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The Musical Rhetoric of the Baroque on the Example of Johannes Brahms’ *Psalm XIII Op. 27*

Abstract

The musical style of Johannes Brahms has long been known as influenced by music of the earlier epochs. His references to techniques, forms and genres of the Renaissance and Baroque music and the elaborate use of the counterpoint were frequently analysed by musicologists. Less often, however, the potential relationship between word and music shaped by the Baroque music rhetoric was studied, something which was somewhat forgotten in the Romanticism. Brahms’ fascination with the past, which led the composer to study the 18th-century musical literature and treatises, enabled him to recognise many interesting aspects of the Baroque music. Like Bach and his contemporaries, Brahms used rhetorical figures in his early sacred works, e.g. *Psalm XIII Op. 27*.

Keywords

Johannes Brahms, Baroque, *Psalm XIII*, rhetoric in music

Although the influences of the Baroque music are noticeable in many works of the composers from the second half of the 19th century, probably none of them achieved as high level of interest in this epoch as Johannes Brahms. This fascination, being somehow a culmination of tendencies beginning in the first half of the 19th century, deserves the particular emphasis, as Brahms not only propagated the Baroque music in almost all fields of his artistic activity, but also started studying theoretical works from the 18th century very early, what allowed him to gain a deeper understanding of the essence of the music from the past time. The knowledge gained in this way was reflected in the compositional activity of Brahms, what is proved by the characteristic features of his output, scrupulously described by many researchers: the predilection to forms and genres characteristic for the Baroque (passacaglia,¹ fugue,² chorale prelude³), sophisticated way of using the counterpoint (including the most complicated forms of canon) and old compositional techniques,⁴ shaping the texture through double stops in thirds and sixths (probably originating

- 1 This form is used by Brahms in, among others, the finale of the *IV Symphony*, the theme of which is a clear reminiscence of Bach's passacaglia from the cantata *Nach dir, Herr, verlanget mich* BWV 150. Vide: J. Littlewood, *The Variations of Johannes Brahms*, London 2004, pp. 32–33.
- 2 On the one hand, Brahms continues the Baroque tradition of joining this form in diptych, preceded by a prelude (in the case of organ works), on the other he refers to the concept of Beethoven, who many times finished his variation and sonata cycles with a great fugue (this connection is visible in, for example, *Variations and Fugue on a Theme by Handel* Op. 24 for piano). Compare: M. Musgrave, *The Music of Brahms*, New York 1985, pp. 53–58.
- 3 The example here can be *Chorale preludes* Op. 122 for organ, created in 1896, short before the composer's death, in which he uses the sophisticated polyphonic techniques in the connection with the Romantic harmony. Compare: A. Bond, *The Organist's Repertory—7: Brahms Chorale Preludes, Op. 122*, "The Musical Times" 112 (1971), No. 1543, pp. 898–900.
- 4 *Drei geistliche Chöre* for female choir *a cappella* from the years 1859–1863 are the example of the reference to old compositional techniques on the level of the complication of the form which can be compared with Baroque works: in the works *O bone Jesu* and *Regina coeli* Brahms uses canon in contrary motion, and in *Adoramus te*—the technique of pervading imitation, typical for the Renaissance motet.

from the music of Domenico Scarlatti),⁵ or referring to the idiom of old dances (sarabande, gavotte, gigue etc.).⁶

If the sphere of workshop is a well-known issue for musicologists, the state of research on Brahms' output from the perspective of the use of the Baroque aesthetic rules in it is presented in a rather modest way. It refers, among others, to musical rhetoric—the fundamental idea determining the compositional and performance practice, which dominated in the 17th and 18th centuries and was based on the art of creating and giving beautiful speeches, originating from the antiquity.⁷ Its most characteristic aspect, namely the synthesis of music and word through the figures of musical rhetoric, seemed to be acquired by Brahms yet at the early stage of his work, what can be visible at least on the example of the early vocal-instrumental composition presented in this article—*Psalm XIII* Op. 27.

Brahms as a performer of early music

Despite the fact that at the moment of creating the *Psalm XIII* Brahms was only twenty-six, he already deserved the title of the great enthusiast of early music and the competent specialist in this field. This passion was present in many fields of his musical

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- 5 According to Jacquelyn Sholes, who indicates the analogies between *Sonata in C major* K. 159 by Domenico Scarlatti and *Trio in B major* Op. 8 by Brahms from 1854. Then, Brahms was yet acquainted with the work of Scarlatti what would be proved by his correspondence of this time. Compare: J. Sholes, *Lovelorn Lamentation or Histrionic Historicism? Reconsidering Allusion and Extramusical Meaning in the 1854 Version of Brahms's B-Major Trio*, "19th-Century Music" 34 (2010), No. 1, pp. 61–86.
 - 6 First works being the stylisations of early dances come from 1855; Brahms quickly included such compositions to his concerting repertoire, what can be confirmed at least by the preserved programme of the concert in Gdańsk from the 14th of November 1855, during which Brahms performed *Sarabande* and *Gavotte* written by himself; R. Pascall, *Brahms Beyond Mastery: His "Sarabande and Gavotte", and Its Recompositions*, Farnham 2013, p. 9.
 - 7 Among rare texts on this topic there is the work of Andreas Ickstadt about *German Requiem* Op. 45: *idem, Beobachtungen zum Verhältnis von Sprache und Musik im „Deutschen Requiem“ op. 45 von Johannes Brahms*, [in:] *Musik und Musikforschung Johannes Brahms im Dialog mit der Geschichte*, W. Sandberger, Ch. Wiesenfeldt (eds.), Kassel 2007.

activity. As a concerting pianist, Brahms since the beginning of his career almost always included Johann Sebastian Bach's works to the programmes of recitals for keyboard instruments—both for the harpsichord and organ.⁸ To perform the latter he used individually prepared transcriptions, what was a common practice in the middle of the 19th century—e.g. thanks to Franz Liszt.⁹ The Baroque repertoire was also used by the composer when preparing the collection of five studies for piano, created in 1852 and unpublished in his lifetime; to the great extent it was the arrangement of Bach's works.¹⁰ In the group of these exercises, the last one deserves our attention—the transcription of the famous *Chaconne* from the *Partita in D minor* BWV 1004 for solo violin, planned as an etude for the left hand.¹¹

Brahms contributed to the popularisation of the rarely performed at that time Baroque music also as a conductor and organiser of the musical life. Despite the modest possibilities in his disposition, at the turn of the 1850s and 1860s the author of *German Requiem* was able to present in public over a dozen compositions of old masters in Detmold and Hamburg (the centres where he worked at that time). Among them, two Bach's cantatas should be mentioned: *Christ lag in Todesbanden* and *Ich hatte viel Bekümmernis*, the oratorio *Messiah* by George Frideric Handel¹² and motets: *Salve Regina* by Giovanni Rovetta, *Peccavi super numerum* by Antonio Caldara and *Vere languores nostros* by Antonio Lotti.¹³

8 As Raymond Kendall says, from the preserved programmes of almost one hundred piano recitals of Brahms it is visible that among the most frequently performed Bach's composition were: *Toccatà in F major* BWV 540 (18 times) and *Chromatic Fantasia and Fugue in D minor* BWV 903 (16 times). *Vide*: R. Kendall, *Brahms's Knowledge of Bach's Music*, "Papers of the American Musicological Society" [5] (1941), p. 52.

9 First transcriptions of the Bach's organ works by Liszt were created in the years 1842–1850 and published in 1852. *Vide*: M. Haselböck, *Liszt's Organ Works*, "The American Organist" 20 (1986), No. 7, p. 57.

10 From the five studies, as many as three (Nos. 3–5) were based on the Bach's original compositions. In the remaining two Brahms referred to the work of Fryderyk Chopin (No. 1) and Carl Maria von Weber (No. 2).

11 R. Kendall, *op. cit.*, p. 52.

12 Although there is a lack of precise information on this topic in the literature, but it is rather about the fragments than the whole oratorio.

13 V. Hancock, *Brahms's Performances of Early Choral Music*, "19th-Century Music" 8 (1984), No. 2, pp. 126–129.

Brahms as a specialist in early music

The excellent illustration of the fact how much early music meant to Brahms were the resources of his home library. Besides the huge amount of scores, it is worth noticing the considerable number of the theoretical treatises from the 18th century, written by such authors as: Jakob Adlung, Johann Georg Albrechtsberger, Johann Nikolaus Forkel, Johann Joseph Fux, Christian Gerber, Johann Adam Hiller, Gottfried Keller, Johann Philipp Kirnberger, Friedrich Wilhelm Marpurg, Johann Mattheson, Johann Adolph Scheibe and Johann Gottfried Walther.¹⁴ The collections of books, gathered by Brahms with the great involvement since the 1850s, were the subject of his careful studies, the conclusion of which could be visible in his compositional work. The existence of above dependence is confirmed by, among others, the preserved correspondence between Brahms and his friends: Clara Schumann and Joseph Joachim. There is a letter from November 1855, in which the composer complains to Clara that he cannot find interesting materials about early music—and of precisely Mattheson’s and Marpurg’s theoretical works—in any of Hamburg’s antique bookshops. The composer’s friend was not indifferent to this situation and only several weeks later—in the form of Christmas-New Year gifts—together with Joachim she gave Brahms the copies of these treatises. They were: *Abhandlung von der Fuge* from 1754 by Marpurg (edited in 1843 by Simon Sechter) and the original copy of the first edition of *Der vollkommene Capellmeister* of Mattheson from 1739.¹⁵ Especially the second of the mentioned works made a great impression on the composer, what we know from his letter to Joachim from the 30th of December 1855, in which he writes:

You do not even know how much you surprised me with these beautiful first editions! [...] I have just discovered [there] something very important. Namely, the good description and the explanation of old dances—gigue etc.¹⁶

14 K. Geiringer, *Brahms as a Musicologist*, “The Musical Quarterly” 69 (1983), No. 4, p. 464.

15 P. Clive, *Brahms and His World: A Biographical Dictionary*, Lanham 2006, p. 308.

16 Orig. “Wie hast Du mich überrascht und erfreut durch den prachtigen alten Folianten! [...] Sehr Wichtiges habe ich schon entdeckt. Eine gute Beschreibung namlich und Erklärung der alten Tanze—Gigue u. u.”. Vide: *Johannes Brahms im Briefwechsel mit Joseph Joachim*, A. Moser (ed.), Vol. 2, Berlin 1908; as cited in: W. Horne, *Through the Aperture: Brahms’s “Gigues”*, *WoO 4*, “The Musical Quarterly” 86 (2002), No. 3, p. 530.

However—as William Horne claims—the theoretical sketch presented by Mattheson was in this case only the supplement of studies on the harpsichord suites of Bach,¹⁷ what resulted in several works (published posthumously)¹⁸ stylised for the dances popular in Baroque: sarabande, gavotte and gigue.¹⁹ Despite this, Horne clearly underlines that Brahms’ attitude, who looked at the works of early music through the prism of their contemporary theories is outstanding at his time.²⁰ The clearer connotations between Mattheson’s *opus magnum* and Brahms’ work are indicated by, for example, David Brodbeck. He proves the existence of the analogy between *Kyrie* for choir and *basso continuo* WoO 17, unpublished in the composer’s lifetime, and the fragment of treatise containing the description of the syncopated counterpoint (*Contrapunto doppio, alla Zoppa*; Example 1a–b).²¹



Ex. 1a: J. Mattheson, *Der vollkommene Capellmeister*, *Contrapunto doppio, alla Zoppa*, bb. 1–5.



Ex. 1b: J. Brahms, *Kyrie* for mixed choir and *basso continuo* WoO 17, bb. 1–6.

- 17 Due to the numerous and clear similarities between Bach’s and Brahms’ compositions, it is difficult to deny the Horne’s opinion. Brahms had to know harpsichord’s suites of Bach profoundly, at least thanks to Robert Schumann, who had the collection of *English* and *French Suites* at home.
- 18 There are: *Gavotte in A minor* and *Gavotte in A major* WoO 3, *Gigue in A minor* and *Gigue in B minor* WoO 4 as well as *Sarabande in A minor* and *Sarabande in B minor* WoO 5. Detailed connotations between the mentioned compositions and harpsichord suites of Bach are in the work: R. Pascall, *op. cit.*, pp. 16–18.
- 19 W. Horne, *op. cit.*, p. 530.
- 20 *Ibid.*, p. 552.
- 21 D. Brodbeck, *The Brahms–Joachim Counterpoint Exchange*, [in:] *Brahms Studies*, D. Brodbeck (ed.), Vol. 1, Lincoln 1995, pp. 54–55.

Mattheson's (and probably Marpurg's) treatise could have played the significant role in Brahms' education in terms of creating polyphonic forms, and the culmination of these studies, realised in the first half of 1856—also noticeable in the correspondence with Joachim—were compositions for the organ: *Prelude and Fugue in A minor*, *Prelude and Fugue in G minor*, *Fugue in A \flat minor* and the chorale prelude *O Taurigkeit, o Herzeleid*²². The examples presented above exemplify Brahms' interest in the valuable compositions and treatises having their origin in the far past. They clearly indicate that the composer's knowledge of the Baroque was not only superficial, and the significant musical and theoretical works—especially such crucial ones as *Der vollkommene Capellmeister*—could have been in the area of his advanced analytical studies. Finally, they allow to make an assumption that Brahms could have known at least partly several aspects of the musical *ars oratoria* (especially relating to the relations between word and sound) or discover their existence. The probable source of knowledge seems to be especially the work of the theoretician from Hamburg as well as other 18th-century treatises that the composer had in his library. Among them there are e.g. *Musikalisches-Lexikon* by Walther from 1732 or *Über die Theorie der Musik* by Forkel from 1777, describing particular studies of the rhetoric compositional process and definitions of several figures.

Brahms' Psalm XIII Op. 27 and Baroque musical rhetoric

Psalm XIII was written in 1859 for Hamburg's female choir conducted by Brahms. On the 19th of September of the same year, the first public performance of the work took place. Although the clear, non-polyphonic texture used by the composer (uncomplicated, mainly three-part chordal texture with the accompaniment of the organ) does not make the associations with the epoch of Baroque at once, but the way in which Brahms links the music with words is definitely coming from the compositional practice of that time. The connection with the Baroque can be confirmed yet by the very beginning of the work, being the reminiscence of the choir from Bach's cantata

22 B. Owen, *The Organ Music of Johannes Brahms*, New York 2007, p. 54.

Ich hatte viel Bekümmernis BWV 21, about which it is known that Brahms already knew it for at least several years, deeply investigated it, and also performed more than once. The beginning, triple and divided by rests repetition of the word “Herr” (Example 2) also belongs to the tradition of emphasising the apostrophe to God by musical means, as it takes place for example in the chorus initiating Bach’s *St John’s Passion* or *Requiem in D minor* by Wolfgang Amadeus Mozart (in the part *Rex tremendae*).

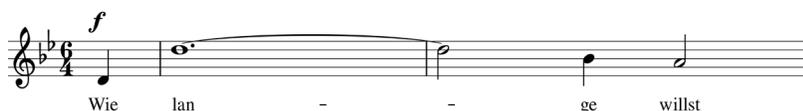
The image shows a musical score for Soprani 1, Soprani 2, Alti, and Organo. The score is in 3/4 time, key of B-flat major, and features a forte (f) dynamic. The vocal parts (Soprani 1, Soprani 2, Alti) sing the word 'Herr' in a triple rhythm, with rests between the notes. The organ part provides harmonic support with chords and a bass line.

Ex. 2: J. Brahms, *Psalm XIII* Op. 27, bb. 7–9.

In many places, the text of the psalms—through the use of the words that are suggestive for illustration (such as “long”, “over”, “enlighten”, “death”, “bring joy”)—seems to emphasise the possibilities that the use of the musical rhetoric provokes. Moreover, the changes of mood taking place in here—from the desperate, through imploring, to the full of hope and joy—are the clear hint for the potential author of the musical setting in terms of the way of shaping the musical narration. Despite this, the text of this psalm was used rather seldom by the Baroque composers (among the rare ones there are Heinrich Schütz, Andreas Hammerschmidt and François Couperin):

Herr, wie lange willst du mein so gar vergessen?
Wie lange verbirgst du dein Antlitz vor mir?
Wie lange soll ich sorgen in meiner Seele
und mich ängsten in meinem Herzen täglich?
Wie lange soll sich mein Feind über mich erheben?
Schaue doch und erhöre mich, Herr, mein Gott!
Erleuchte meine Augen,
dass ich nicht dem Tode entschlafe,
Dass nicht mein Feind rühme, er sei mein mächtig geworden,
und meine Widersacher sich nicht freuen, dass ich niederlage.
Ich hoffe aber darauf, dass du so gnädig bist;
mein Herz freut sich, dass du so gerne hilfst.
Ich will dem Herrn singen,
dass er so wohl an mir tut²³.

The fact that Brahms must have known Baroque *Figurenlehre* can be proved yet by the very beginning of the composition. The sorrowful character of the first two verses initiating the psalm is underlined by the use of extraordinarily expressive empathic figure—*exclamatio* (with the words “wie lange”, meaning “how long”), which is providing the ascending leap (according to Walther it is usually the leap of a minor sixth,²⁴ in this case it is an octave) in the melodic line. The word “lange”—illustrated by the long rhythmic value—is an example of the use of the picture figure (*hypotyposis*)—*tenuta* (Example 3).²⁵



Ex. 3: J. Brahms, *Psalm XIII* Op. 27, bb. 11–12, the part of first soprano. Figures: *exclamatio*, *tenuta*.

23 Text of the *Psalm XIII* comes from the German Bible edition from 1534, translated by Martin Luther.

24 J.G. Walther, *Musikalisches-Lexikon*, Leipzig 1732, p. 233.

25 This figure, also with the word “lange”, appears among others in the cantata *Gottes Zeit ist die allerbeste Zeit (Actus tragicus)* BWV 106 by Bach, which could have been familiar to Brahms. Several researchers, as Barbara Owen, indicate numerous analogies between the mentioned cantata and *German Requiem*, finished in 1868; compare: B. Owen, *op. cit.*, p. 47.

In the context of the rhetoric shaping of the narration it is significant that both sentences comprising the first verse of the psalm are finished with the quotation mark; therefore, the ascending melodic lines of all voices should be interpreted as an effect of using the figure *interrogatio*, aiming at imitation of the heightened intonation, typical for a question.²⁶ Moreover, the use of *passus duriusculus*²⁷ (through the descending melodic line in all voices, of an ambitus of a diminished fifth, minor seventh or diminished seventh) as well as tritone junctions of the chords (e.g. B \flat –E in the bars 16–17), typical for the Neapolitan cadence, serves to emphasize the emotions of a negative mood in the opening fragment of the composition (Example 4).

The image shows a musical score for three voices: Soprani 1, Soprani 2, and Alti. The music is in 4/4 time and B-flat major. The lyrics are: "Wie lan - ge ver - bir - gest du dein Ant - litz vor mir?". The score illustrates the rhetorical figures mentioned in the text, such as the ascending melodic lines and the tritone junctions.

Ex. 4: J. Brahms, *Psalm XIII* Op. 27, bb. 15–18, the part of choir. Figures: *passus duriusculus*, *interrogatio*.

In the second verse, the special attention should be paid to the use of the figure *dubitatio*. In the classical rhetoric, it expresses doubt, anxiety, and in music it perfectly shows the dilemmas of a doubting human (in this case in God's providence), the expression of which—according to the Baroque tradition—can be frequent and surprising modulations.²⁸ The tonal plan of the

26 The description of this musical figure was prepared by, among others, Scheibe in *Der critische Musikus* from 1745.

27 Despite the huge popularity of this figure in the epoch of the Baroque, within theoretical texts it appears—similarly to *saltus duriusculus* and *cadentia duriuscula*—only in the treatise of Christoph Bernhard *Tractatus compositionis augmentatus*; vide: D. Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, Lincoln 1997, p. 357.

28 In this way the meaning of this figure is explained by J.N. Forkel. Compare: W. Lisecki, *Vademecum muzycznej „ars oratoria”, “Canor”* 1993, No. 6, p. 20.

segment being the arrangement of the second verse wholly fulfils these assumptions—during only eleven bars Brahms changes the key as many as four times (clearly establishing keys through cadences): starting from B \flat major, through F major, C major and D minor, to finally return to B \flat major. Words “mein Feind über mich erheben” (“[how long will] my enemy triumph over me”), finishing the second verse, are pictured by the composer through the figure of *anabasis*²⁹ by ascending melodic line of the first sopranos. Moreover, the extreme register of all voices—reaching *ab*² in the part of first, *g*² in the part of second sopranos, *eb*² in altos—fulfils the assumptions of the figure *hyperbole*.³⁰ The negative sound of these words is additionally highlighted by the use of *pathopoeia*³¹ in the part of alto (Example 5).

The image shows a musical score for three voices: Soprani 1, Soprani 2, and Alti. The lyrics are "mein Feind über mich erheben". The Soprani 1 part has an ascending melodic line. The Soprani 2 part also has an ascending melodic line. The Alti part has a descending melodic line with some chromaticism. A red vertical bar is on the right side of the score.

Ex. 5: J. Brahms, *Psalm XIII* op. 27, bb. 40–41, the part of choir. Figures: *hyperbole*, *anabasis*, *pathopoeia*.

The arrangement of the beginning fragment of the third verse, namely the use of the *piano* dynamics, declamation-like shape of the melodic line as in a chant, extraordinarily ascetic part of organ and exposing the harmony of empty sounding fifths, highlights its praising character (“Schaue doch und erhöre mich, Herr, mein Gott!”, what means “see and hear me, oh Lord, my God!”). Then,

29 One of the most frequent figures in the 18th-century treatises, it is mentioned also in Walther’s lexicon.

30 According to the definition in *Musica poetica* by Joachim Burmeister it is achieving or crossing the high (*hyperbole*) or low (*hypobole*) register of the particular voices. Compare: G.J. Buelow, *Rhetoric and Music*, [in:] *The New Grove Dictionary of Music and Musicians*, S. Sadie (ed.), London 1980, p. 798.

31 One of the most expressive and recognisable figures, characterised by the use of the semitone passages, appearing in, among others, terminology of Burmeister; W. Lisecki, *op. cit.*, p. 23.

the word “erleuchte” is exposed—“enlighten” (“Erleuchte meine Augen, dass ich nicht dem Tode entschlafe”—“enlighten my eyes so that I do not fall asleep to death”, which are illustrated by Brahms with higher and higher sounds, especially in the part of soprano (*anabasis*) and the shift from the key of G minor to the brighter, major key of E \flat major (*mutatio per tonos*; Example 6).

Ex. 6: J. Brahms, *Psalm XIII* Op. 27, bb. 48–50, the part of choir. Figures: *anabasis*, *mutatio per tonos*.

The words telling about “the sleep of death” (“dass ich nicht dem Tode entschlafe”) are treated by the composer in a totally different way—their negative meaning is underlined by the use of the figure *katabasis* in altos, *pathopoeia* in the first sopranos and *passus duriusculus* in the second sopranos. Moreover, in the part of alto the lowest sounds of the register of this voice are achieved (*hypobole*; Example 7).

Ex. 7: J. Brahms, *Psalm XIII* Op. 27, bb. 51–54. Figures: *pathopoeia*, *passus duriusculus*, *hypobole*.

With the repetition of the text from the third verse in the following bars of the work, Brahms uses the analogical techniques: the word “erleuchte” determined the ascending melodic line of the second sopranos, finishing with the cadence in the major key (this time in F major), and the already mentioned “sleep of death” is illustrated by the composer through “waving” shape of the bass line in the part of organ³² (Example 8).

The image shows a musical score for three parts: Soprani 2, Alti, and Organo. The Soprani 2 part is in the soprano clef with a treble clef and a key signature of one flat (B-flat). The Alti part is in the alto clef with a treble clef and a key signature of one flat. The Organo part is in the bass clef with a key signature of one flat. The lyrics are: "er-leuch-te, er-leuch-te mei-ne Au-gen dass ich nicht, dass ich nicht im To-de ent-schla-fe". The organ part features a prominent "waving" bass line, which is a characteristic of the Baroque style mentioned in the text.

Ex. 8: J. Brahms, *Psalm XIII* Op. 27, bb. 55–59, the part of second soprano, alto and organ. Figures: *anabasis*, *hypotyposis*.

In comparison with the first three verses of the psalm, in the fourth one, there is a noticeable change of the character. The text is full of the words associated with the fight or confrontation: “Feind” (enemy), “mächtig” (huge), “Widersacher” (opponent) or “niederlage” (failure). It causes that the shape of the melody is transformed, which becomes much more energetic (through the use of arpeggiated triads in the motto, monotonous rhythm, triple metre, *forte* dynamics and more vivid tempo) like in the Baroque *maniera distendente*—one of three ways of shaping the melodic line, conditioned among others by the intervals used in it (Example 9).³³

32 This type of imitating the waving cradle motion was an often phenomenon in the Baroque, the example for which can be *Historia der freuden- und gnadenreichen Geburt Gottes und Marien Sohnes Jesu Christi* by Heinrich Schütz.

33 The description of all ways of shaping the melody (*maniera distendente*, *maniera restringente* and *maniera quieta*) can be found in the lexicon of Walther. Vide: J.G. Walther, *op. cit.*, pp. 212, 381, 435.

The image shows a musical score for four parts: Soprani 1, Soprani 2, Alti, and Organo. The key signature is G minor (two flats) and the time signature is 6/4. The music is marked with a forte (f) dynamic. The lyrics are: "Das nicht mein Feind rüh - me, er sei meinmäch - tig wor - den". The Soprani parts have a melodic line with some rests, while the Alti part has a more active line. The Organo part features a complex texture with chords and moving lines in both hands.

Ex. 9: J. Brahms, *Psalm XIII* Op. 27, bb. 60–63. *Maniera distendente*.

The musical arrangement of the last two verses of the psalm of a clearly positive expression is characterised mainly by the change of the key into major (from earlier dominating G minor), which from the perspective of the musical rhetoric can be interpreted as *mutatio per modum aut tonum*.³⁴ The part of choir, led majestically, in the equal rhythmic values and without rapid contrasts, is supported by the this time individual part of organ, imitating the chords typical for the harp in its texture (in accordance with the figure *assimilatio*; Example 10)—the instrument of the Biblical origin, appearing in the Old Testament in the context of the joyful character or the thankful psalms.

34 This figure as well as others based on the contrast (*mutatio per genus, mutatio per systema, mutatio per melopoeiam*) are described in the lexicon of Walther. Vide: J.G. Walther, *op. cit.*, pp. 434–435.

The image shows a musical score for J. Brahms' Psalm XIII, Op. 27, bb. 121-123. The score is in 6/8 time and G major. It features four vocal parts (Soprano 1, Soprano 2, Alto) and organ. The lyrics are "Ich will dem Her - ren sin - gen". The organ part consists of a treble and bass staff. The vocal parts are marked with a forte "f" dynamic. The organ part features a prominent melodic line in the treble staff and a supporting bass line in the bass staff.

Ex. 10: J. Brahms, *Psalm XIII* Op. 27, bb. 121–123. *Assimilatio*.

Conclusion

Above-presented connections between word and music, shaped according to the rules of musical rhetoric, confirm the consequent use of Baroque theoretical concepts by Brahms. In this context, the formal scheme used in *Psalm XIII* is worth noticing, which consists of serialising different segments of the work, representative for the well-known for Brahms work of Schütz, and adequate for the idea *varietas* practiced in the Baroque. Due to the fact that the melodic and harmonic passages typical for the rhetoric figures are used by Brahms also in the works created at the same time or later (starting with *German Requiem* to the organ *Chorale Preludes* Op. 122, written at the end of his life), they cannot be seen as random. This allows to state that the tradition of rhetoric figures in his work remained vivid despite the fact that during his life it functioned without any theoretical base.

As it is commonly known, this situation changes at the beginning of the 20th century thanks to the groundbreaking article *Die Lehre von den musikalischen Figuren im 17. und 18. Jahrhundert* by Arnold Schering, a student of Hermann Kretzschmar, the latter

being the recognised music critic and admirer of Brahms' work.³⁵ And although Schering's, as well as other researchers' of this issue (as Arnold Schmitz and Hans Heinrich Unger) merits are invaluable, the idea itself could have existed before in the circle of the researchers of early music. In this case the features of musical personality of Brahms—the huge musicological knowledge, the understanding of musical literature and treatises from the Baroque, the perfectly trained analytical sense and intuition—connected with the outstanding activity in the circle of amateurs of music from the past epochs make us inclined to assume that he could have also anticipated this Renaissance of musical rhetoric by his activity.

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