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LIVING VOICE
OF THE
GOSPEL

The Hymns of Martin Luther
for Organ

MICHAEL BURKHARDT

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About the collection

This collection, based on the hymns of Martin Luther and inspired by Luther's belief that music is a living voice of the Gospel (*viva vox evangelii*), is offered in celebration of the 500th anniversary of the Reformation. A prelude establishing the chorale tonal center, two variations, and a transcribed improvisation are provided for each hymn. The preludes and variations include extant organ repertoire as well as transcriptions of cantata movements for organ. The four settings for each chorale may be performed as a chorale suite, or individual settings of each chorale may be played as voluntaries, chorale preludes, and/or alternatim stanzas during the singing of the chorale. It is hoped that these settings, like the hymns of Martin Luther, find a place as "living voices of the Gospel" in concert and in worship during our time.

—Michael Burkhardt

Nun komm, der Heiden Heiland

Anonymous, *Lüneburger Orgeltabulatur*
ed. Michael Burkhardt

* O. = Oberwerk, R. = Rückpositiv.

** Presumably an ornament that may be interpreted as a shake/trill.

Tune: *NUN KOMM, DER HEIDEN HEILAND*, J. Walter, *Geistliche Gesangbüchlein*, 1524 (PD).

Music: Anonymous, *Lüneburger Orgeltabulatur*, mid-17th century (PD).

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Nun komm, der Heiden Heiland

Samuel Scheidt
ed. Michael Burkhardt

Tune: *NUN KOMM, DER HEIDEN HEILAND*, J. Walter, *Geistliche Gesangbüchlein*, 1524 (PD).

Music: Samuel Scheidt, 1587–1654, *Görlitz Tablatur-buch*, 1650 (PD).

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Nun komm, der Heiden Heiland

Gt: Flute 8'
 Sw: Erzähler 8', Erzähler Celeste 8'. (Sw. to Sw. 4')
 Ped: Flute 2', Tremulant

Michael Burkhardt

Adagio (♩ = ca. 48)

The musical score is written in 2/2 time and consists of three systems of staves. The first system includes a treble clef staff with a key signature of one flat and a common time signature, and a bass clef staff. The second system continues the piano accompaniment. The third system introduces a guitar part (Gt.) in the treble clef staff, which plays a melodic line. The piano accompaniment continues in the bass clef staff. A large diagonal watermark 'Copying is illegal' is overlaid on the score.

– Fl. 2, Trem.
 + Lieblich Gedeckt 16', Sw. to Ped.

Tune: *NUN KOMM, DER HEIDEN HEILAND*, J. Walter, *Geistliche Gesangbüchlein*, 1524 (PD).

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Andante

J. S. Bach
ed. Michael Burkhardt

[Andante]

Tune: *VOM HIMMEL HOCH*, Martin Luther, 1483–1546, and written in 1535; first publication V. Schumann, *Geistliche Lieder*, 1539 (PD).

Music: Andante from Pastorale in F, BWV 590; J. S. Bach, 1685–1750 (PD).

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Vom Himmel hoch

Johann Pachelbel
ed. Michael Burkhardt

*Original key = D major.

Tune: *VOM HIMMEL HOCH*, Martin Luther, 1483–1546, and written in 1535; first publication V. Schumann, *Geistliche Lieder*, 1539 (PD).

Music: Johann Pachelbel, 1653–1706 (PD).

Edition: Michael Burkhardt, newly edited, and copyright © 2017 Birnamwood with this publication.

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Chorale Variations on Vom Himmel hoch

Pos: Waldflöte 2', Tremulant

Sw: Flauto Dolce 8'

Ped: Pos. to Ped.

Michael Burkhardt

I.

From heaven above to earth I come . . .

Freely (♩ = ca. 60)

Tune: *VOM HIMMEL HOCH*, Martin Luther, 1483–1546, and written in 1535; first publication V. Schumann, *Geistliche Lieder*, 1539 (PD).

Music: Johann Pachelbel, 1653–1706 (PD).

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IV.*

Now let us all with joyful cheer . . .

Pos: Rohrflöte 8', Octavin 2'

Sw: Gedeckt 8'

Ped: Lieblich Gedeckt 16', Gedeckt 8'

Andante, with quiet delight (♩ = ca. 72)

33

Sw. } *leggiero*

non legato

35 , Pos. Sw.

37 , Pos. Sw.

*From *Five Christmas Hymn Improvisations, Set 3*, MSM-10-137.

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MSM-10-683

V.

Ah, dearest Jesus, holy child . . .

Sw: Bourdon 8'

Ped: Hautbois 8'

Andante pastorale (♩. = ca. 60)

51

Sw. }

53

56

*From the *Christmas Oratorio*, BWV 248, J. S. Bach, 1685–1750, (PD).

Redeuntes in Mi*

Anonymous, *Buxheimer Orgelbuch*
ed. Michael Burkhardt

Zeile 1**

Musical notation for Zeile 1** in 3/2 time. The treble clef staff contains a continuous eighth-note melody. The bass clef staff contains a single whole note in the first measure and a whole rest in the second measure.

Ped. [*p*]

Musical notation for measures 3-6. Measure 3 starts with a treble clef staff containing a triplet of eighth notes with a sharp sign, followed by a quarter note. The bass clef staff contains a whole note with a sharp sign. Measures 4-6 continue the melody in the treble staff, with a trill (tr) in measure 6. The bass clef staff contains a whole note with a sharp sign in measure 4, followed by a whole rest in measures 5 and 6.

Zeile 2

Musical notation for measures 7-9. Measure 7 starts with a treble clef staff containing a quarter note, followed by a series of eighth notes. The bass clef staff contains a whole note with an 8: (octave) marking. Measures 8-9 continue the melody in the treble staff, with triplets (3) in measures 8 and 9. The bass clef staff contains a whole rest in measure 8 and a whole note in measure 9.

Musical notation for measures 10-11. Measure 10 starts with a treble clef staff containing a series of eighth notes. The bass clef staff contains a whole note. Measure 11 continues the melody in the treble staff, with a trill (tr) in measure 11. The bass clef staff contains a whole note.

Zeile 3

Musical notation for measures 12-15. Measure 12 starts with a treble clef staff containing a trill (tr) followed by a series of eighth notes. The bass clef staff contains a whole note. Measure 13 continues the melody in the treble staff. Measure 14 has a sharp sign in the treble staff. Measure 15 continues the melody in the treble staff, with a sharp sign in the bass staff.

*Redeuntes: Compositions based on a single note, inspired by the sound of bells.

**Zeile = "Line"

Music: Anonymous, *Buxheimer Orgelbuch*, ca. 1470 (PD).

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Erhalt uns, Herr

Dietrich Buxtehude
ed. and arr. Michael Burkhardt

The musical score is presented in three systems, each with three staves. The top staff is for Violin I (I [Vln. 1]), the middle for Violin II (II [Vln. 2]), and the bottom for Continuo Bass (Ped. [Continuo Bass]). The key signature is one sharp (F#) and the time signature is 4/4. Measure numbers 4, 7, and 10 are indicated at the start of their respective systems. The score includes various musical notations such as trills (tr), dynamics (c.f.), and articulation marks.

Tune: ERHALT, UNSHERR, Klug's Geistliche Lieder, 1543 (PD).

Music: Dietrich Buxtehude, 1637–1707, from the cantata *Erhalt uns, Herr; bei deinem Wort*, BuxWV 27 (PD).

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Commissioned in honor of Ellen Bowlin with gratitude for thirty years of service at St. Mark Lutheran Church,
Davenport, Iowa, and for forty-six years of consecutive service as a church musician.

Erhalt uns, Herr

Gt: Foundations 8', 4', 2', Mixtures
Sw: Foundations 8', 4', Mixture, Reeds 16', 8', 4'
Ped: Foundations 16', 8', 4', Mixture, Sw. to Ped.

Michael Burkhardt

Allegro brillante (♩ = ca. 138); 



Tune: ERHALT, UNS HERR, Klug's Geistliche Lieder, 1543 (PD).

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Christ lag in Todesbanden

Johann Ludwig Krebs
ed. Michael Burkhardt

Praeambulum supra *Christ lag in Todesbanden*

Tune: *CHRIST LAG IN TODESBANDEN*, J. Walter, *Geistliche Gesangbüchlein*, 1524 (PD).

Music: Johann Ludwig Krebs, 1713–1780, from *Klavierübung*, 1752–53 (PD).

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Christ lag in Todesbanden

J. S. Bach
ed. and arr. Michael Burkhardt

[Allegro]
[Vln. I and II]

[Continuo Bass]

[Tenor 8^{va}]

*Original Key = E minor.

Tune: *CHRIST LAG IN TODESBANDEN*, J. Walter, *Geistliche Gesangbüchlein*, 1524 (PD).

Music: J. S. Bach, 1637–1707, from Verse 3 of the cantata *Christ Lag in Todesbanden*, BWV 4 (PD).

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Christ lag in Todesbanden

J. S. Bach
ed. Michael Burkhardt

The musical score is presented in three systems. The first system consists of two staves: a treble clef staff and a bass clef staff. The second system also consists of two staves: a treble clef staff and a bass clef staff. The third system consists of two staves: a treble clef staff and a bass clef staff. The score includes first and second endings in the third system. A large diagonal watermark 'Copyrighted material' is overlaid on the score.

Tune: *CHRIST LAG IN TODESBANDEN*, J. Walter, *Geistliche Gesangbüchlein*, 1524 (PD).

Music: J. S. Bach, 1637–1707, from *Orgelbüchlein*, BWV 625 (PD).

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Christ lag in Todesbanden

Gt: Foundations 8', 4', 2', Mixtures
 Sw: Foundations 8', 4', Mixture, Chorus Reeds 16', 8', 4'
 Ped: Foundations 16', 8', 4', Posaune 16', Sw. to Ped.

Michael Burkhardt

Allegro maestoso (♩ = ca. 138)

The musical score consists of three systems of three staves each. The first system begins with a 'freely' marking and transitions to 'in tempo' at measure 2. The second system includes 'rit.' and 'freely' markings. The third system ends with a 'rit.' marking. The piece concludes with a double bar line. A large watermark 'Copying is illegal only' is overlaid diagonally across the score.

*Victimae paschali, Plainsong mode I; *attr.* Wipo of Burgundy, d. ca. 1050.

Tune: *CHRIST LAG IN TODESBANDEN*, J. Walter, *Geistliche Gesangbüchlein*, 1524 (PD).

Music: Michael Burkhardt, newly composed, and copyright © 2017 Birnamwood with this publication.

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Komm, Heiliger Geist

Anonymous, *Lüneburger Orgeltabulatur*
ed. Michael Burkhardt

The musical score is presented in a grand staff format, consisting of a treble clef and a bass clef. The time signature is 4/4. The piece is divided into four systems of music. The first system starts at measure 1. The second system starts at measure 4. The third system starts at measure 8. The fourth system starts at measure 12. The music features a mix of eighth and sixteenth notes in the treble clef, and mostly quarter and half notes in the bass clef. There are several rests and dynamic markings throughout the piece.

Tune: *KOMM, HEILIGER GEIST, HERRE GOTT, Enchiridion*, Erfurt, 1524 (PD).

Music: Anonymous, from *Lüneburger Orgeltabulatur*, ca. mid-17th century (PD).

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Komm, Heiliger Geist

Matthias Weckmann
ed. Michael Burkhardt

The musical score is presented in three systems. The first system (measures 1-4) is in 4/4 time. The second system (measures 5-8) is in 6/4 time. The third system (measures 9-12) is in 4/2 time. The score is written for three staves: Treble, Bass, and a lower Bass staff. A large watermark 'Copying is illegal! Review only' is overlaid diagonally across the score.

*Original key = G major.

Tune: *KOMM, HEILIGER GEIST, HERRE GOTT*, *Enchiridion*, Erfurt, 1524 (PD).

Music: Matthias Weckmann, ca. 1616–1674 (PD).

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Intrada and Trio on Komm, Heiliger Geist, Herre Gott

Michael Burkhardt

Intrada

Gt: Foundations 8', 4', Mixture, Sw. to Gt.
 Pos: Fanfare Trumpet 8'
 Sw: Foundations 8, 4, 2', Mixture, Chorus Reeds 8', 4'
 Ped: Foundations 16', 8', 4', Trompette 8', Sw. to Ped.

Andante maestoso (♩ = ca. 60)

Pos.

non legato

5

simile

9

Gt.

Tune: *KOMM, HEILIGER GEIST, HERRE GOTT*, *Enchiridion*, Erfurt, 1524 (PD).

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Tokkata

Anonymous, *Lüneburger Orgeltabulatur*
ed. Michael Burkhardt

The musical score is presented in a grand staff format, consisting of a treble clef staff and a bass clef staff. The time signature is 4/4. The piece begins with a series of eighth-note patterns in the treble staff, while the bass staff remains silent. At measure 4, the bass staff begins with a steady eighth-note accompaniment. Measure 5 features a treble staff ornament marked with a double bar line and an asterisk (*). Measures 9-12 show a more complex texture with chords and moving lines in both staves. Measure 13 introduces a treble staff trill. The final system (measures 17-20) features a treble staff with eighth-note patterns and a bass staff with chords and eighth-note accompaniment.

*Presumably an ornament that may be interpreted as a shake/trill.

Music: Anonymous, from *Lüneburger Orgeltabulatur*, ca. mid-17th century (PD).

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Ein feste Burg ist unser Gott

Anonymous, *Lüneburger Orgeltabulatur*
ed. Michael Burkhardt

*R. = Rückpositiv; O. = Oberwerk.

**Presumably an ornament that may be interpreted as a shake/trill.

Tune: *EIN FESTE BURG*, Martin Luther, 1483–1546, and written in 1529 (PD).

Music: Anonymous, from *Lüneburger Orgeltabulatur*, ca. mid-17th century (PD).

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Fantasia on Ein feste Burg ist unser Gott

Though devils all the world should fill . . .

Gt: Foundations 8', 4', 2', Mixture, Trumpet 8', Clarion 4', Ch. to Gt., Sw. to Gt.

Ch: Foundations 8', 4', Mixture, Sw. to Ch.

Sw: Foundations 8', 4', Mixture, Reeds 16', 8', 4', Ch. to Sw.

Ped: Foundations 16', 8', 4', Mixture, Reeds 16', 8', 4', Gt. to Ped., Sw. to Ped.

Michael Burkhardt

Allegro energetico (♩ = ca. 112)

The musical score is divided into two systems. The first system (measures 1-4) features a Gt. part with a trill (tr) in the final measure, a Sw. part with a mezzo-piano (*mp*) dynamic, and a Ped. part. The second system (measures 5-8) features a Gt. part with a forte (*f*) dynamic and triplet markings, a Sw. part with a forte (*f*) dynamic, and a Ped. part. The score includes various time signatures (4/4, 2/4) and dynamic markings.

*Play this rhythmic chord cluster gesture on black and white keys by rotating the palm and fingers from side to side.

Tune: *EIN FESTE BURG*, Martin Luther, 1483–1546, and written in 1529 (PD).

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62

8

Musical score for measures 62-69. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff features a complex melodic line with numerous triplets and slurs. The bass clef staff contains a steady bass line with some rests.

10

Musical score for measures 70-79. The system consists of three staves. The grand staff shows a melodic line with triplets and slurs. The bass clef staff has a rhythmic accompaniment with triplets. The system concludes with a 4/4 time signature change.

12

Musical score for measures 80-89. The system consists of three staves. The grand staff features a melodic line with triplets and slurs. The bass clef staff has a rhythmic accompaniment with triplets. A dynamic marking 'Sw. } mp' is present in the right hand. The system concludes with a 2/4 time signature change.

15

Musical score for measures 90-94. The system consists of three staves. The grand staff shows a melodic line with a trill (tr) in the final measure. The bass clef staff has a rhythmic accompaniment. The system concludes with a 2/4 time signature change.

Water unser im Himmelreich

Johann Ludwig Krebs
ed. Michael Burkhardt

Praeambulium supra *Vater unser im Himmelreich*

*Original key = E minor.

Tune: *VATER UNSER*, V. Schumann, *Geistliche Lieder*, 1539 (PD).

Music: Johann Ludwig Krebs, 1713–1780, from *Klavierübung*, 1752–53 (PD).

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Water unser im Himmelreich

Felix Mendelssohn
ed. Michael Burkhardt

Andante sostenuto

II: 8' *pp* *sempre legato*

8' *pp*

I: 8', 4' *mp*

Tune: *VATER UNSER*, V. Schumann, *Geistliche Lieder*, 1539 (PD).

Music: Felix Mendelssohn, 1809–1847, from *Organ Sonata No. 6*, op. 65, 1845 (PD).

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Vater unser im Himmelreich

Felix Mendelssohn
ed. Michael Burkhardt

[Andante sostenuto]
II: 8' *p*

I: 8' *p*

16', 8' *p*

3

6

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Water unser im Himmelreich

Pos: Gedeckt 8', Flute 4', Nazard 2 2/3', Tremulant

Sw: Flutes 8', 4'

Ped: Lieblich Gedeckt 16', 8'

Michael Burkhardt

Largo (♩ = ca. 52)

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