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SCHUBERT

DEUTSCHE MESSE
GERMAN MASS
D 872



Eulenburg

FRANZ SCHUBERT

DEUTSCHE MESSE
GERMAN MASS

D 872

Edited by/Herausgegeben von
Felix Loy



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PREFACE

Franz Schubert's 'Deutsche Messe' ['German Mass'] D 872, one of his most popular pieces, is certainly by far his best-known work within the sacred music sphere. It follows in the tradition of the *Deutsche Singmesse* ['(Tridentine) Low Mass'] that had emerged in the late 18th century in the course of the Enlightenment efforts towards a German-language Catholic mass in South Germany and Austria. In 1777 the hymnbook *Der heilige Gesang zum Gottesdienste in der römisch-katholischen Kirche. Erster Theil* was published in Landshut, Lower Bavaria (reprint: Landshut, 2003). It had been compiled by the literary commercial councillor Franz Seraph von Kohlbrenner, together with Norbert Hauner, the canon who was also active as church-musician in the Herrenchiemsee monastery. Found here for the first time are hymns in the German language associated with the individual sections of the ordinary of the mass, opening with the 'Hier liegt vor deiner Majestät im Staub die Christen-Schar', sung as the *Kyrie*. The hymnbook quickly gained currency, as various bishops' approbations in the hymnbook document. The Archbishop Hieronymus Count Colloredo imposed the mandatory use of this hymnbook (in a slightly revised new issue) in the Salzburg Archdiocese in 1782. A new issue edited by Michael Haydn appeared in 1790; then in subsequent years Haydn composed several masses referred to as 'German High Masses' on Kohlbrenner's text (MH 536, 560, 602, 642). The setting MH 560 originating in 1795 was especially popular, finding its way also into many hymnbooks and books of lieder.

Numerous other 'German Low Masses' of the 18th century, on the other hand, quickly fell into oblivion, amongst them not only Michael Haydn's other, similar settings, but also, for example, those by such composers of the Mannheim school as Ignaz Holzbauer and Abbé Vogler. With his 'German Mass' Franz Schubert was entirely within this tradition; that he knew Haydn's

popular setting is documented by his copy of the organ part (D App. III, 9). The 'German Mass' is not alone in Schubert's œuvre, but simply represents the best-known of his series of sacred works on German texts: thus, already originating in 1816 were a 'German *Salve Regina*' D 379 and the *Stabat Mater* D 383, as well as in 1818, the 'German Requiem' D 621 inspired by his brother Ferdinand, and even the *Hymnus an den heiligen Geist* D 948.

Schubert received the order to compose the 'German Mass' from Johann Philipp Neumann (1774–1849), a thoroughly cultivated physics professor at the Polytechnic Institute founded in 1815 in Vienna (later the Vienna University of Technology), who was also active as a poet. Neumann had already written the libretto for Schubert's unfinished opera *Sakuntala* in 1820. He submitted his writing of the *Gesänge zur Feier des heiligen Opfers der Messe* for approval in 1827 by the diocese of the Viennese archbishop; printing approval was in fact granted, but not its use in the liturgy: 'not admitted, however, for public use in the church'.¹ At this point in time Schubert's setting was already finished, as can be gathered from the same protocol note as well as from Schubert's letter to Neumann of 16 October:

Dear Herr Professor! I have duly received the 100 fl. W.W. [Viennese currency], which you sent me for the composition of the mass songs, and only wish that the same composition might meet expectations. [...]²

Thus, the work was probably composed shortly before, in the summer or early fall of 1827.

The autograph of the first version, with organ accompaniment (and that of the contrabass, ad

¹ Protocol note of 24 October 1827, quoted from Schubert. *Die Dokumente seines Lebens*, ed. Otto Erich Deutsch (= *Neue Schubert-Ausgabe* vol. VIII/5), (Kassel, 1964), 460

² Letter from Franz Schubert to J. Ph. Neumann, 16 October 1827 (A-Wn, siglum *Mus. Hs. 41542*); see also Schubert. *Die Dokumente seines Lebens*, op. cit., 459

libitum), did not carry a composition date nor did the second version that Schubert orchestrated with winds and timpani. Added in the second version are the first brief instrumental postludes for the numbers 1–4 and 7; the dynamic markings are also more fully realised and several of the details are altered.

The bifolio used for both manuscripts as wrapper, on which Schubert had presumably written the title, perhaps also a date and his signature, has gotten lost. Missing from the autograph of the first version is also the second bifolio, so that portions of the music of this version can no longer be reconstructed (bars 19–28 of no. 8 as well as *Das Gebet des Herrn*).

Whether the title-page of the second version was still present when a copy accurate in every detail was prepared (see the Editorial Notes, source C), is not known. The wrapper title in this copy reads *Fr. Schubert | Gesänge zur Feyer der h. Messe* [‘Songs for the Celebration of the Holy Mass’], on the inner title-page the wording is identical to the title of Neumann’s text manuscript. Thus, the term ‘German Mass’ does not go back to either Schubert or Neumann, but was adopted from the term *Deutsches Hochamt* [‘German High Mass’] used by Michael Haydn.

The second version with its wind scoring is rooted also in one of the widespread performance traditions of sacred music from the late 18th century, the *Harmoniemusik* [‘wind music’], whose scoring was steadily augmented from the original sextet- and octet-setting with woodwinds and horns around and after 1800 and could encompass in the early 19th century all commonplace woodwind and brass instruments. Even Michael Haydn’s *Deutsches Hochamt* MH 560 had appeared in a version ‘with 13-part winds’.³

There is no evidence that the ‘German Mass’ was performed in Schubert’s lifetime; the first known performance did not take place until 1846 under Ferdinand Schubert’s direc-

tion.⁴ This long time period during which, to our knowledge, no public performances of the work occurred is probably due in part to the fact that Neumann’s text was not released for liturgical use until that year 1846. In the 1850s Schubert’s mass was then spread at first in more or less heavily-edited editions before publication of the first edition ‘from the original manuscript’ (thus the preface) in December 1870 by J. P. Gotthard’s music publishing house in Vienna. The edition kept meticulously to the autograph and even took over obvious writing errors. It furthermore contained metronome markings whose origin stemmed from Neumann, as the preface states:

It is thought that the same [= the metronomic markings] must not be suppressed because they make some claim to trustworthiness and can perhaps be thought to reproduce exactly the tempos intended by the composer. According to a diary note, Neumann has, namely, recorded the tempos from a *Maelzel* metronome and thus entered them into the score as they were given to him by the composer when he once visited him and played the movements of the mass consecutively.

Since according to this, authorisation cannot be ruled out, the metronome markings are also given in the present edition.

Editorial Notes

Music Sources

- A Autograph score of the first version. Österreichische Nationalbibliothek, Vienna (A-Wn), siglum *Mus. Hs. 41542*. 10 folios (5 bifolios, one within another) in oblong format with 16 rastral-drawn staves, fols. 1–2 blank; fols. 3–8, autograph draft of nos. 1 to 8 (to b18); fols. 9–10, completion of nos. 8 and 9 in a copy in an unknown hand.

³ Announcement by the art dealer Sauer in the *Wiener Zeitung* of 24 May 1800

⁴ Performance on 8 December in St Anne’s Church in Vienna; report in the *Wiener allgemeine Musik-Zeitung* of 19 December 1846

First draft of the work with numerous revisions. The autograph draft is not fully extant, as the two (?) outer bifolios have gone missing. They were later replaced by two bifolios: the two front folios remained blank; numbers 8 and 9 of the second version of the work were added to the two rear folios.

Only the first strophe of each number is underlaid with text, Schubert indicating the subsequent strophes with repeat signs and specifying the number of repetitions.

- B Autograph score of the second version. Wiener Stadt- und Landesbibliothek (A-Wst), siglum *MH 14*.

20 folios in upright format with 16 raster-drawn staves. The title-page has gone missing. Clean, representative transcription with only a few revisions. The sections are numbered from 1–8, the close of no. 8, *Ende der Messe*, followed by the *Gebeth des Herrn* [‘Lord’s Prayer’]. Here also, as in source A, only the first strophe is textually underlaid, together with indications of the number of repetitions.

Metronome markings are added at the start of every piece in an unidentified hand (see the preface).

- C Copy by an unknown copyist. Archives of the Gesellschaft der Musikfreunde, Vienna (A-Wgm), Witteczek-Spaun Collection, volume 83.

Title: *Gesänge zur Feyer des heiligen Opfers der Messe. Nebst einem Anhang enthaltend: Das Gebet des Herrn* [‘Songs for the Celebration of the Holy Rite of the Mass. Along with: The Lord’s Prayer’]

The copy, from source B, was presumably made around 1830 for Josef Wilhelm Witteczek. The title could have come from the original title-page of source B, perhaps still extant at this time, or else from Neumann’s manuscript or the print of the text containing practically the identical title.

- D First edition of the second version. Vienna, J. P. Gotthard, December 1870. Score and parts, plate number 117–119.

Title: *Deutsche Messe nebst einem Anhang „Das Gebet des Herrn“ für 4 Singstimmen mit Begleitung von Blasinstrumenten (2 Oboen, 2 Clarinetten, 2 Fagotte, 2 Hörner, 2 Trompetten, 3 Trombonen) und Pauken oder [!] der Orgel (mit Contrabass ad. lib.) componirt von Franz Schubert.* [‘German Mass Along with an Appendix “The Lord’s Prayer” for 4 Voices with Woodwind Accompaniment (2 Oboes, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Trumpets) and Timpani or [!] the Organ (with Contrabass, ad. lib.) composed by Franz Schubert’].

With a preface by the publisher. The first edition is based on source B, even to adopting obvious writing errors.

Text Sources

- T1 Autograph transcription by the text author Johann Philipp Neumann. Wiener Stadt- und Landesbibliothek (A-Wst), Manuscript Collection, siglum *IN 9097*.

Title, autograph: *Gesänge | zur Feyer | des heiligen Opfers | der Messe. | Nebst einem Anhang, | enthaltend: | Das Gebeth des Herrn.* 10 folios, title on fol. 2r, text on fols. 3–9. On fol. 9r, Viennese police-department imprimatur statement of 23 October 1827.

The source presumably served as engraver’s model for T2: The words underlined here are spaced out there in print.

- T2 First print of the text, Anton von Haykul, Vienna, 1827.

Title: *Gesänge zur Feier des heiligen Opfers der Messe. Nebst einem Anhang, enthaltend: Das Gebet des Herrn.* 14 pages, text on pp3–14. Upright format, 11 x 18 cm.

The title-page is no longer present in the exemplar used (A-Wst, siglum *A 11764*); title information from *Schubert. Die Dokumente seines Lebens*, op. cit, 459.

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Source Evaluation and Edition

Source B is the only source relevant for the edition. Sources C and D originated posthumously and are based on source B. Source A offers another version with numerous differences in detail.

The score configuration corresponds to source B. The Italian instrumental terms also correspond to the source, Schubert having written in German only ‘mit beliebigem Contrabass’ [‘with contrabass as desired’]. The dynamic markings in the source notated only for the oboe, soprano and organ staves (‘framing dynamics’) were tacitly added for the rest of the staves in the edition. Dynamics and articulation were likewise tacitly added for parts running strictly parallel and only within instrumental groups (slurs in no. 1, bar 4 of the source, for example, are in the oboes and bassoons; they are added in the edition for the clarinets, though not for the organ).

In several places Schubert wrote *cresc.*, concurrently with a crescendo hairpin. The

cresc. in these instances is tacitly omitted in this edition.

Added tacitly in the organ part were individual rests to clarify the voice-leading.

The text source T1 presumably served as model for the printed text T2. The vocal text is generally edited in accordance with T1; the Textual Notes give information about special cases (cf., for example, bar 8 of no. 6). The orthography is modernised, though the original articulations are retained.

Distinguishing in Schubert’s handwriting between accents and decrescendo hairpins is frequently difficult. In all doubtful cases, a decrescendo hairpin is placed in the present edition. This pertains to the following places: no. 1, b17; no. 4, b3; no. 6, b3,6,8,12,15; no. 8, b3,7,19,25,27.

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