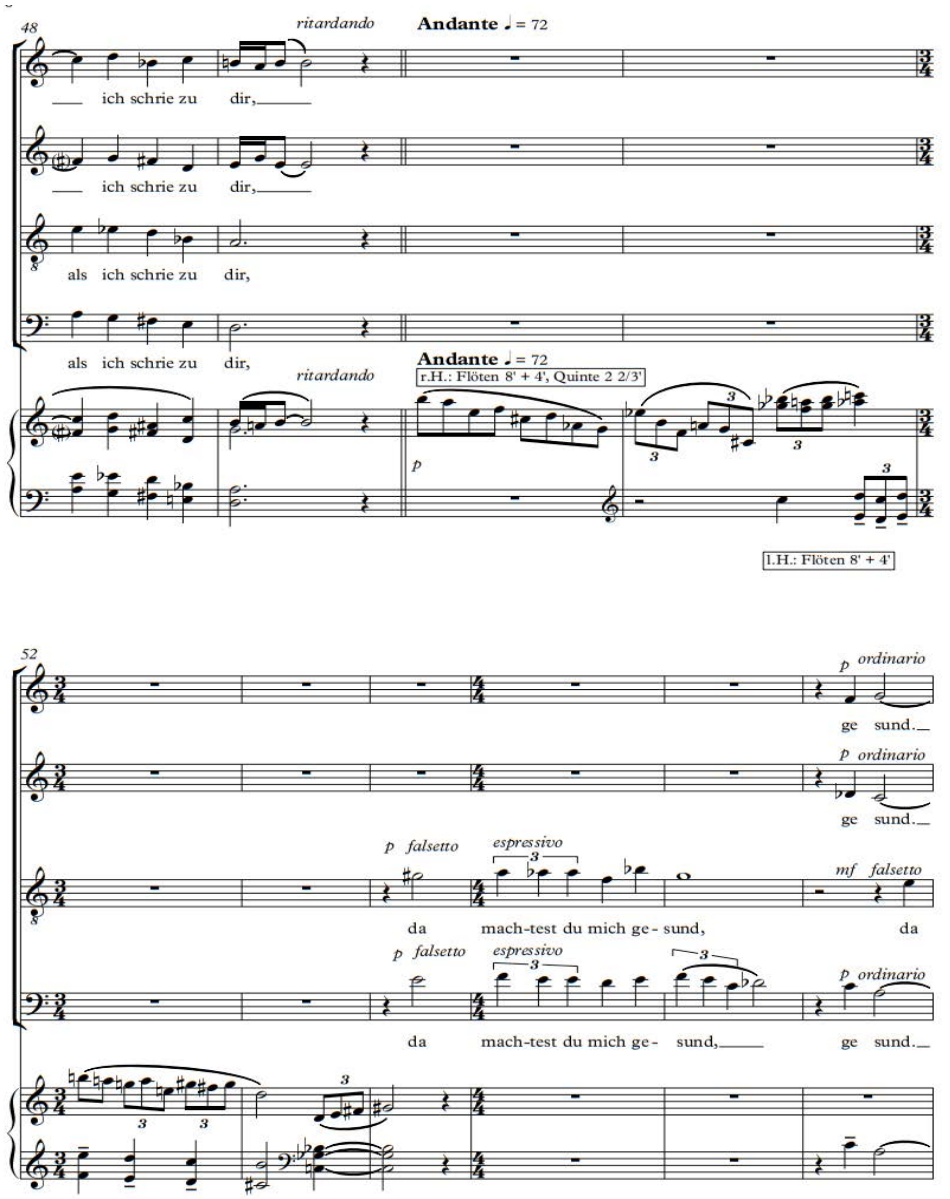
Tempo / Dynamic

Table 1 contains tempo and dynamics indications. This piece has four different tempi: Allegro (Quarter=132), Andante (Quarter=72), Meno Mosso (Quarter=116), and Meno Mosso (Quarter=96). The dynamics range from p to ff (p, mp, mf, f, più f, ff). The slowest tempo is Andante, and the quietest dynamics is p, which both occur together in mm. 50–61 (see Example 5, which shows the change of tempo and dynamics). This section begins with a short organ transition (mm. 50–54), then the tenor and bass sing the text "da machtest du mich gesund" (and you healed me) in mm. 54–61. Their pitches are very high; the highest notes of tenor and bass appear in this passage, namely B4 in the tenor (m. 58) and F4 in the bass (m. 56). Nevertheless, they should sing this passage with p, "falsetto", and "espressivo". These expressions are in contrast to the previous part (Allegro and f), in which the text passage "HERR, mein Gott, da ich schrie zu dir" (O LORD my God, I called to you for help) is presented.

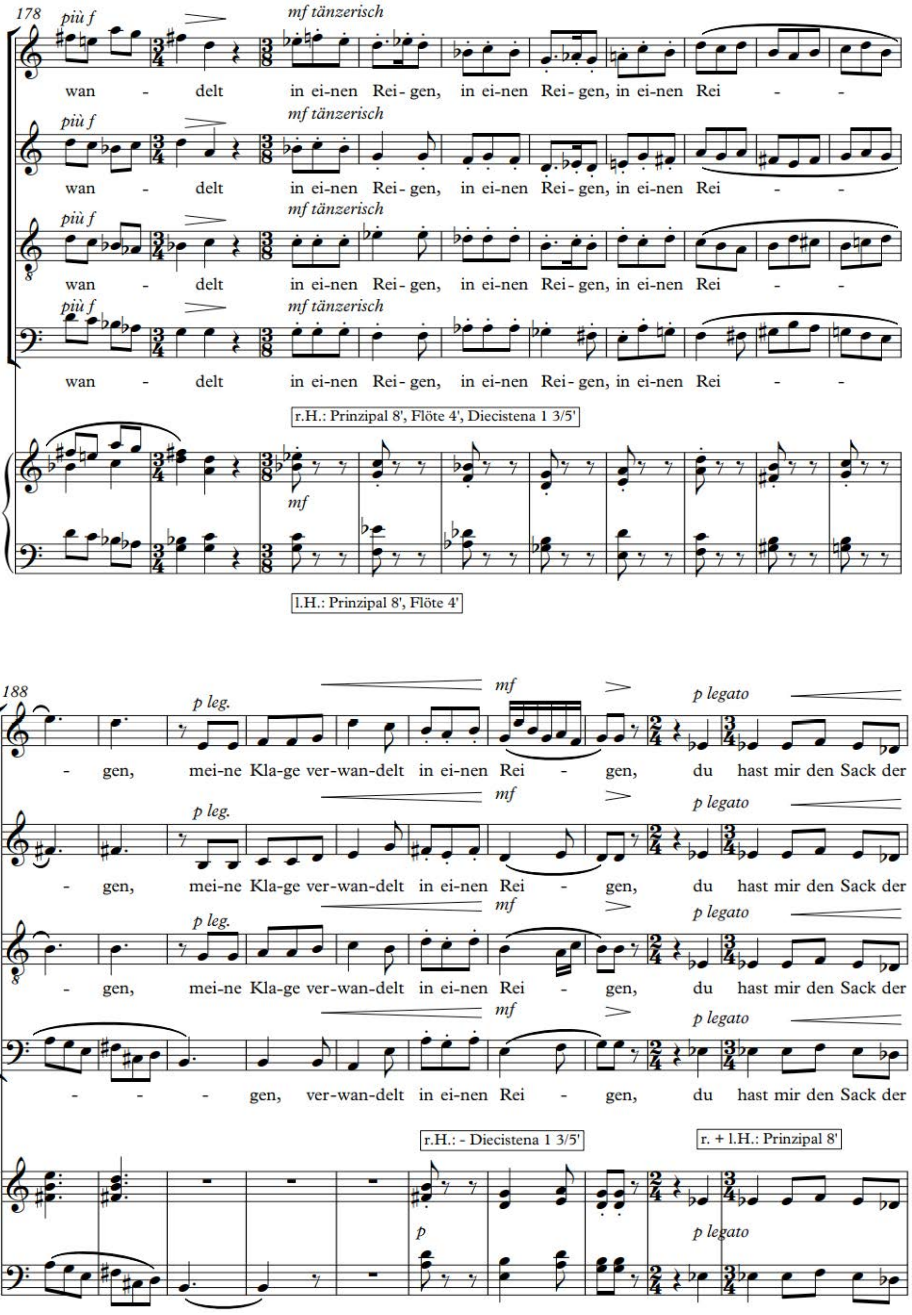
[16] Pref*ace of Psal*m 30 by Jürgen Blume (April 2014).

[17] Psalm 30 in New International Version (NIV) http://web.mit.edu/jywang/www/cef/Bible/NIV/NIV_Bible/PS+30.html [29 November 2019].

Example 5: Excerpt from Jürgen Blume *Psalm 30*, mm. 48–57.



Example 6: Excerpt from Jürgen Blume *Psalm 30*, mm. 178–197.



Meter / Rhythm

This piece has several meter changes: 2/4, 3/4, 4/4, 5/4, 3/8, and 6/8. The meter 3/8 gives lightness to the music, just as it appears in mm. 180–195 with the text "in einen Reigen" (into dancing) (see Example 6). In this passage, the rhythmic values – a dotted eighth and a sixteenth – appear in m. 181 (soprano) and m. 183 (soprano, alto, and tenor). Furthermore, the soprano has in m. 194 a figure with six sixteenth notes. Besides this and a few other passages,[18] quarter and eighth notes are mostly used in this piece. For the performers, the meter and rhythm are not complicated.

Word Painting and Ambitus

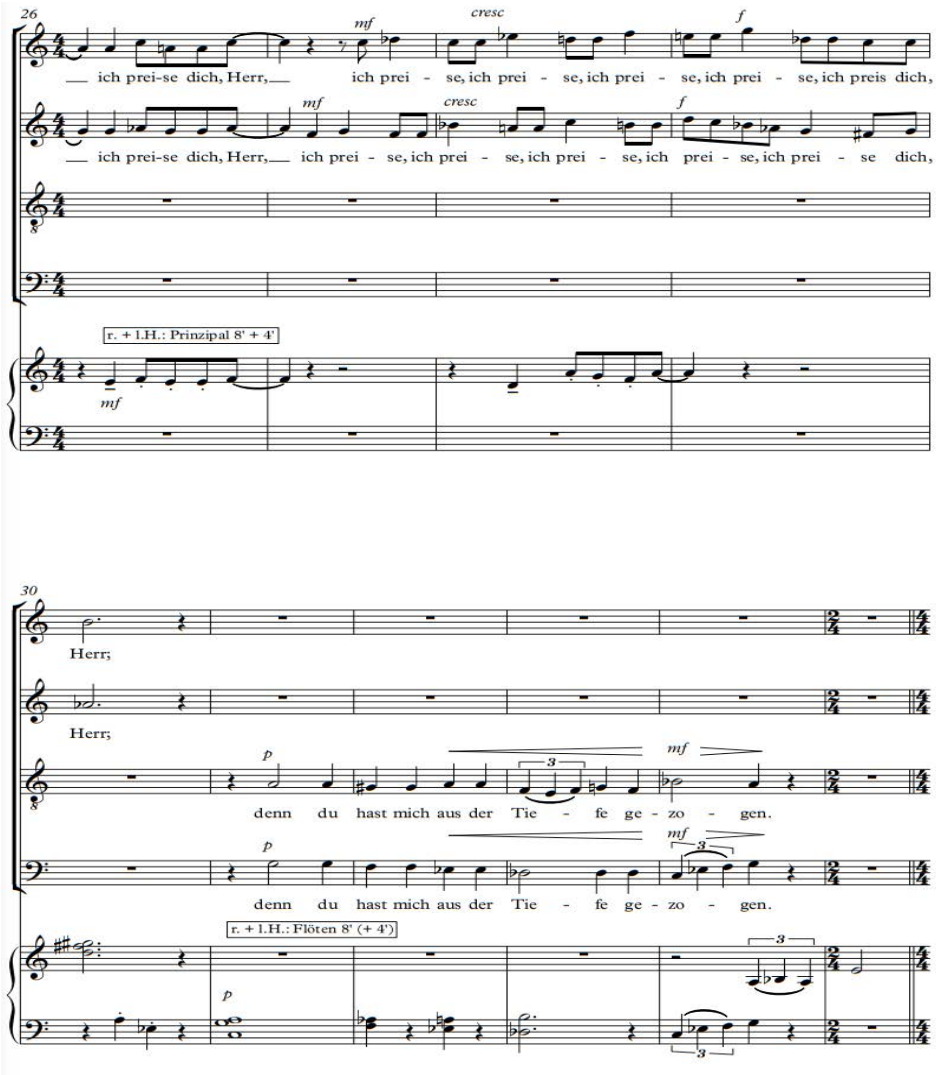
This composition makes frequent use of word painting. In mm. 24–34, the soprano and alto begin as a duet. Their dynamics are in the range of mf and f, and their pitches are relatively high: The soprano reaches G5 in m. 29, and the alto D5 in m. 29 (see Example 7). These expressions correspond with the text "I will exalt you, O LORD". In contrast, the tenor and bass have the text "for you lifted me out of the depths." They sing relatively low notes, which move stepwise. In the word "depths", the tenor and bass have the lowest notes in this passage. In comparison to that, the notes ascend, in order to express the phrase "lifted". This is an example to show how the composer expressed the meaning of the text in the music.

Because of the wide-ranging ambitus, however, this piece is a challenge for the choir. The soprano has an ambitus from C4 to A5 (a range of one octave and a major sixth), the alto from A3 to F5 (a range of one octave and a minor sixth), the tenor from C3 to B4 (a range of one octave and a major seventh; circa two octaves), and the bass from A2 to F4 (a range of one octave and a minor sixth). The composer used the ambitus of the voices for expressing the text. For example, the lowest note of the alto (A3) occurs in the text passage "den Abend lang **währet** das Weinen" (weeping may **remain** for a night); the bold word has the lowest note in the alto (m. 143) (see Example 8). Furthermore, the highest note of the soprano (m. 178) and the lowest note of the bass (m. 192) relate to the text passage "du hast meine Klage **verwandelt**

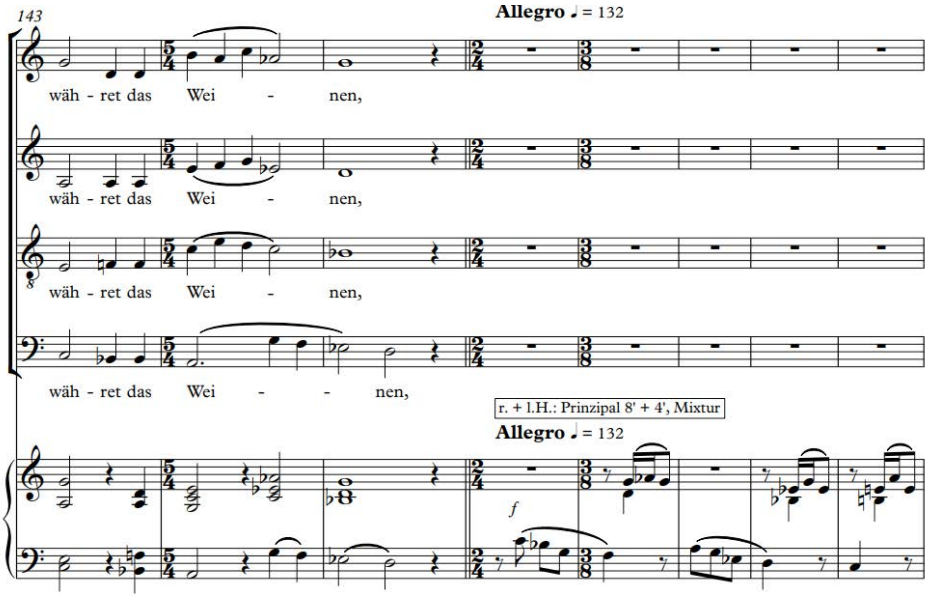
[18] For example, sixteenth notes occur in m. 213 in the soprano with "Freude" (joy) and in mm. 262–268 with "danken" (give thanks). Another rhythmic value – triple in eighth – occur in mm. 266–270, in which the text "ich will dir danken in Ewigkeit" (I will give you thanks forever) is expressed.

in einen Reigen" (You **turned** my wailing into dancing) in mm. 174–195 (see Example 6).

Example 7: Excerpt from Jürgen Blume *Psalm 30*, mm. 26–35.



Example 8: Excerpt from Jürgen Blume *Psalm 30*, mm. 143–150.



Tertian / Extended Tertian

The chords in mm. 143–145 (Example 8) are constructed with intervals of thirds: Am7/C (the first beat in m. 143) – Bbmaj7 (the third beat in m. 143) – Am7 (the first beat in m. 144) – Abmaj7/G (the third beat in m. 144)[19] – Ebmaj7 (the first beat in m. 145) – Gm/D (the second beat in m. 145). Such tertian harmonies occur frequently: mm. 31–35, 84–92, 109–146 (Example 12), 143–145, 180–195,[20] 204–218 (Example 9), and 258–265.

Example 9 contains an excerpt, in which the four-part choir sings. It is constructed on the basis of tertian harmonies, except m. 208. Table 6 shows prime forms, interval-class vectors[21] as well as chord names.

[19] Regarding the bass movement from G to F in m. 144, F is considered as a passing tone.

[20] The first chords in mm. 180–187 (see Example 6) also have a strong quartal quality because of their voicings in fourths, but the pitch content of the chords is tertian: Cm7/G (m. 180) – F9 (m. 181) – Bbm7/Ab (m.182) – Gmaj7/Gb(F#) (m. 183) etc.

[21] Pitches are collected from all chords of the choir part, which consists of three or four tones. For the analysis of these sets (prime form and interval-class vectors), the following computer program was used: http://www.musicanalysis.org/ (Schüler and Paireepinart 2021).

Example 9: Excerpt from Jürgen Blume *Psalm 30*, mm. 205–213.

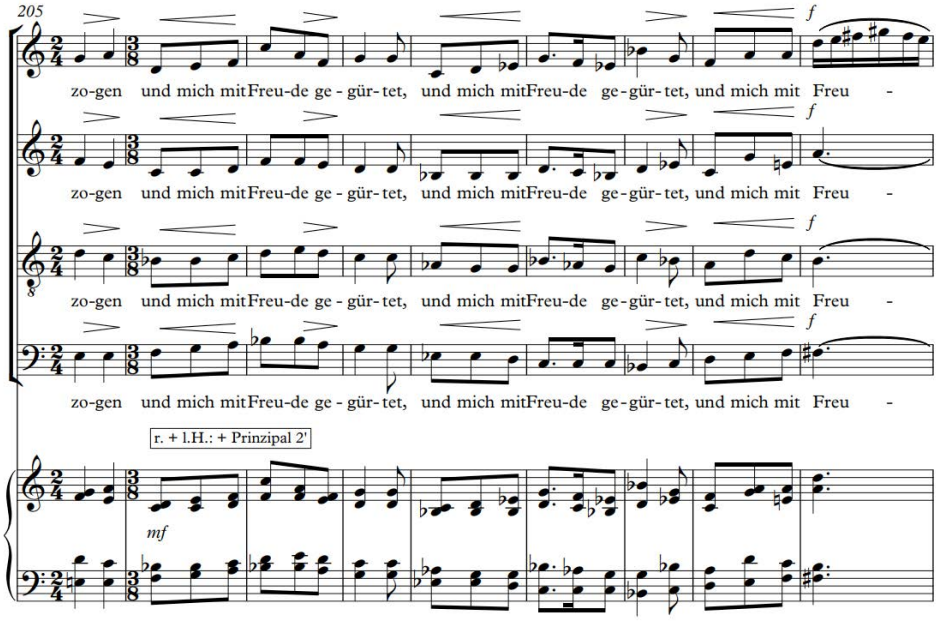


Table 6: Harmonic Analysis Regarding the Passage in mm. 205–213 (Example 9)

Measures	Prime Form	Vector	Chord Names
m. 205	(0235)	[122010]	Emb9
	(037)	[001110]	Am/E
m. 206	(0247)	[021120]	Bbadd2/F
	(0258)	[012111]	C7/G
	(0358)	[012120]	Dm7/A
m. 207	(0247)	[021120]	Bbadd9
	(0156)	[200121]	Bbmaj7/add4
	(0237)	[111120]	Dmadd2/A
m. 208	(027)	[010020]	Gsus4
m. 209	(0247)	[021120]	Abadd2/Eb
	(0158)	[101220]	Ebmaj7
	(0158)	[101220]	Ebmaj7/D
m. 210	(0247)	[021120]	C9
	(037)	[001110]	Fm/C
	(0358)	[012120]	Cm7
m. 211	(037)	[001110]	Gm/Bb
	(0358)	[012120]	Cm7

Measures	Prime Form	Vector	Chord Names
m. 212	(0358)	[012120]	Dm7
	(0257)	[021030]	Em7add11
	(0158)	[101220]	Fmaj7
m. 213	(0358)	[012120]	Bm7/F#

Among 21 chords, which occur in the passage mm. 205–213 (Example 9), the prime form (0358) appears most frequently: five times in mm. 206, 210, 211, 212, and 213. It is identified as the minor seventh chord: Dm7 in mm. 206 / 212, Cm7 in mm. 210 / 211, and Bm7 in m. 213. Chords with the prime form (0247) occur four times: in mm. 206, 207, 209, and 210. This prime form is identified as major-quality tertian chords with a major ninth: Bbadd2 in m. 206 and Bbadd9 in m. 207, Abadd2 in m. 209, and C9 in m. 210. The minor triad (037 in mm. 205, 210, and 211) and the major seventh chord (0158 in mm. 209 and 212) each occur three times. It is of significance to note that these prime forms appear frequently in the entire piece. Compared with Table 8 (Pitch Collection Analysis 2), the prime form (0358) occurs 54 times in this piece; (0247) 35 times, (0158) 31 times, and (037) 26 times. Through this observation, it is clear that the minor seventh chord, the ninth chord, the major seventh chord, and the minor triad are used frequently among tertian harmonies. These tertian sonorities have the interval content of minor and major thirds as well as perfect fourths in common, but less frequently minor seconds and the tritone.

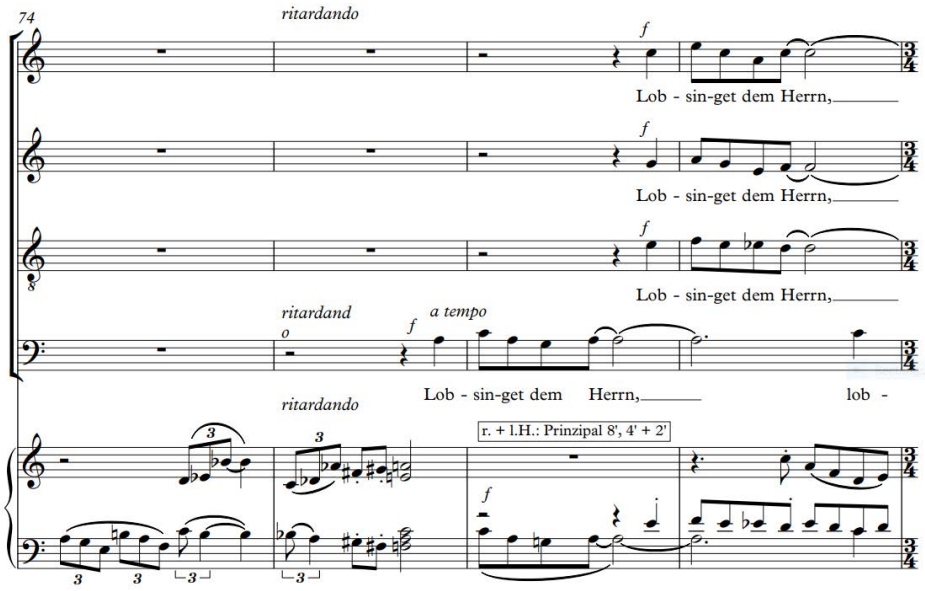
It is to note that all these passages relate to the choir, accompanied by organ. In contrast to the organ solo part (see III.1.1),[22] tertian harmonies are used as a relevant harmonic language for the four-part choir. In addition, a motive that consists of a leap of a third occurs only in the choir parts.[23] A good example is shown in Example 10. In m. 76 with upbeat, the bass sings "Lobsinget dem Herrn" (Sing to the Lord); its figure begins with the leap of the minor third. As a response, the other parts – soprano, alto, and tenor – sing the same text, imitating the bass figure. They have the same contour as the bass. In addition, they build tertian harmonies upon the bass pedal tone A: Am7 (the last chord in m. 76) – Am (the first chord in m. 77) – Am7 (the

[22] Although the organ part contains *Parallel Major Thirds*, this motive does not play a significant role in the organ part. See Chapter III.1.1.

[23] For further information see Chapter III.2.2. *Melody / Harmony / Scales / Pitch Collection.*

second chord in m. 77) – F/A (the fourth chord in m. 77). From this harmonic progression, one can perceive the significance of tertian harmonies for the choir part.

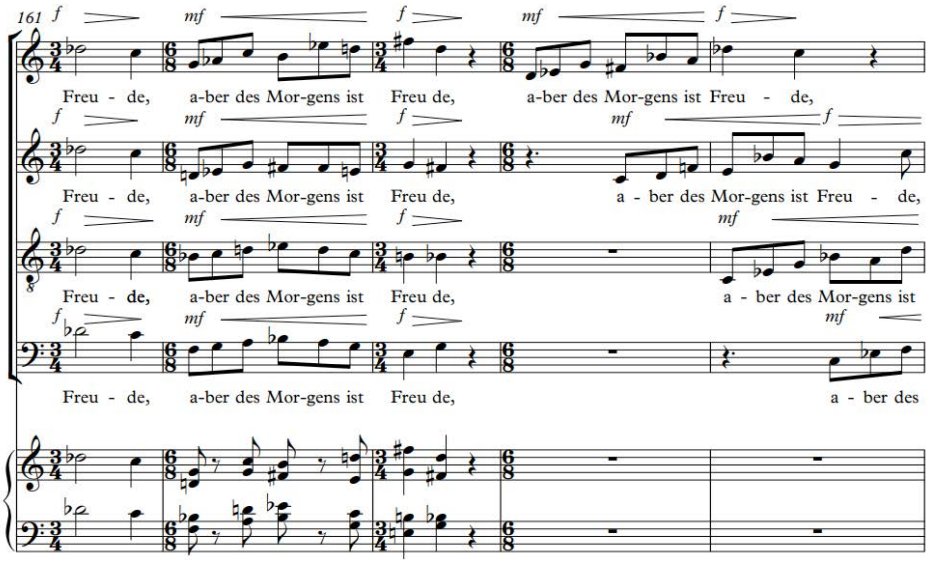
Example 10: Excerpt from Jürgen Blume *Psalm 30*, mm. 74–77.



Compositional Techniques

Various compositional techniques are used: Duets [Soprano/Alt (mm. 24–30 and 237–240) versus Tenor/Bass (mm. 31–34 and 239–245)] (see Example 7), Imitation (mm. 44–46 and 164–166) (see Example 11), Solo tenor and the other parts as an accompaniment (mm. 57–61), unison (mm. 82–83, 160–161, and 196–202), beginning of one part and response of three other parts (mm. 76–77 and 233–236), Counterpoint (with real response, mm. 109–129) (see Example 12), Four-part harmony (mm. 174–216 and 260–279), parallel sixths (mm. 174–175), parallel thirds (mm. 176–177), and contrary motions (mm. 247 and 249).

Example 11: Excerpt from Jürgen Blume *Psalm 30*, mm. 161–165.



Melody / Harmony / Scales / Pitch Collection

Throughout the history of music, we encounter many psalm compositions, but the composition based on Psalm 30 is rare to find.[24] In *Der Psalter*, Heinrich Schütz (1585–1672) wrote melodies with the four-part harmony for all 150 Psalms.[25] Schütz's melody of Psalm 30, however, does not serve as a source for the composition of Blume. Furthermore, the current German Protestant hymnal *Evangelisches Gesangbuch* of 1993 does not also contain any melody for Psalm 30.[26] With regard to the melody, the composer did not have any source for his piece; it is a free composition. The choir contains a motif, which has a characteristic of a ritornello. The motif occurs in mm. 24–25 in the soprano and is imitated in the alto in m. 25. This motif is characterized by a leap of a third (see Example 13). It recurs in m. 77 in the soprano, in m. 246 in so-

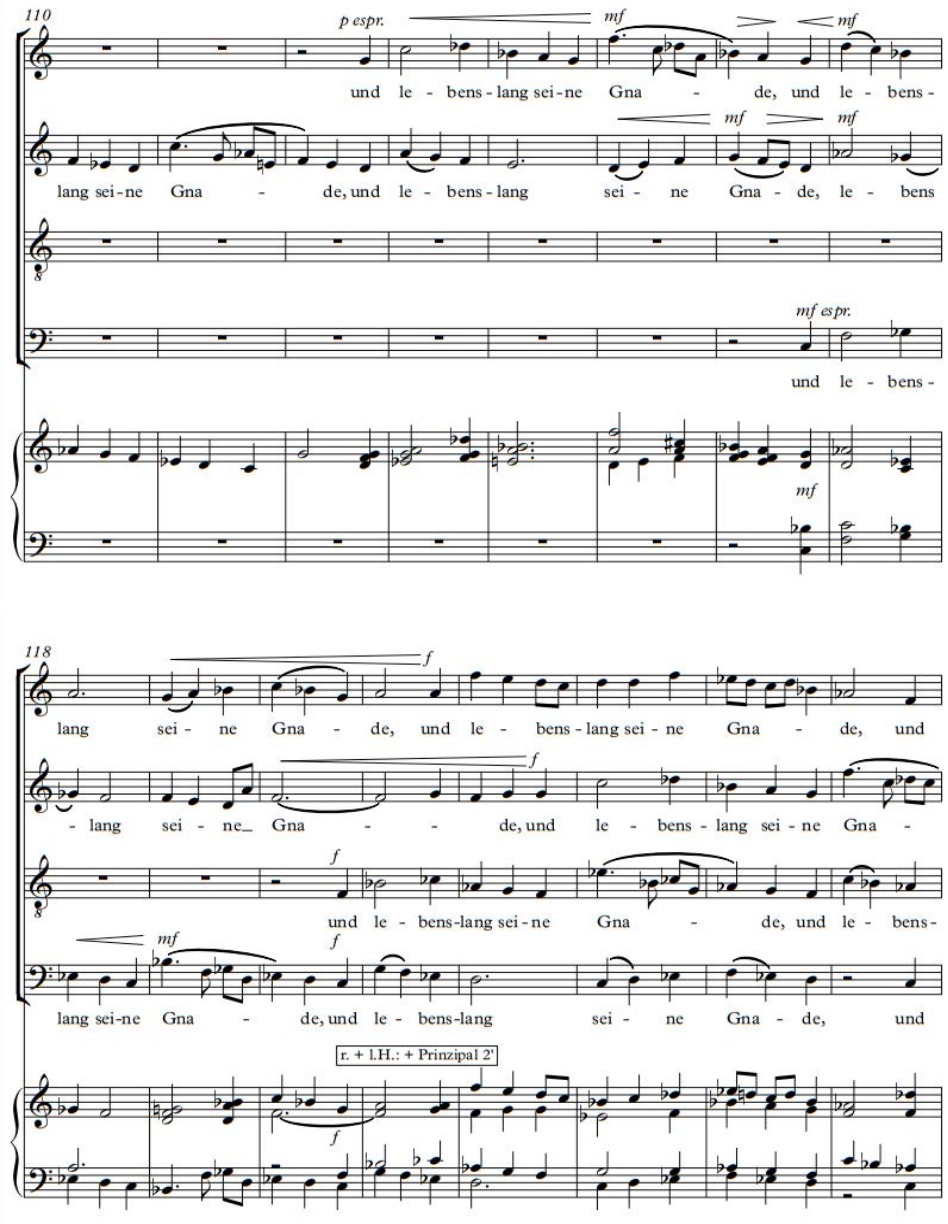
[24] For information about psalm compositions, see "Psalmvertonungen", *Wikipedia*, https://de.wikipedia.org/wiki/Psalmvertonung [29 November 2019].

[25] Heinrich Schütz, *Der Psalter. In vierstimmigen Liedsätzen nach Cornelius Beckers Dichtungen*, in: Walter Blankenburg (Ed.), *Neue Ausgabe Sämtlicher Werke*, Bärenreiter-Ausgabe 984, Kassel, Bärenreiter, 1957.

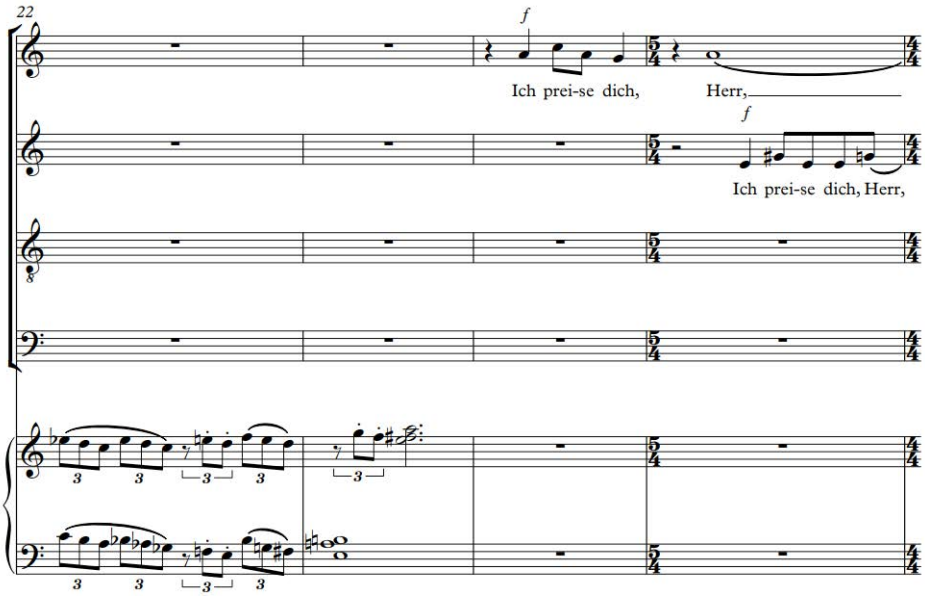
[26] *Evangelisches Gesangbuch*, Ausgabe für die Evangelisch-Lutherische Landkirche Sachsens, Leipzig, Evangelische Verlagsanstalt GmbH, 1994.

prano and alto, and in mm. 256–258 in the soprano. An organ solo is mostly followed by the choir motif, which occurs with a text of praising the Lord.

Example 12: Excerpt from Jürgen Blume *Psalm 30*, mm. 110–125.

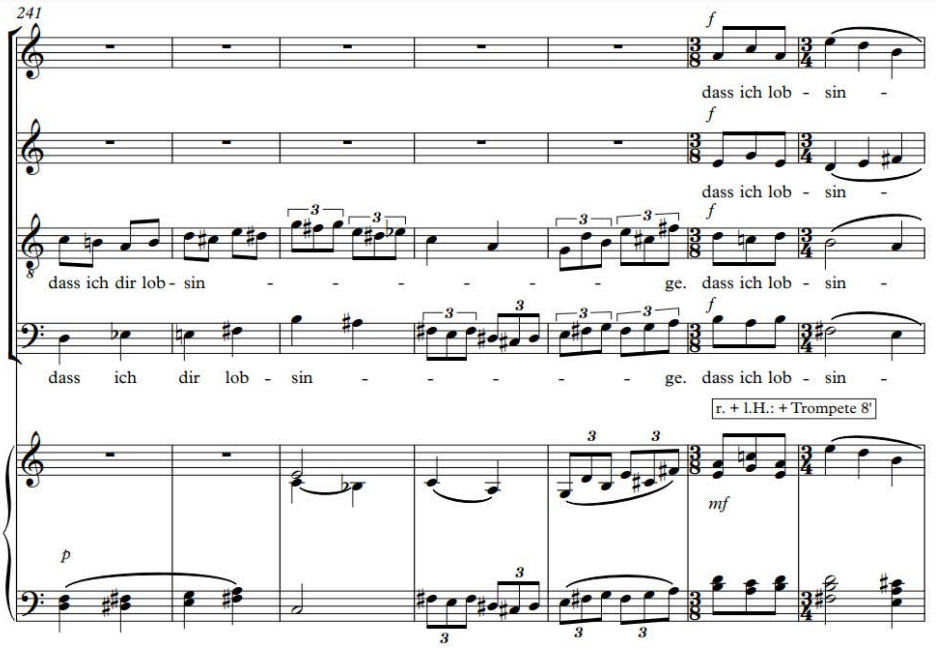


Example 13: Excerpt from Jürgen Blume *Psalm 30*, mm. 22–25.



Blume's use of the musical elements is conventional; it is similar to the early music of sacred vocal works (*Geistliches Konzert*) in the 17th century, which the composer chose as a genre for his composition. A difference between the baroque music and Blume's composition lies in the tonality. Blume's composition has no traditional harmonic function that the baroque music has. In baroque music, the root position and the first inversion of a triad is preferred, whereas the second inversion has strict rules for its use. In Blume's composition, however, second inversion triads (as well as other chord structures) occur often, but the musical rules of the baroque are not considered. For instance, parallel second-inversion triads can be found in m. 88 of the choir part. Another example of unconventional use of compositional technique can be found in mm. 241–242, where the tenor and the bass sing a duet (see Example 14). On the first beat of m. 241, the bass has D3 as a quarter note, while the tenor has C4 as an eighth note, then B3 as an eighth note. The tension between bass and tenor is resolved by a 7–6-resolution. Immediately following, one may expect C3 in the bass and C4 in the tenor; however, this expectation does not occur in Blume's composition.

Example 14: Excerpt from Jürgen Blume *Psalm 30*, mm. 241–247.



In addition, it is difficult to pin down the tonality of *Psalm 30*. Each choir passage is mostly based on a chromatic scale.[27] Therefore, the analytical method used here focuses on the interval content (which intervals are used in each part and between two parts of the choir). Furthermore, set theory is used to identify preferred sonorities, when three or four notes sound simultaneously.

Table 7 shows the interval content of each part and between two parts.[28] For this analysis, I calculated all intervals that are used in each part: the minor second occurs altogether 411 times, the major second 600 times, the mi-

[27] See Table 7. In the column of "Scales", the note in parenthesis means that it does not appear in the part. In addition, when a note does not belong to the scale, it is marked with a question mark.

[28] In Table 7, many abbreviations are used for space considerations: S (soprano), A (alto), T (tenor), B (bass), m2 (minor second), M2 (major second), aug2 (augmented second), m3 (minor third), M3 (major third), p4 (perfect fourth), T (tritone), p5 (perfect fifth), m6 (minor sixth), M6 (major sixth), m7 (minor seventh), M7 (major seventh), and p8 (perfect 8). The numbers in parentheses refer to the number of occurrences of the intervals in the respective part.

nor third 174 times, the major third 106 times, the perfect fourth 110 times, the tritone 29 times, the perfect fifth 44 times, the minor sixth 4 times, the major sixth 4 times, the minor seventh 10 times, the major seventh once, and the octave 5 times. The smaller intervals – seconds, thirds, and the perfect fourth – are used frequently; especially the minor and major seconds are preferred in each voice part. However, the smallest interval, the minor second, is not often used between two parts: the major third occurs 22 times, the tritone 21 times, the minor third 17 times, the minor sixth and the major second 13 times each, and the perfect fourth 12 times. In comparison to that, the minor second appears only 3 times. Furthermore, the composer considers the characteristics of the intervals. For example, the tritone occurs in mm. 197–200 three times, in which all four voices sing in unison the text passage "den Sack der Trauer" (sackcloth). In contrast, the perfect fifth occurs in mm. 206–207 in the soprano, where the text is about "Freude" (joy). In this text passage (mm. 205–211), the perfect fifth occurs five times in the soprano. These are good examples of word painting.

The first column in Table 8 informs about the prime form and its interval-class vector. The second column contains information, in which measure and how often sets with that prime form appears. The third column lists the total number of occurrences of sets with that prime form in the entire piece (choir part). Sets with the prime form (0358) are used most frequently; they appear 54 times in this composition. For example, sets with the prime form (0358), which contains one M2, two m3, one M3, and two P4, occur in m. 193: F-sharp-A-B-D (1. and 3. chord), E-G-A-C (2. chord) (see Example 15). The interval between soprano (B4-A4-B4) and bass (A3-G3-A3) is the major ninth. However, this dissonance does not sound harsh, because they are one octave apart. The intervals between the other parts are in consonant relationships.

Sets with prime form (0247) occur 35 times, with (0257) 34 times, with (0158) 31 times, with (037) and (025) 26 times, with (015) 24 times, and with (027) 20 times. These prime forms are connected with each other: (025) and (027) are subsets of (0257). For example, a set with prime form (0257) occurs in the first chord of m. 274 (see Example 16). This chord D-E-G-A consists of two major seconds, one minor third, and three perfect fourths. The intervals between B-T, T-A, A-S, B-S are perfect fourth, perfect fifth, and major sixth. The sound is not restricted to a small range. The subset (027) occurs in the third chord of the same measure (C-D-G) that consists of one major second and two perfect fourths (see Example 16). With this sound, one can associate emptiness.

Table 7: Pitch Collection Analysis 1

Measures	Scales	Interval content of each part and between two parts
A		
24–34	Chromatic scale: C-D-flat-D-E-F-F-sharp-G-G-sharp-A-B-flat-B-C	S: m2 (5), M2(3), m3(8), T(1) A: m2(9), M2(5), m3(3), M3(3), p4(1) T: m2(5), M2(2), M3(1), p4(1) B: m2(1), M2(5), m3(1) S-A: m2(1), M2(7), m3(3), M3(1), p4(3), T(4), m6(1), M7(1) T-B: M2(3), m3(4), M3(2), p4(2), T(2), p5(1), m7(1)
41–48	Whole tone scale (mm. 44–46) Chromatic scale: C-C-sharp-D-E-flat-E-(F)-F-sharp-G-G-sharp-A-A-sharp-B-C	S: m2(2), M2(11), m3(1), M3(1), T(1) A: m2(3), M2(5), m3(3), M3(2) T: m2(8), M2(2), m3(2), M3(2) B: m2(3), M3(3) T-B (mm. 42–43): p4(1), T(3)
54–61	Chromatic scale: C-D-flat-D-(E-flat)-E-F-F-sharp-G-G-sharp-A-B-flat-B-C	S: M2(1) A: m2(1) T: m2(4), M2(4), m3(5), p4(2), T(1), p5(1) B: m2(6), M2(2), m3(1), M3(1) T-B (mm. 54–56): M2(1), m3(2), M3(3), T(2), p5(1)
B		
75–92	Chromatic scale: C-D-flat-D-E-F-F-sharp-G-G-sharp-A-B-flat-B-C	S: m2(8), M2(18), m3(6), M3(7), p4(3), T(1), p5(3), M6(2), M7(1) A: m2(8), M2(28), m3(5), M3(4), p4(2), T(1) T: m2(15), M2(19), m3(5), M3(1), p4(4), T(2), p5(1), M6(1) B: m2(13), M2(22), m3(9), M3(2), p4(5), T(1), p5(1)
102–108	C minor scale: C-D-E-flat-E-F-(F-sharp?)-G-A-B-C	S: m2(2), M2(3), M3(2), p4(5), p8(1) A: m2(1), M2(4), m3(2), M3(1), p4(3), T(1), p8(1) T: m2(2), M2(3), M3(2), p4(5), p8(1) B: m2(2), M2(4), M3(3), p4(4), p8(1)
109–129	Chromatic scale: C-D-flat-D-E-F-F-sharp-G-G-sharp-A-B-flat-(B)-C	S: m2(10), M2(16), m3(5), M3(3), p4(2), p5(1), m6(2), m7(1) A: m2(17), M2(21), m3(4), M3(2), p4(4), T(1), p5(3), m7(2) T: m2(7), M2(10), m3(3), M3(1), p4(2), p5(1), m7(1) B: m2(10), M2(10), m3(3), M3(1), p4(4), p5(1), m7(1) S-A (mm. 113–116): m3(4), M3(2), p4(4), T(1), m6(3)
134–145	Chromatic scale: C-C-sharp-D-E-flat-E-F-F-sharp-G-G-sharp-A-B-flat-B-C	S: m2(3), M2(7), m3(4), M3(2), p4(4), M6(1) A: m2(9), M2(13), m3(2), M3(1), p5(2) T: m2(10), M2(15), M3(2), p4(1), p5(1), m6(1) B: m2(3), M2(10), m3(1), M3(1), p4(1), p5(2), m7(1)
160–166	Chromatic scale: C-D-flat-D-E-flat-E-F-F-sharp-G-A-flat-A-B-flat-(B)-C	S: m2(11), m3(1), M3(8), p4(1), T(1), p5(1), m7(1), p8(1) A: m2(10), M2(8), m3(2), M3(3), p4(1), T(2) T: m2(13), M2(4), m3(2), M3(3), p4(1), T(1) B: m2(8), M2(6), m3(5), M3(2), T(1) S-A: T (m. 164): m6-M3

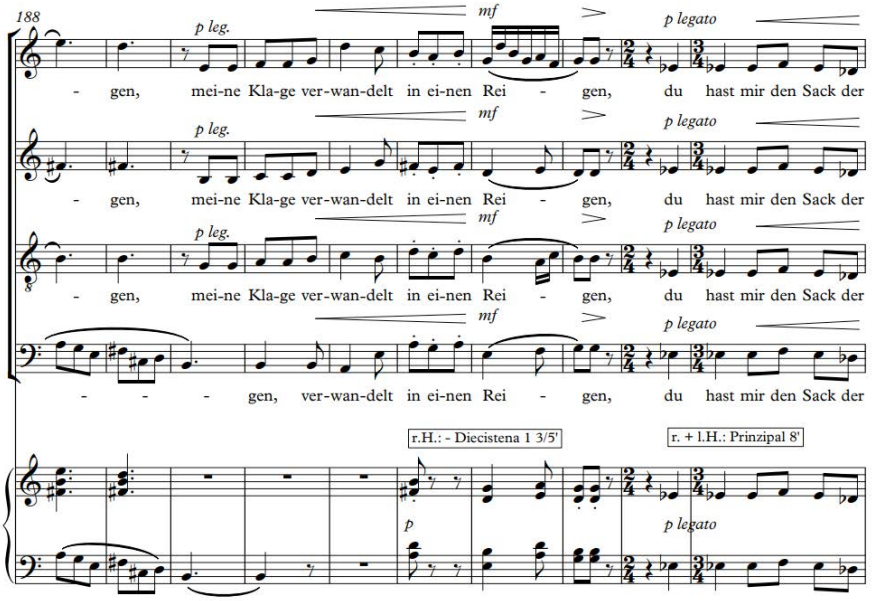
Measures	Scales	Interval content of each part and between two parts
174–195	Chromatic scale: C-D-flat-D-E-flat-E-F-F-sharp-G-A-flat-A-B-flat-B-C	S: m2(17), M2(24), aug2(1), m3(6), M3(6), p4(2), T(1), p5(4), m7(1) A: m2(14), M2(25), aug2(3), m3(6), M3(2), p4(2), T(1), p5(2) T: m2(15), M2(22), aug2(3), m3(7), M3(1), p4(1), p5(2) B: m2(12), M2(20), aug2(3), m3(4), p4(6), p5(3) S/A-T/B (mm. 174–175): m3(2), M3(2), m6(2), M6(2) S-A/T/B (mm. 176–178): m3(3), M3(6), M7(1)
196–216	Chromatic scale: C-D-flat-D-E-flat-E-F-F-sharp-G-A-flat-A-B-flat-B-C	S: m2(9), M2(25), m3(4), M3(4), p4(4), T(3), p5, m6(1) A: m2(9), M2(16), m3(4), M3(6), p4(3), T(3), p5(1) T: m2(10), M2(20), m3(5), M3(1), p4(5), T(3), m7(1) B: m2(12), M2(18), m3(4), M3(1), p4(2), T(3), p5(1), m7(1)
C		
233–251	Chromatic scale: C-C-sharp-D-D-sharp-E-F-F-sharp-G-A-flat-A-A-sharp-B-C	S: m2(2), M2(6), m3(9), p4(6), p5(1) A: m2(5), M2(7), m3(6), M3(1), T(2) T: m2(12), M2(12), m3(9), M3(3), p4(2), p5(1) B: m2(13), M2(13), m3(2), M3(3), p4(3) S-A (mm. 237–238): M3(2), T(1), m7(3) T-B (mm. 241–245): m3(1), M3(1), p4(2), T(7), p5(1), m6(6), M6(4), m7(4)
256–271	Chromatic scale: C-C-sharp-D-E-flat-E-F-F-sharp-G-G-sharp-A-B-flat-B-C	S: m2(11), M2(25), m3(9), M3(3), p4(5), p5(2) A: m2(17), M2(26), m3(3), M3(1), p4(1) T: m2(15), M2(25), m3(3), M3(2), p4(2), T(1) B: m2(14), M2(23), m3(2), M3(1), p4(2), p5(1) S-A (mm. 256–257): M2(2), M3(2)
273–281	Chromatic scale: C-C-sharp-D-E-flat-E-F-F-sharp-G-G-sharp-A-(B-flat)-B-C	S: m2(5), M2(5), m3(4), M3(2), p4(3), p5(1) A: m2(6), M2(7), m3(2), M3(1), p4(2) T: m2(5), M2(11), m3(1), M3(1), p4(1), p5(2) B: m2(2), M2(9), m3(1), M3(3), p4(2), p5(1)

Table 8: Pitch Collection Analysis 2

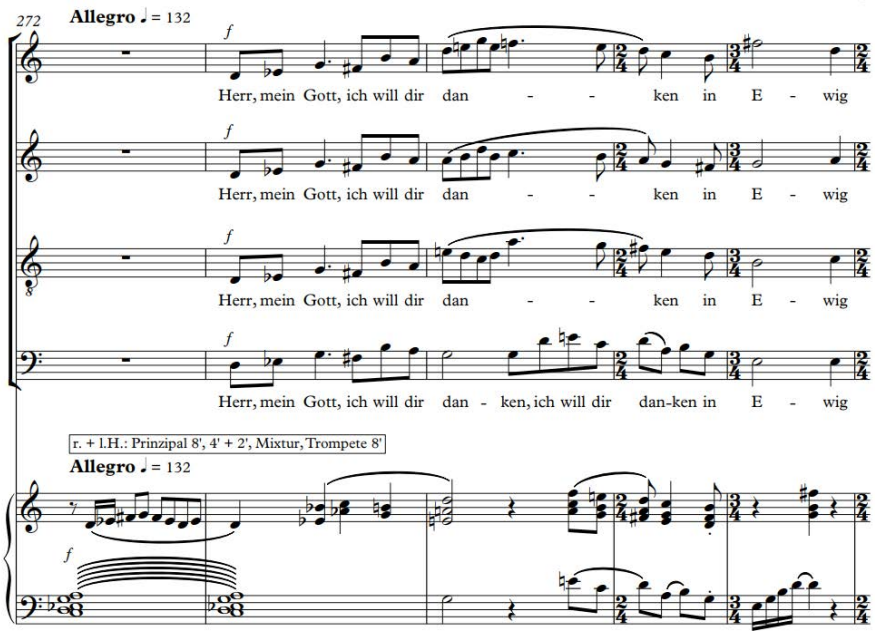
Prime Form / Vector	Measures	Altogether
(013) [111000]	123(1)	1
(014) [101100]	165(1)	1
(015) [100110]	45 (1), 48(1), 57(1), 81(1), 119(2), 121(1), 126(1), 141(1), 144(1), 166(1), 178(1), 187(1), 194(2), 215(1), 263(3), 264(3), 270(1), 274(1)	24
(016) [100011]	103(1), 106(1)	2
(024) [020100]	46 (1), 123(1), 125(1), 181(1), 211(1), 265(1), 270(1)	7
(025) [011010]	57(1), 77(1), 79(1), 86(1), 119(1), 120(1), 122(2), 125(1), 128(2), 134(1), 165(4), 166(1), 184(1), 186(1), 194(2), 246(1), 263(1), 264(2), 274(1)	26
(026) [010101]	46 (2), 47(2), 165(1), 203(1)	6

Prime Form / Vector	Measures	Altogether
(027) [010020]	84(1), 90(1), 103(1), 104(3), 105(1), 106(1), 116(1), 120(1), 136(2), 180(1), 184(1), 188(1), 204(1), 208(1), 266(1), 274(2)	20
(036) [002001]	117(1), 118(1), 122(1), 134(1), 134(1), 139(1)	6
(037) [001110]	77(2), 88(1), 117(1), 118(2), 120(1), 125(1), 127(1), 134(1), 134(1), 135(1), 136(1), 145(1), 185(1), 189(2), 190(1), 191(1), 195(1), 204(1), 205(1), 210(1), 267(1), 269(1), 275(1)	26
(0135) [1211110]	89(1), 107–108(1), 121(1), 128(1), 139(1), 181(2), 274(1),	8
(0136) [112011]	79(1), 263(1)	2
(0137) [111111]	84(1), 140(1), 191(1), 248(2), 249(2),	7
(0145) [201210]	89(1)	1
(0146) [111111]	124(1)	1
(0147) [102111]	162(1)	1
(0148) [101310]	163(1), 179(1),	2
(0156) [200121]	92(1), 182(1), 207(1),	3
(0157) [110121]	138(1), 185(1), 203(1), 265(1),	4
(0158) [101220]	80(1), 84(1), 125(1), 127(1), 129(1), 137(1), 143(1), 144(1), 145(1), 162(2), 183(2), 184(1), 192(1), 209(2), 212(1), 214(2), 261(1), 262(1), 263(1), 265(1), 266(1), 267(1), 268(1), 270(1), 274(1), 275(2)	31
(0235) [122010]	141(1), 205(1), 264(1), 270(1)	4
(0237) [111120]	84(1), 87(1), 91(1),127(1), 135(1), 135(1), 144(1), 163(1), 166(1), 188(1), 189(1), 207(1), 214(1), 239(1), 266(1), 270(1), 276 (1)	17
(0246) [030201]	48(1), 84(1), 123(1), 258(1), 258(1),	5
(0247) [021120]	79(1), 80(1), 85(1), 88(1), 89(1), 91(1), 129(1), 137(1), 138(1), 142(1), 186(1), 192(1), 206(1), 207(1), 209(1), 210(1), 215(1), 216(2), 235(1), 247(2), 249(1), 260(1), 262(3), 263(1), 266(1), 296(3), 276(1), 277(1), 278(1)	35
(0248) [020301]	126(1), 203(1),	2
(0257) [021030]	49(1), 90(2), 91(1), 92(1), 122(1), 138(1), 140(1), 142(1), 144(1), 162(2), 179(1), 186(1), 188(1), 194(1), 212(1), 235(1), 236(1), 239(2), 246(2), 247(1), 248(1), 251(1), 263(1), 264(1), 268(2), 269(1), 274(1), 277(1), 278(1)	34
(0258) [012111]	48(1), 90(1), 121(1), 124(1), 126(1), 183(1), 206(1), 260(1), 271(1)	9
(0358) [012120]	77(1), 84(1), 85(2), 86(1), 88(1), 89(1), 91(1), 124(1), 127(1), 129(1), 135(1), 137(1), 139(1), 140(1), 143(1), 144(1), 162(1), 166(3), 180(2), 182(2), 185(1), 187(2), 193(3), 194(2), 204(1), 206(1), 210(1), 211(1), 212(1), 213(1), 250(1), 251(1), 260(1), 262(2), 263(1), 266(2), 267(2), 268(1), 269(1), 274(2), 275(1)	54

Example 15: Excerpt from Jürgen Blume *Psalm 30*, mm. 188–197.



Example 16: Excerpt from Jürgen Blume *Psalm 30*, mm. 272–276.



(015) is a subset of (0158). (0358) contains both a minor and major triad, so it related to (037), (0247), and (0158). The prime forms that occur frequently have a perfect fourth in common.

III.3. Relationship between the Organ and Choir Music

In III.1.1, the motifs in the organ part have already been examined. On the basis of this information, in this chapter we will explore whether the organ motifs occur in the choir part. Table 9 shows the commonalities between the organ and choir parts.

Table 9: The Use of Motifs in Organ and Choir Parts

Organ Motifs	**Features**	**Choir**
Gypsy Minor Scale	Augmented second Prime form of first four notes: (0236)	m. 82, mm. 174–177 Not used
Clusters		Not used
Parallel Major Thirds		mm. 177–178
Whole Tone Scale	As a scale As a chord: Prime Form (0246)	mm. 44–46 mm. 48, 84, 123, 258, 258
Motif of Descending Three or Four Notes	Prime Form (016) Prime Form (0156) Prime Form (0157)	mm. 103, 106 mm. 92, 182, 207 mm. 138, 185, 203, 265
A Small Figure with Three Notes	Original form, inversion, altered form, rhythmically augmented	mm. 49, 180–187
Quartal Harmony		Perfect fourths occur 110 times, tritones 29 times. The prime forms used frequently contain perfect fourths.
Others	Prime Form (0257) Augmented triad Mixolydian, Prime Form (0135) Mixolydian, Prime Form (0235)	34 times mm. 45, 48, 119, 258, 259 mm. 89, 107–108, 121, 128, 139, 181, 274 mm. 141, 205, 264, 270

The Gypsy minor scale and motifs derived from it do not appear in the choir part as clearly as in the organ part; only the augmented second occurs occasionally in the choir part. Also, the Cluster motif that is frequently used in the organ part does not occur in the choir part. In addition, prime forms of motifs or pitch collections that emphasize m2, P4, and TT that are used in the organ part can be found in the choir part, but they are not the ones that

frequently occur in the choir part. However, two P4s juxtaposed by a major second (0257) can be found frequently, both in the organ part as well as in the choir. From the above observations, we can see that the organ motifs are used in the choir part, but they are not of prime importance. Interestingly, however, quartal harmonies – pitch collections with perfect fourths and tritones – play an important role in entire composition – both for the organ and for the choir part.

IV. Genre *Geistliches Konzert*

Blume states in his preface: "This composition is constructed as a sacred vocal work, thus a sequence form that is primarily oriented on the text content, as one knows it from Johann Hermann Schein or Heinrich Schütz in the 17th century."[29] Heinrich Schütz composed numerous sacred vocal works (Geistliche Konzerte): *Psalmen Davids* (1619), *Symphoniae sacrae I* (1629), *Kleine Geistliche Konzerte I* (1636), *Kleine Geistliche Konzerte II* (1639), *Symphoniae sacrae II* (1647), *Symphoniae sacrae III* (1650), and *Schwanengesang* (1672).[30] *O süßer Jesu Christ, wer an dich recht gedenket* (SWV 405) belongs to *Symphoniae sacrae III* (No. 8), which was composed after the Thirty Years' War (1618–1648). *O süßer Jesu Christ* has two obligatory violins, four solos, a four-part choir (Complementchor), and basso continuo. In this chapter, this piece will be compared to the composition *Psalm 30* by Blume, in order to find similarities and differences between the two works, especially with regard to form.

As *Psalm 30*, *O süßer Jesu Christ* consists of several sections and uses duets, change of solos and tutti, imitation, counterpoint, parallel sixths, parallel thirds, and contrary motions. In addition, the music is introduced by the instrumental part (*Symphonia*); an instrument interlude also occurs also between the vocal parts. Table 10 provides an overview of the form.

[29] "Die Komposition ist als geistliches Konzert, also eine weitgehend am Textinhalt orientierte Reihungsform gestaltet, wie man sie etwa von Johann Hermann Schein oder Heinrich Schütz im 17. Jahrhundert kennt." Preface of *Psalm 30* by Jürgen Blume (April 2014).

[30] See Arno Forchert, "Konzert – B. Das Vokalkonzert", in: Ludwig Finscher (Ed.), Die Musik in Geschichte und Gegenwart. Allegemeine Enzyklopädie der Musik, Sachteil 5, Kassel, Bärenreiter, 1996, 637–640 and "Schütz-Werke-Verzeichnis", Wikipedia, https://de.wikipedia.org/wiki/Sch%C3%BCtz-Werke-Verzeichnis [30 November 2019].

Table 10: The Form of Schütz's *O süßer Jesu Christ*[31]

Measures	Instrumental Part or Vocal Part
1–21	Instrumental part (Symphonia)
22–78	Vocal part
78–87	Instrumental part (Symphonia)
88–121	Vocal part
121–127	Instrumental part (Symphonia)
128–End	Instrumental part or Vocal part

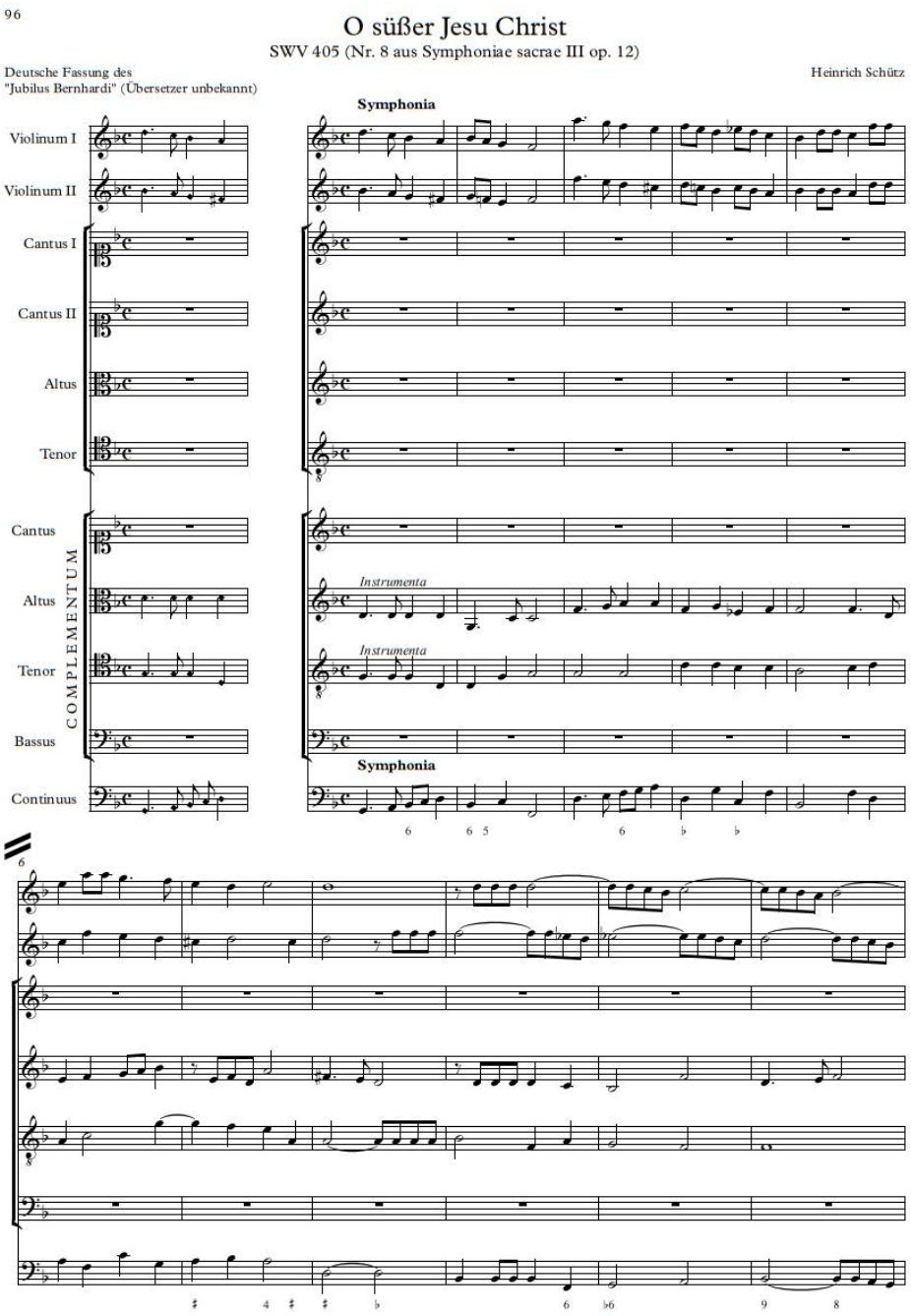
One of the differences between *Psalm 30* and *O süßer Jesu Christ* is in the role of the instruments. In Schütz's work, the obligate instruments – two violins – and basso continuo are used. The basso continuo plays from the beginning to the end; its function is to support harmony, while the obligatory instruments occur mostly in the instrumental part *symphonia*. In comparison to that, the organ of *Psalm 30* takes the roles of both the obligatory instruments and the basso continuo. Furthermore, the symphonia part of *O süßer Jesu Christ* presents musical connections with the following vocal part by using its melodies or motifs. Especially in the beginning, the motifs – descending notes and repeated three notes – serve as connecting points between the symphonia in mm. 1–21 and the vocal part in mm. 22–57 (see Example 17). In *Psalm 30*, however, the motivic connection between the introductory organ part (mm. 1–23) and the choir part (mm. 24–34) is not as close. The choir part begins with a motif, which is based on the interval of a third, whereas this interval is not of prime importance in the organ part.

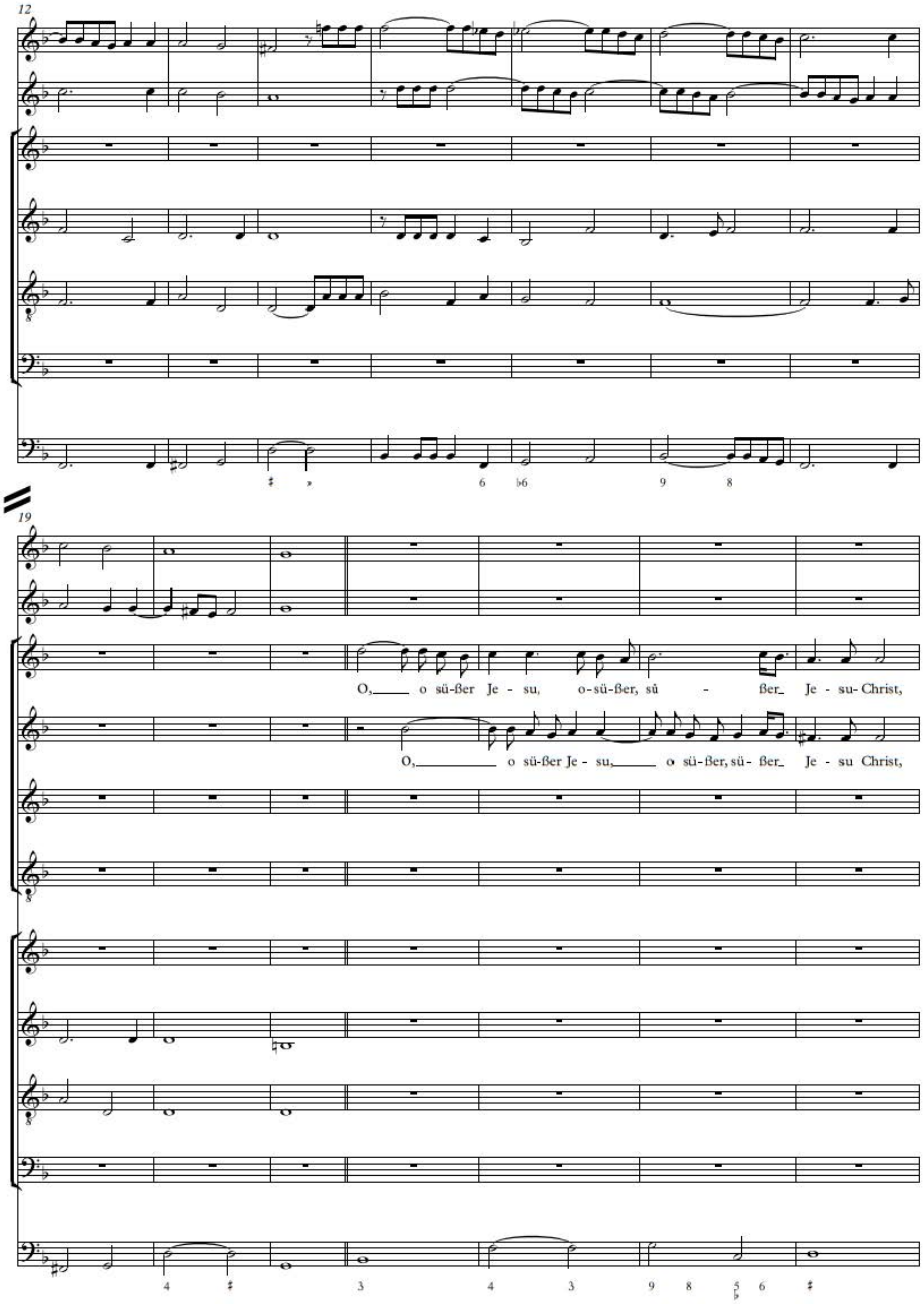
V. Conclusion

Blume used a traditional genre – sacred vocal work (Geistliches Konzert) – for his composition *Psalm 30*. This genre is adequate for expressing various and contrasting thoughts. German composers such as Heinrich Schütz and Johann Hermann Schein (1586–1630) wrote numerous sacred vocal works. In comparison to Schütz's *O süßer Jesu Christ*, the instrument, namely the organ, has an independent role in the introductory part of Blume's *Psalm 30*. It has its own motifs, which are adequate only for the organ. For example, the Gypsy minor scale and the cluster motifs are impressive, and the audience can perceive their characteristics on the Spanish organ.

[31] Heinrich Schütz, *Symphoniae sacrae III* op. 12, SWV 394–418, ed. by Alexander Reuter (n.p., n.d.), 96–110.

Example 17: Excerpt from Heinrich Schütz *O süßer Jesu Christ*, mm. 1–25.




12
19
O, o sü-ßer Je - su, o-sü-ßer, sü - ßer Je - su- Christ,
O, o sü-ßer Je - su, o sü-ßer, sü - ßer Je - su Christ,

Another difference between the composition of Blume and the early music lies in the tonality: Blume's Psalm 30 doesn't have the harmonic function of baroque music. Therefore, it is a challenge for the choir. However, the composer used mostly smaller intervals for each part, so that the choir can learn and perform it. This piece was premiered by a student vocal ensemble of the Music Conservatory Mainz, Germany, and the composer considered the capability of that choir. Also, he used the organ as an instrument to support the choir. When the organ plays as an accompaniment, its dynamics are reduced. Thus, the organ is subordinate to the choir.

When the organ occurs alone, however, its important role is not to be ignored. The organ part that recurs as ritornellos serves as a key for creating the overall form. Furthermore, the organ becomes a main characteristic of the composition *Psalm 30*: The registration of the introductory organ part – principal 8', 4', trumpet 8', and clarin 8' (horizontal trumpet) – sounds splendid, magnificent, and majestic. This sound occurs at the beginning, in the middle, and at the end. In these passages, the choir sings about praising the Lord: "I will exalt you, O LORD", "Sing to the LORD, you saints of his; praise his holy name" and "O LORD my God, I will give you thanks forever". From the organ sound and the following choir singing, the audience can receive the impression that this composition lays the emphasis on praising and thanksgiving to the Lord.

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Summary

Jürgen Blume (1946) is a German cantor, composer, choral conductor, and professor of music theory. In April 2014, Blume composed *Psalm 30* for four-part choir and organ – a wonderful piece of music that has not yet been explored in scholarly writings. It was commissioned for the inauguration of the new Spanish baroque organ,

which was installed in 2013 at the Music Conservatory Mainz. The newly built organ is a copy of a Spanish organ from what is called Spain's Golden Age of organ music (16th–18th centuries). With regard to the construction, organ registers, and sounds, the Spanish baroque organ is different from organs of other periods.

In his preface to *Psalm 30*, Blume states that his composition is constructed as a *Geistliches Konzert* (sacred vocal work) in the tradition of Johann Hermann Schein (1586–1630) and Heinrich Schütz (1585–1672). Although Blume took the musical ideas from the *Geistliches Konzert*, Blume arranged and modified them for his original composition. By comparing Blume's *Psalm 30* to Schütz's *O süßer Jesu Christ*, we can observe that the organ has a more independent role in the introductory part of Blume's *Psalm 30*. It has its own motifs, which are adequate only for the organ.

Blume's *Psalm 30* has no central key, and each choir passage is mostly based on a chromatic scale. Therefore, it is challenging for the choir. However, the composer used mostly smaller intervals for each part, so that the choir can learn and perform it. Since Blume's composition has no traditional harmonic function, the analytical method used here focuses on the interval content (which intervals are used in each part and between two parts of the choir), in order to interpret the intention of the composer. Furthermore, set theory is used to identify preferred sonorities, when three or four notes sound simultaneously.

In addition, the important role of the organ part is not to be ignored. It recurs as ritornellos and serves as a key for creating the overall form. The registration of the introductory organ part – principal 8', 4', trumpet 8', and clarin 8' (horizontal trumpet) – sounds splendid, grandeur, and majestic. This sound occurs at the beginning, in the middle, and at the end. In these passages, the choir sings about praising the Lord. From the organ sound and the following choir singing, the audience can receive the impression that this composition lays the emphasis on the praising and thanksgiving to the Lord.