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Introduction

Background

In his accomplishments as a conductor, composer, and musical administrator, Johann Herbeck (see the portraits in plates 1 and 2) had a significant effect on musical culture in his native Vienna that was all the more remarkable because his professional career lasted only twenty-five years. During his relatively short lifetime (1831–77) he held positions of leadership in the most important Viennese musical organizations of the period and became famous for his conducting. His creative talents were also demonstrated in the sizeable repertoire of his musical compositions: starting with small sacred works and songs for voice and piano in his youth, he went on in his mature years to compose major instrumental works, a large body of settings of German texts for men's and mixed choral ensembles, and significant contributions to Latin liturgical music of the Roman Catholic Church, including his great Mass in E Minor.

Herbeck's Personal and Professional Career

The most extensive published chronicle of Johann Herbeck's life is the biography written by his second son, Ludwig (1854–91).¹ The best condensation of this study in an encyclopedia article was written by Leopold Novak, who included a complete list of Herbeck's works derived from the thematic catalog appended to Ludwig's biography.² A good presentation of additional material was subsequently contributed by Karl Pfannhauser.³ The following biographical summary is drawn from these sources.

Johann Herbeck was born in Vienna on Christmas Day, 25 December 1831. Following his early schooling, his first musical training began in October 1843 as a choirboy at the Cistercian abbey Heiligenkreuz in Lower Austria. Later, during the summers of 1845 and 1846, he

received his only formal instruction in musical composition, which came from Ludwig Rotter, choir director of the Kirche am Hof in Vienna (not to be confused with the imperial Hofkapelle, the Court Chapel). Herbeck then enrolled in the philosophy curriculum at the University of Vienna but left in 1848 to serve as a tutor to a family in Lower Austria. He resumed his nonmusical education in 1849–50, finishing his philosophical course and beginning the study of law. He soon decided, however, to orient the course of his life toward the practice of music, and in that discipline his career advanced rapidly.

In his youth, Herbeck attended the church of the Piarists, "Maria Treu," in the Josefstadt suburb of Vienna and participated in the activities of a group of musical enthusiasts associated with that congregation. This led, early in 1852, to his being chosen to serve as the church's choir director, a paid position that unfortunately ceased at the end of 1853 as a result of adverse financial conditions. In spite of this setback, Herbeck was on his way to building his career, and 1852 was an eventful year in his life. In April of that year, he became an active member of the Wiener Männergesang-Verein (Viennese Men's Choral Music Association), an amateur musical ensemble that had grown in size and stature since its founding in 1843. The Männergesang-Verein already had a full schedule of activities during the year, including regular concerts, informal presentations with lighter musical fare (*Liedertafel*), excursions to outlying suburbs and more distant cities in collaboration with local ensembles (*Sängerfahrten*), and participation at funerals and other ceremonies related to Männergesang-Verein members as well as members of the imperial family and other high-ranking dignitaries. Inspired by this new opportunity, Herbeck began to set German poetry to music for men's chorus and thus began a productive creative activity that he would continue to explore for the rest of his life. Selections from this repertoire are presented in my two editions devoted to his unaccompanied works for men's chorus as well as an edition including accompanied works for men's chorus and mixed chorus.⁴ On the

1. Ludwig Herbeck, *Johann Herbeck: Ein Lebensbild* (Vienna: Verlag von Albert J. Gutmann, 1885). An appendix presents a thematic catalog of the composer's complete works, with musical themes given only for published pieces.

2. *Die Musik in Geschichte und Gegenwart* (1949–86), s.v. "Herbeck, Johann Ritter von" (cols. 186–89), by Leopold Novak. This list of Herbeck's works is not contained in any other encyclopedia articles.

3. Karl Pfannhauser, "Aus Herbecks Leben, Wirken, Umwelt und Schriftenmappe," in *Festschrift 125 Jahre Wiener Männergesang-Verein*, ed. Karl Kretscheck (Vienna: Wiener Männergesang-Verein, [1968]), 31–62.

4. Johann Herbeck, *Selected German Works for Unaccompanied Men's Chorus*, ed. William E. Hettrick, *Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries*, vol. 48 (Middleton, Wis.: A-R Editions, 2008; hereafter RRN 48), <https://doi.org/10.31022/N048>; Herbeck, *Five German Works for Unaccompanied Men's Chorus*, ed. William E. Hettrick, *Special Publications*, vol. 38 (Middleton, Wis.: A-R Editions, 2014); and Herbeck, *Selected German Works*,

1. Tantum ergo

Andante

Flute *p* *cresc.*

Oboe 1, 2 *p* *cresc.*

Bassoon *p* *cresc.*

Soprano **Andante** *p* *cresc.*
Tan- tum er- go Sa- cra-

Alto *p* *cresc.*
Tan- tum er- go Sa- cra-

Tenor *p* *cresc.*
Tan- tum er- go Sa- cra-

Bass *p* *cresc.*
Tan- tum er- go Sa- cra-

Violin 1 **Andante** *p* *cresc.*

Violin 2 *p* *cresc.*

Viola *p* *cresc.*

Violoncello *p* *cresc.*

Contrabass *p* *cresc.*

Organ *p* *cresc.*
tasto 5 4^b 3 6 5 6^{#4} 5 6^{#4} 3

3. De profundis

Andante
tutti

Clarinet 1
in B \flat

p

Clarinet 2
in B \flat

p

Andante
p

Soprano

De pro- fun- dis cla- ma- vi ad te, ad te

Alto

p

De pro- fun- dis cla- ma- vi ad te, ad te

Tenor

p

De pro- fun- dis cla- ma- vi ad te, ad te

Bass

p

De pro- fun- dis cla- ma- vi ad te, ad te

Andante tutti

Violin 1

p *cresc.* *decresc.*

Violin 2

tutti *p* *cresc.* *decresc.*

Viola

tutti *p* *cresc.* *decresc.*

Violoncello
Solo

tutti *p* [*decresc.*]

Violoncello
Tutti

tutti *p* [*decresc.*]

Contrabass

tutti *p* [*decresc.*]

5. Adoro te

Adagio

Clarinet 1, 2
in B \flat

p dolce
sempre assai legato

Bassoon 1, 2

p dolce
sempre assai legato

Horn 1, 2
in F

Clarinet

Organ

Bassoons

Adagio

Soprano

p con anima *cresc.*

A- do- ro te de-

Alto

p con anima *cresc.*

A- do- ro te de-

Tenor

p con anima *cresc.*

A- do- ro te de-

Bass

p con anima *cresc.*

A- do- ro te de-

Adagio

Violin 1

Violin 2

Viola

Violoncello
Contrabass

7. Psalm: Der Herr ist mein Licht

Maestoso – moderato

Horn 1, 2
in F

Horn 3, 4
in F

Trumpet 1, 2
in B \flat

Trombone 1, 2

Trombone 3, 4

Tuba

Tenor 1

Tenor 2

Bass 1

Bass 2

f

f

f

f

f

f

f

f

f

f

Der Herr ist mein Licht und mein

Der Herr ist mein Licht und mein

Der Herr ist mein Licht und mein

Der Herr ist mein Licht und mein

8. Te Deum

Maestoso ma allegro con brio

Horn 1, 2
in F

Horn 3, 4
in F

Trumpet 1, 2
in B \flat

Trombone 1, 2
a 2
f

Trombone 3, 4
a 2
f

Tuba
f

Timpani
in F, B \flat , E \flat
f

Maestoso ma allegro con brio

Tenor 1
f
Te De- um lau- da- mus: te

Tenor 2
f
Te De- um lau- da- mus: te

Bass 1
f
Te De- um lau- da- mus: te

Bass 2
f
Te De- um lau- da- mus: te

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Hn. 1, 2 in F

Hn. 3, 4 in F

Tpt. 1, 2 in B \flat

Trb. 1, 2

Trb. 3, 4

Tb.

ff

a 2

ff

a 2

ff

a 2

ff

ff

Timp.

ff

T1

al- - le- lu- ia, al- le- lu- ia, al- le- lu-

T2

al- - le- lu- ia, al- le- lu- ia, al- le- lu-

B1

al- - le- lu- ia, al- le- lu- ia, al- le- lu-

B2

al- - le- lu- ia, al- le- lu- ia, al- le- lu-

Critical Report

Sigla and Abbreviations

Libraries and Archives in Austria

A-HE	Stift Heiligenkreuz
A-Wgm	Gesellschaft der Musikfreunde in Wien
A-Wn	Österreichische Nationalbibliothek
WMV	Wiener Männergesang-Verein

Publications of Text

BS	<i>Biblia Sacra, oder die Heilige Schrift des alten und neuen Testaments, mit Genehmhaltung und Gutheissen Seiner Eminenz des Fürst-Erzbischoffes Kardinals von Migazzi ec. ec. in deutscher Sprache herausgegeben, und von unzähligen Sprachfehlern gereinigt von Franz Rosalino, Weltpriestern.</i> Part 2. Vienna: Johann Thomas Edler von Trattner, k. k. Hofbuchdrucker und Buchhändler, 1784.
HB	<i>The Holy Bible, Containing the Old and New Testaments . . . Douay Version.</i> Baltimore: John Murphy Company, [1900].
HDO	<i>The Hours of the Divine Office in English and Latin.</i> 3 vols. Collegeville, Minn.: The Liturgical Press, 1964.
HPEC	<i>The Hymnal of the Protestant Episcopal Church in the United States of America.</i> New York: The Church Pension Fund, 1961.
JGZ	Carl von Winterfeld. <i>Johannes Gabrieli und sein Zeitalter.</i> 3 parts. Berlin: Schlesinger, 1834.
LHM	Franz Joseph Mone. <i>Lateinische Hymnen des Mittelalters.</i> 3 vols. Freiburg im Breisgau: Herder'sche Verlagshandlung, 1853.
LU	<i>The Liber Usualis with Introduction and Rubrics in English.</i> Edited by The Benedictines of Solesmes. Tournai and New York: Desclée Company, 1962.
NMM	Sylvester P. Juergens, S. M. <i>The New Marian Missal for Daily Mass.</i> New York: Regina Press, 1959.

Sources

A major responsibility of a scholarly editor of music is the evaluation and selection of sources. Priority is given

here to autograph manuscripts, as being closer to the process of composition. Preference is also given to the final version of a given piece, as shown in corrections in the composer's hand that are written in existing documents. Another principle guiding my choices is that primary sources should be complete in themselves, such as full scores; a conflation of sources, each presenting only portions of the performing forces in question, may create difficulties and is best avoided if possible. Concerning this aspect, the first six pieces in this edition each represent only one version and are free from such complication, but the last two pieces are fraught with difficulty in this matter.

As discussed in the introduction, both the "Psalm: Der Herr ist mein Licht" (no. 7) and the "Te Deum" (no. 8) were conceived at the same time for basically the same ensemble, were rehearsed, and were performed on the same occasion, all within a short period of time. With a few additions, both pieces are represented today by the same series of source categories: (1) an initial autograph full score, (2) multiple hectographed, copyist parts for the chorus drawn from category 1, (3) an autograph partial and incomplete score of an expanded wind band with additional and different instrumentation, and (4) autograph and copyist parts for the expanded wind band drawn largely from category 3, although for certain instruments derived directly from category 1. These four categories are, respectively, sources B, C, E, and F for the "Psalm" and sources A, B, C, and D for the "Te Deum" (see the comments on sources under the critical notes below). Thus, with so many parallel similarities, an editorial decision to treat both pieces in the same way with regard to the assigning of primary status among the sources seems most desirable.

An important aspect of the sources for these two works is that while those belonging to category 1 feature a certain amount of doubling between the instrumental parts, the newly added parts found in the category 3 sources increase that doubling considerably, without exceeding the highest and lowest pitches of the ensemble notated in the category 1 sources. Thus, the expanded wind bands do not alter the fundamental pitch content or range of the works as they were originally conceived. In addition, the category 3 source C for the "Te Deum" includes some parts with blank staves throughout and some parts in which the notation is sporadic at best. These aspects significantly complicate a possible attempt to reconstruct the complete expanded brass band for this