

Files for "Sample analysis of Brahms, *Ein Deutsches Requiem*, IV, 'Wie lieblich sind deine Wohnungen' [How lovely is thy dwelling place]"

Included you will find:

Study questions for the student

Study questions with answers

A form diagram

A blank score

An analyzed score

Brahms, *Ein Deutsches Requiem*, mvt. IV, "Wie lieblich sind deine Wohnungen" [How Lovely is Thy Dwelling Place] (Coursepacket, pp. 86-98)

Text: Psalm 84, verses 1, 2, and 4

Study questions

1. Read the translated text of the movement, which is typed directly into the score and presented in full on the last page of the score. Then, read over the following questions. Listen carefully to the movement several times.

2. Determine the form, and diagram it on a separate sheet of paper. Be sure to keep cadence and key structure, not just melodic material, in mind as you determine the form. Hint: consider measure 124 the start of an expansive coda.

3. Complete a Roman numeral analysis of the following passages:
measures 23-43

measures 57-62 (the starting key is E-flat major; to what key does this progression modulate?)

4. Find at least one example of each of the following contrapuntal techniques, and be prepared to describe each in detail:

fugato

stretto

melodic inversion (hint: a melodic line is immediately followed by its inversion in a different part)

imitation at the octave

5. Find at least one example of each of the following harmonic techniques, and be prepared to describe each in detail:

descending-fifths progression

voice exchange (hint: mm. 5-13 is an especially good place to look!)

mode mixture

6. Find at least one example of each of the following rhythmic-metric techniques, and be prepared to describe each in detail:

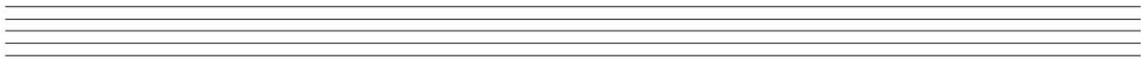
hemiola

phrase overlap

syncopation

Instrumental transposition review:

1. Transpose measures 23-33 of the two Klarinetten in B parts from written to sounding on the blank staff below.



2. Transpose measures 70-73 of the two Hörner in Es parts from written to sounding on the blank staff below.



Text setting

Having answered the questions above, study the text again, and consider the movement as a whole. Listen to it at least one more time. Using specific musical parameters and referencing specific measure numbers in the score, describe three ways in which Brahms's musical setting reflects the meaning of the text.

Note: A recording may be found at the following URL, which is also linked from Moodle:
<http://grooves shark.com/#!/s/German+Requiem+Op+45+4th+Mvmt+Wie+Lieblich+Sing+Deine+Wohnungen/2uzbhW?src=5>

Brahms, *Ein Deutsches Requiem*, mvt. IV, "Wie lieblich sind deine Wohnungen" [How Lovely is Thy Dwelling Place] (Coursepacket, pp. 86-98)

Text: Psalm 84, verses 1, 2, and 4

Study questions

1. Read the translated text of the movement, which is typed directly into the score and presented in full on the last page of the score. Then, read over the following questions. Listen carefully to the movement several times.

2. Determine the form, and diagram it on a separate sheet of paper. Be sure to keep cadence and key structure, not just melodic material, in mind as you determine the form. Hint: consider measure 124 the start of an expansive coda.

See additional file. I have included formal detail at the level of the phrase, but individual instructors could ask for only the main sections of the form.

3. Complete a Roman numeral analysis of the following passages:

measures 23-43

see score

measures 57-62 (the starting key is E-flat major; to what key does this progression modulate?)

see score

4. Find at least one example of each of the following contrapuntal techniques, and be prepared to describe each in detail:

fugato

mm. 124ff., fugato on two themes; you may also wish to discuss the tonal answer, and the sequential bridge that follows the first entry

stretto

mm. 136-141

melodic inversion (hint: you will hear a melodic line immediately followed by its inversion)

mm. 1-4, flute, immediately echoed in inversion in mm. 4-8, soprano

imitation at the octave

mm. 84, vln. I, immediately imitated at the octave in mm 85, flute and clarinet; also, mm. 22-25, vln. I, immediately imitated at the octave in mm. 24-27, tenor

5. Find at least one example of each of the following harmonic techniques, and be prepared to describe each in detail:

descending-fifths progression

Clearest example: mm. 78-82.

voice exchange (hint: mm. 5-13 is an especially good place to look!)

One clear example occurs in mm. 7-8, but many other voice exchanges are also marked on the score.

mode mixture

bVI: mm. 30, 40; iiø6/5: mm. 151-152; i: m. 47

6. Find at least one example of each of the following rhythmic-metric techniques, and be prepared to describe each in detail:

hemiola

Measures 137-142 in the strings constitute the clearest segment; after this, the hemiola continues, but it becomes more complex.

phrase overlap

These are everywhere, but particularly clear examples occur in mm. 12-13 and mm. 22-23.

syncopation

Again, this is everywhere; for example, see viola part, mm. 1-22.

Instrumental transposition review:

1. Transpose measures 23-33 of the two Klarinetten in B parts from written to sounding on the blank staff below.

2 Klarinetten in B, mm. 23-33 (sounding)

23



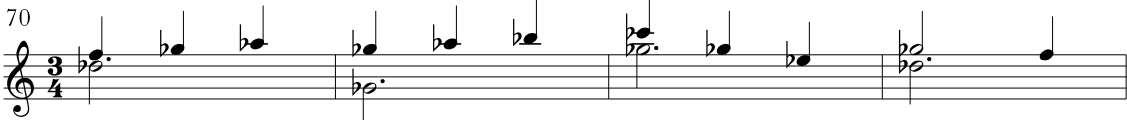
28



2. Transpose measures 70-73 of the two Hörner in Es parts from written to sounding on the blank staff below.

2 Hörner in Es (=horns in Eb), mm. 70-73 (sounding)

70



Text setting

Having answered the questions above, study the text again, and consider the movement as a whole. Listen to it at least one more time. Using specific musical parameters and referencing specific measure numbers in the score, describe three ways in which Brahms's musical setting reflects the meaning of the text.

Students will undoubtedly come up with a variety of answers, but here are some possibilities:

1. The moderate tempo, major key, emphasis on woodwind coloring, (mostly) slow harmonic rhythm, and gentle triple meter of this movement provide a haven from some of the darker moments in the Requiem (particularly moments in movements 2 and 3), providing a musical representation of the soothing shelter of the Lord's dwelling place. (Students can talk about the refuge-like quality of this movement even if they have not listened to the previous movements.) Additionally, the optimistic mood created by the parameters outlined above is fitting for those who long for the afterlife.
2. In Phase II of the development (mm. 65-69), the repetitive staccatos in the violins and cellos/basses sound like a heartbeat (literal text painting of "My heart and my flesh cry out"). More generally, the pulsating instrumental texture communicates suspense, while the choral parts communicate plaintive longing through the use of a homophonic texture and long note values. When the text describes the object of longing (the "living God" in mm. 70-73), the texture becomes lush, with long notes and a thicker contrapuntal texture, and the register is

expanded in both directions. Additionally, the modulation from g minor to Gb major is achieved in this passage (hence offering a musical interpretation of longing fulfilled), although actual resolution occurs only briefly before the original texture from measure 65 returns in measure 74, now down a step.

3. The fugato on two subjects in the coda (mm. 124) introduces a new texture and mood within this otherwise peaceful movement, featuring frequent large leaps and staccato articulation (violins, violas), and, later, hemiola. This shift fittingly sets the text “They will always be praising thee.” More generally, the choice of a fugato on two themes is especially appropriate because both subjects set the same text, which gives the impression of multiple voices offering praise.

Note: A recording may be found at the following URL, which is also linked from Moodle:
<http://grooves shark.com/#!/s/German+Requiem+Op+45+4th+Mvmt+Wie+Lieblich+Sing+Deine+Wohnungen/2uzbhW?src=5>

Brahms, *Ein Deutsches Requiem*, mvt. IV: "Wie lieblich sind deine Wohnungen" [How lovely is thy dwelling place]

Text:

How lovely is thy dwelling place, O Lord of hosts!

My soul longs and
faints for the courts
of the Lord.

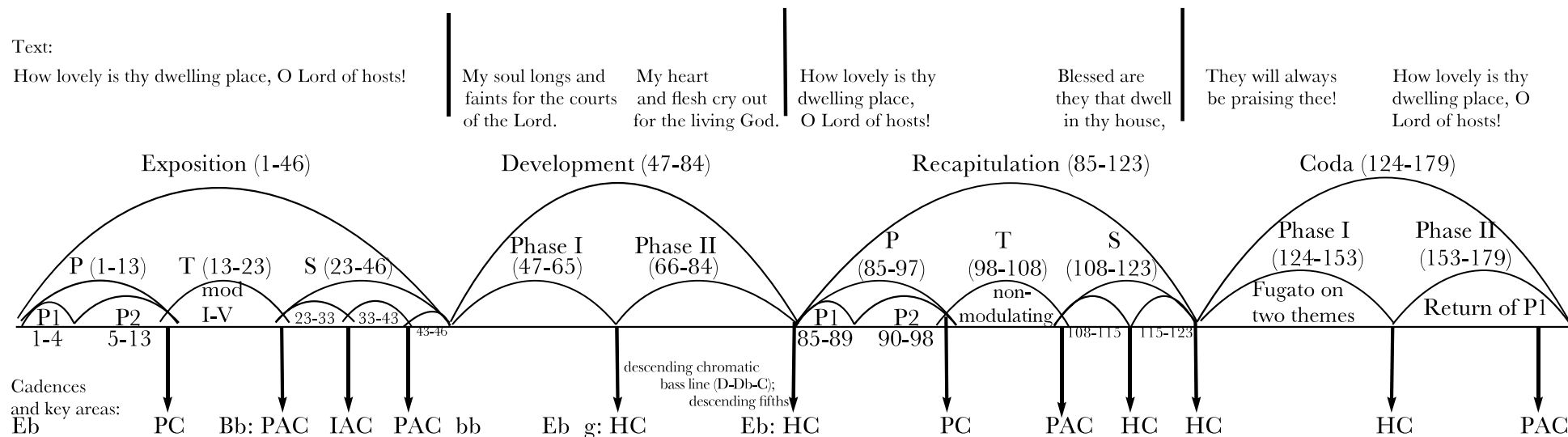
My heart
and flesh cry out
for the living God.

How lovely is thy
dwelling place,
O Lord of hosts!

Blessed are
they that dwell
in thy house,

They will always
be praising thee!

How lovely is thy
dwelling place, O
Lord of hosts!



KEY:

PC (plagal cadence)

HC (half cadence)

IAC (imperfect authentic cadence)

PAC (perfect authentic cadence)

Sample analysis of Brahms, Ein Deutsches Requiem, IV, 'Wie lieblich sind deine Wohnungen' [How lovely is thy dwelling place]

Text translation

How lovely is thy dwelling place, O Lord of hosts.

My soul longs and faints for the courts of the Lord.
My heart and my flesh cry out for the living God.

Blessed are they that dwell in thy house. They will always be
praising thee.
-Psalm 84



Johannes Brahms
Ein deutsches Requiem

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Hoag: Sample analysis of Brahms, Ein Deutsches Requiem, IV, 'Wie liebli

IV.

Mäßig bewegt.

2 Flöten. *p dolce*

2 Oboen. *p dolce*

2 Klarinetten in B. *p dolce*

2 Fagotte. *p dolce*

2 Hörner in Es. *p*

Mäßig bewegt.

Violine I. *p dolce*

Violine II. *p dolce*

Viola. *p*

TRANSLATION: How lovely

Sopran. *p* Wie lieblich

Alt. *p* Wie lieblich

Tenor. *p* Wie lieblich

Baß. *p* Wie lieblich

Violoncello. *p dolce pizz.* *arco*

Kontrabaß. *p*

Org. tac. 5

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11



Kl. in B.
Hr. in Es.
I. Vln.
II. Vln.
Vla. *p dolce*
Sopr.
Alt.
Ten.
Baß.
Vcllu. K.B.

sind dei-ne Woh-nun-gen, Herr Ze-ba-oth, Herr
sind dei-ne Woh-nun-gen, Herr Ze-ba-oth, Herr
sind dei-ne Woh-nun-gen, Herr Ze-ba-oth, Herr
lich dei-ne Woh-nun-gen, Herr Ze-ba-oth, Herr

Fl.
Ob.
Kl. in B.
Hr. in Es.
I. Vln.
II. Vln.
Vla.
Sopr.
Alt.
Ten.
Baß.
Vcllu. K.B.

Ze-ba-oth, dei-ne Woh-nun-
Ze-ba-oth, dei-ne Woh-nun-
Ze-ba-oth, dei-ne Woh-nun-
Ze-ba-oth, dei-ne Woh-nun-

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45 50

Fl.

Ob.

Kl.
in B.

Fg.

Hr.
in Es.

I.
Vln.

II.
Vln.

Vla.

Sopr.

Alt.

Ten.

Baß.

Vcll.

K.B.

45 50

Mei - ne See - - le

Mei - ne See - - le

Mei - ne See - - le

Mei - ne See - - le

Mei - ne See - - le ver - langet und seh - net, ver -

My soul longs and fairs

Fl. 55
Ob. 55
Kl. in B. 55
Fg. 55
Hr. in Es. 55
Vln. I. 55
Vln. II. 55
Vla. 55
Sopr. 55
Alt. 55
Ten. 55
BaB. 55
Vcll. 55
K.B. 55

cresc. *f*

ver - lan - get und seh - net, und seh - net
ver - lan - get und seh - net, ver - lan - get und seh -
lan - get und seh - net, ver - lan - get und seh -
lan - get und seh - net, ver - lan - get und seh - net, seh - net

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134

60

Fl.

Ob.

Kl. in B.

Fg.

Hr. in Es.

I. Vln.

II. Vln.

Vla.

Sopr.

Alt.

Ten.

Baß.

Vcll.

K.B.

p

pizz.

arco

for the courts of the Lord;

sich nach den Vorhöfen des Herrn;

net sich nach den Vorhöfen des Herrn;

net sich nach den Vorhöfen des Herrn;

sich nach den Vorhöfen des Herrn;

pizz.

pizz.

60

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136

75 80

Fl. *mf cresc.*

Ob. *p cresc.*

Fg. II. *p cresc.*

Hr. in Es. *mf*

Vln. I. *fp* *fp* *fp cresc.*

Vln. II. *fp* *fp* *fp cresc.*

Vla. *fp* *fp* *fp cresc.*

Sopr. *cresc.* freu-en sich in dem le-

Alt. See - le freu - en sich in dem le - ben-di - gen, in dem le -

Ten. See - le freu - en sich in dem le - ben - di - gen,

Baß. See - le freu - en sich in dem le - ben - -

Vcll. *fp* *fp* *fp* *arco* *cresc.* *f*

K.B. *fp* *fp* *fp* *cresc.* *f*

75 80

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Fl. 85 I. p

Ob. I. p

Kl. in B. p

Fg. II. dim. p

Hr. in Es. II. p

Vln. I. p

Vln. II.

Vla.

Sopr. ben - di - gen Gott.

Alt. ben - di - gen Gott.

Ten. in dem le - ben - di - gen Gott.

Baß. - di - gen, in dem le - ben - di - gen Gott.

Vcll. dim. p

K.B. dim. p

85

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Fl. I. 90

Ob. I.

Kl. in B.

Fg.

Hr. in Es. *p dolce*

Vln. I. *p*

Vln. II. *p*

Vla.

Sopr. *p* Wie lieblich sind deine Woh - nun -

Alt. *p* Wie lieblich sind deine Woh - nun -

Ten. *p* Wie lieblich sind deine Woh - nun -

Baß. *p* Wie lieblich sind deine

Vcll. *arco*

K.B.

90

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21

95

Fl.

Ob.

Kl.
in B.

Hr.
in Es.

I.
Vln.

II.
Vln.

Vla.

Sopr.
gen, Herr Ze - ba - oth, Herr Ze - ba - oth,

Alt.
gen, Herr Ze - ba - oth, Herr Ze - ba - oth,

Ten.
gen, Herr Ze - ba - oth, Herr Ze - ba - oth,

Baß.
Woh - nun - gen, Herr Ze - ba - oth, Herr Ze - ba - oth,

Vcll.

K.B.

95

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Hoag: Sample analysis of Brahms, Ein Deutsches Requiem, IV, 'Wie liebli

140

100

105

Fl.

Ob.

Kl.
in B.

Fg.

Hr.
in Es.

I.
Vln.

II.
Vln.

Vla.

Sopr.

Alt.

Ten.

Baß.

Vcll.

K.B.

100

105

dei-ne Woh-nun-gen, Herr Ze-ba-oth, Herr

110

Fl.

Ob.

Kl. in B.

Fg.

Hr. in Es.

I.

II.

Vla.

Sopr.

Alt.

Ten.

Baß.

Vcll.

K.B.

legato espress.

plegato

ba oth!

Ze ba oth!

Wohl

Wohl

Wohl

Wohl

111

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142

Hoag: Sample analysis of Brahms, Ein Deutsches Requiem, IV, 'Wie liebli

Fl. *a 2* 115

Ob. *I.* *p*

Kl. in B. *I.*

Hr. in Es.

Vln. I. *p*

Vln. II.

Vla.

Sopr. *p*
de - nen, wohl de - nen,

Alt. *p*
de - nen, wohl de - nen,

Ten. *p*
de - nen, wohl de - nen,

Baß. *p*
de - nen, wohl de - nen,

Vcll.

K.B. 115 Org. c. coro

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25

120

Fl. *cresc.*

Ob. *cresc.*

Kl. in B. *cresc.*

Hr. in Es. *p. cresc. f*

I. *cresc.*

II. *cresc.*

Vla. *cresc.*

that dwell in thy house

Sopr. *cresc. f*
die in dei - nem Hau - se woh - nen, die

Alt. *cresc.*
die in dei - nem Hau - se woh - nen,

Ten. *cresc.*
die in dei - nem Hau - se woh - nen,

Baß. *cresc.*
die in dei - nem Hau - se woh - nen,

Vcll. *cresc.*

K.B. *cresc.*

Org. tacet

120
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Hoag: Sample analysis of Brahms, Ein Deutsches Requiem, IV, 'Wie liebli

144

Fl. ^{a 2} 125

Kl. in B. ^{I.} ^{a 2}

Fg. ^{a 2}

Hr. in Es.

Vln. I.

Vln. II.

Vla.

Sopr. They will always be praising thee.
lo - ben dich immer - dar,

Alt. die lo - ben dich immer - dar, im - mer - dar, im - mer,

Ten. die lo - ben dich immer - dar, lo - ben dich, lo - ben

Baß. die lo - ben dich im - mer - dar, die lo - ben, die lo - ben, die

Vcll.

K.B.

125

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27

Fl. ^{a 2} 130 135
 Ob. ^{a 2}
 Kl. in B. ^{a 2}
 Fg. ^{a 2}
 Hr. in E. ^{a 2}
 I. Vln.
 II. Vln.
 Vla.
 Sopr. *f* die lo - ben dich, die lo - ben dich im - mer -
 Alt. im - merdar, im - merdar, die lo - ben dich im - merdar,
 Ten. dich im - merdar, die lo - ben dich im - merdar,
 Baß. lo - ben, die lo - ben dich, die lo - ben dich im - mer -
 Vcll.
 K.B.

130 135

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Hoag: Sample analysis of Brahms, Ein Deutsches Requiem, IV, 'Wie liebli

146

140

Fl.

Ob.

Kl. in B.

Fg.

Hr. in Es.

I. Vln.

II. Vln.

Vla.

Sopr.

Alt.

Ten.

Baß

Vcll.

K.B.

140

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155

Fl.

Ob.

Kl. in B.

Hr. in Es.

I.

Vln.

II.

Vla.

Sopr.

Alt.

Ten.

Baß.

Vell.

K.B.

How lovely, how lovely,

p dolce

espress. arco

Wie lieblich, wie lieblich,

Wie lieblich,

Wie lieblich,

Wie lieblich

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150

Hoag: Sample analysis of Brahms, Ein Deutsches Requiem, IV, 'Wie lieblich

160 165

Fl. I. a 2 p cresc. plegato

Ob. I. a 2 p cresc. plegato

Kl. in B. p cresc. p

Fg. p

Hr. in Es. cresc. p

Vla. I. pizz. p

Vla. II. pizz. p

Vla. p

Sopr. p wie lieblich

Alt. p lich, wie lieblich, wie lieblich, wie lieblich

Ten. p wie lieblich

Baß. p lich, wie lieblich, wie lieblich, wie lieblich

Vcll. p cresc. p

K.B. arco p Org.c.Corn.e B. cresc. p Org.c.B.t.s.

160 165

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33

Fl. *cresc.* *dim.*

Ob. *cresc.* *dim.*

Kl. in B. *cresc.* *dim.*

Fg. *cresc.* *dim.*

Hr. in Es. *cresc.* *dim.*

Vln. I. *cresc.* *dim.*

Vln. II. *cresc.* *dim.*

Vla. *cresc.* *dim.*

Sopr. *cresc.* *f* is thy dwelling place!
lich sind dei - ne Woh -

Alt. *cresc.* *f*
lich, - wie lieb - lich sind dei - ne Woh -

Ten. *cresc.* *f*
lich sind dei - ne Woh -

Baß *cresc.* *f*
lich, - wie lieb - lich sind dei - ne Woh -

Vcll. *cresc.* *f* *dim.*

K.B. *cresc.* *f* *dim.*

170

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152 Hoag: Sample analysis of Brahms, Ein Deutsches Requiem, IV, 'Wie liebli

175

Fl.

Ob.

Kl.
in B.

Fg.

Hr.
in Es.

I.
Vln.

II.
Vln.

Vla.

Sopr.

Alt.

Ten.

Baß.

Vcl.

K.B.

p

p

p

p

p

pizz.

arco

arco

arco

nun - gen!

nun - gen!

nun - gen!

nun - gen!

Org. c. Cornie B.

Org. c. Vlie B.

175

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FORM: "Wie lieblich sind deine Wohnungen" [How Lovely is Thy Dwelling Place]
 sonata form (mvt IV, Brahms, *Ein Deutsches Requiem*)

Exposition P1 Mäßig bewegt.
 (1-44)

2 Flöten. *p dolce*

2 Oboen. *p dolce*

2 Klarinetten in B. *p dolce*

2 Fagotte.

2 Hörner in Es. *p*

Violine I. *Mäßig bewegt.*

Violine II. *p dolce*

Viola. syncopation (viola, 1-4)

Sopran. *p* Wie lieblich

Alt. *p* Wie lieblich

Tenor. *p* Wie lieblich

Baß. *p* Wie lieblich

Violoncello. *p dolce pizz.*

Kontrabaß. *p arco*

Org. tac.

10

Kl. in B.
Hr. in Es.

I. Vln.
II. Vln.
Vla. *p dolce*

Sopr.
Alt.
Ten.
Baß.
Vellu. K.B.

sind dei-ne Woh-nun-gen, Herr Ze-ba-oth, Herr
sind dei-ne Woh-nun-gen, Herr Ze-ba-oth, Herr
sind dei-ne Woh-nun-gen, Herr Ze-ba-oth, Herr
lich dei-ne Woh-nun-gen, Herr Ze-ba-oth, Herr

15

Fl.
Ob.
Kl. in B.
Hr. in Es.

I. Vln.
II. Vln.
Vla.

Sopr.
Alt.
Ten.
Baß.
Vellu. K.B.

Ze-ba-oth, dei-ne Woh-nun-
Ze-ba-oth, dei-ne Woh-nun-
Ze-ba-oth, dei-ne Woh-nun-
Ze-ba-oth, dei-ne Woh-nun-

phrase overlap

15

Imitation @ the octave (violin I, 22-25, & tenor, 24-27)

phrase overlap

35

Kl. in B.

I. Vln.

II. Vln.

Vla.

Sopr.

Alt.

Ten.

Baß.

Vell.

K.B.

pespress.
Wie lieblich sind

pespress.
Wie lieblich sind

p
Wie lieblich sind

express.
Wie lieblich sind

p
Wie lieblich sind

V7/V V7 I V7/vi 35 vi V⁴/vi vi6

40

Kl. in B.

I. Vln.

II. Vln.

Vla.

Sopr.

Alt.

Ten.

Baß.

Vell.

K.B.

dei - ne Woh - nun - gen, Herr Ze - ba - oth!

dei - ne Woh - nun - gen, Herr Ze - ba - oth!

lich sind dei - ne Woh - nun - gen, Herr Ze - ba - oth!

dei - ne Woh - nun - gen, Herr Ze - ba - oth!

pizz.

ii6 (V⁶/ii) ii (I⁶) 40 bVI V⁴/V V⁸⁻⁷ 6-5 4-3 (4-measure extension, 43-46)

Development (47-84) Phase I

45 50

Fl.

Ob.

Kl.
in B.

Fg.

Hr.
in E.

I.
Vln.

II.

Vla.

Sopr.

Alt.

Ten.

Baß.

Vcll.

K.B.

45 50

Mei - ne See - - le

Mei - ne See - - le

Mei - ne See - - le ver -

Mei - ne See - - le ver - langet und seh - net, ver -

pizz.

arco

arco

55

Fl.

Ob.

Kl.
in B.

Fg.

Hr.
in E.

I.
Vln.

II.
Vln.

Vla.

Sopr.

Alt.

Ten.

Baß.

Vcll.

K.B.

cresc.

f

ver - lan - get und seh - net, und seh - net

ver - lan - get und seh - net, ver - lan - get und seh -

lan - get und seh - net, ver - lan - get und seh -

lan - get und seh - net, ver - lan - get und seh - net, seh - net

55

60

Fl.

Ob.

Kl. in B.

Fg.

Hr. in Es.

I. Vln.

II. Vln.

Vla.

Sopr.

Alt.

Ten.

Baß.

Vcll.

K.B.

sich nach den Vorhöfen des Herrn;

net sich nach den Vorhöfen des Herrn:

net sich nach den Vorhöfen des Herrn;

sich nach den Vorhöfen des Herrn;

pizz.

pizz.

a 2 arco

pizz.

pizz.

pizz.

60

E♭: V7 I vi V i V/V V

g: iv

Phase II

65

Ob.

Vla. I.

Vla. II.

Vla.

Sopr.

Alt.

Ten.

Baß.

Vcll.

K.B.

arco

sf arco

sf

sf

sf

mein Leib und See - le freu - en

mein Leib und See - le freu - en

mein Leib und See - le freu - en

mein Leib und See - le freu - en

sf V7/g (D)

70

Ob.

Fg.

Hr. in Es.

Vln. I.

Vln. II.

Vla.

Sopr.

Alt.

Ten.

Baß.

Vcll. u. K.B.

mf

mf

mf

mf

mf

sich in dem le - ben - di - gen Gott,

sich in dem le - ben - di - gen Gott, mein Leib und

sich in dem le - ben - di - gen Gott, mein Leib und

sich in dem le - ben - di - gen Gott, mein Leib und

sich in dem le - ben - di - gen Gott, mein Leib und

arco

sf

sf

sf

sf

sf

70

V7/Gb (Db)

pizz.

75 80

Fl.

Ob.

Fg.

Hr.
in Es.

I.
Vin.

II.

Vla.

Sopr.

Alt.

Ten.

Baß.

Vcll.

K.B.

p cresc.

II.

p cresc.

mf cresc.

fp

fp

fp cresc.

fp

fp

fp cresc.

cresc.

freu-en sich

cresc.

See - le freu - en sich

cresc.

See - le freu - en sich

cresc.

See - le freu - en sich

cresc.

See - le freu - en sich

arco

cresc.

arco

cresc.

f

75 80

V7/F (C) F Bb

Note: no traditional retransition on V occurs at the end of the Development because P begins on V7.

P2

90

Fl.

Ob.

Kl. in B.

Fg.

Hr. in Es.

p dolce

Vln. I.

Vln. II.

Vla.

Sopr.

Alt.

Ten.

Baß.

Vcll.

K.B.

Wie lieblich sind deine Wohnungen

Wie lieblich sind deine Wohnungen

Wie lieblich sind deine Wohnungen

Wie lieblich sind deine Wohnungen

Wie lieblich sind deine Wohnungen

arco

90

T
(non-modulating)

95

Fl.

Ob.

Kl. in B.

Hr. in Es.

I. Vln.

II. Vln.

Vla.

Sopr.

Alt.

Ten.

Bass.

Vcll.

K.B.

95

phrase overlap

gen, Herr Ze - ba - oth, Herr Ze - ba - oth,

gen, Herr Ze - ba - oth, Herr Ze - ba - oth,

gen, Herr Ze - ba - oth, Herr Ze - ba - oth,

Woh - nun - gen, Herr Ze - ba - oth, Herr Ze - ba - oth,

100 105

Fl.

Ob.

Kl.
in B.

Fg.

Hr.
in Es.

I.
Vln.

II.
Vln.

Vla.

Sopr.

Alt.

Ten.

Baß.

Vcll.

K.B.

100 105

dei-ne Woh-nun-gen, Herr Ze-ba-oth, Herr

S (in I) (Thematic material appears first in VlnI&II)

Fl. *p* *a 2* **110**

Ob. *p* *I.*

Kl. in B. *p* *I.*

Fg. *p* *I.*

Hr. in Es. *p*

Vln. I. *p* *legato espress.*

Vln. II. *p* *legato espress.*

Vla. *p*

Sopr. *p* *ba oth!* *Wohl*

Alt. *p* *ba oth!* *Wohl*

Ten. *p* *ba oth!* *Wohl*

Baß *p* *Ze ba oth!* *Wohl*

Vcll. *p legato*

K.B. *p legato* **110**

phrase overlap

$V_{5/IV}^6$ (note new emphasis on IV, not present in Exposition)

This musical score page contains measures 114 and 115. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Kl. in B.), Horn in E-flat (Hr. in Es.), Violin I and II (Vln. I, II), Viola (Via.), Soprano (Sopr.), Alto (Alt.), Tenor (Ten.), Bass (Baß), Violoncello (Vcll.), and Double Bass (K.B.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score features various musical notations such as notes, rests, slurs, and dynamic markings like *p* (piano). The vocal parts (Sopr., Alt., Ten., Baß) have lyrics in German: "de - nen, wohl de - nen, de - nen, wohl de - nen, de - nen, wohl de - nen, de - nen, wohl de - nen,". The page number "115" appears at the top right and bottom center. The bottom right corner is labeled "Org. c. coro".

120

Fl. *cresc.*

Ob. *cresc.*

Kl. in B. *cresc.*

Hr. in Es. *p. cresc.*

I. Vla. *cresc.*

II. Vla. *cresc.*

Vla. *cresc.*

Sopr. *cresc.*
die in dei - nem Hau - se woh - nen, die

Alt. *cresc.*
die in dei - nem Hau - se woh - nen,

Ten. *cresc.*
die in dei - nem Hau - se woh - nen,

Bass. *cresc.*
die in dei - nem Hau - se woh - nen,

Vcll. *cresc.*

K.B. *cresc.*

Org. *tacet*

120

Coda (124-179)

Phase I: Fugato on two subjects

Fl.

Kl.
in B.

Fg.

Hr.
in Es

Vln.
I.

Vln.
II.

Vla.

Sopr.

Alt.

Ten.

Baß.

Vcll.

K.B.

125

lo - ben dich immer - dar,

1 die lo - ben dich immer - dar, im - mer - dar, im - mer,

2 die lo - ben dich immer - dar, lo - ben dich, lo - ben

die lo - ben dich im - mer - dar, die lo - ben, die lo - ben, die

125

130 135

Fl.

Ob.

Kl.
in B.

Fg.

Hr.
in E.

I.
Vln.

II.
Vln.

Vla.

Sopr.

Alt.

Ten.

Baß.

Cell.

K.B.

130 135

die lo - ben dich, die lo - ben dich im - mer -

im - merdar, im - merdar, die lo - ben dich im - merdar,

dich im - merdar, die lo - ben dich im - merdar,

lo - ben, die lo - ben dich, 1 die lo - ben dich im - mer -

[illegible]

143

Fl.

Ob.

Kl.
in B.

Fg.

Hr.
in E.

I.
Vln.

II.
Vln.

Vla.

Sopr.

Alt.

Ten.

Bass.

Vcll.

K.B.

die lo - ben, die lo - ben, die lo -

- ben, die lo - ben, die lo - ben, lo -

die lo - ben, die lo - ben, die lo - ben, die lo - ben

die lo - ben, die lo - ben, die lo - ben, die

145

Hemiola continued

Phase 2 (reference

P1 *espress.* to P)

150

Fl.

Ob.

Kl. in B.

Fg.

Hr. in E $\flat$.

I. Vln.

II. Vln.

Vla.

Sopr.

Alt.

Ten.

Baß.

Vcll.

K.B.

pp pizz.

p pizz.

p

p dimin.

p

pizz.

p

Org. e. coro

Org. tacet

arco

p

ii 6/5

(mixture)

155

Fl.

Ob.

Kl.
in B.

Hr.
in Es.

I.
Vln.

II.
Vln.

Vla.

P1 arco

p *espress.*
arco

p

P2 (see tenor, m.5)

p dolce

Sopr.

Wie lieblich, wie lieblich,

p dolce

Alt.

Wie lieblich,

p dolce

Ten.

Wie lieblich, wie lieblich,

p dolce

Bass.

Wie lieblich,

p dolce

Vcll.

K.B.

155

(more subdominant emphasis)

P1 fragment P1 fragment

160 165

Fl. I. a 2 plegato

Ob. I. a 2 plegato

Kl. in B. p cresc. p

Fg. p

Hr. in Es. cresc. p

Vln. I. pizz. p

Vln. II. pizz. p

Vla. p

Sopr. p wie lieb - -

Alt. lich, wie lieb - - lich, wie lieb - - lich, wie lieb - -

Ten. p wie lieb - -

Baß. lich, wie lieb - - lich, wie lieb - - lich, wie lieb - -

Vcll. p cresc. p

K.B. arco cresc. p

160 Org.c.Corn.e B. cresc. Org.c.B.t.s. 165

170

Fl. *cresc.* *dim.*

Ob. *cresc.* *dim.*

Kl. in B. *cresc.* *dim.*

Fg. *cresc.* *dim.*

Hr. in Es. *cresc.* *dim.*

I. Vln. *cresc.* *dim.*

II. Vln. *cresc.* *dim.*

Vla. *cresc.* *dim.*

Sops. *cresc.* *f* *dim.*
lich sind dei ne Woh

Alt. *cresc.* *f* *dim.*
lich, wie lieblich sind dei ne Woh

Ten. *cresc.* *f* *dim.*
lich sind dei ne Woh

Bass. *cresc.* *f* *dim.*
lich, wie lieblich sind dei ne Woh

Vcll. *cresc.* *f* *dim.*

K.B. *cresc.* *f* *dim.*

170

175

Fl.

Ob.

Kl. in B.

Fg.

Hr. in Es.

I.

Vln.

II.

Vla.

Sopr.

Alt.

Ten.

Baß.

Vcll.

K. B.

nun - gen!

nun - gen!

nun - gen!

nun - gen!

Org. c. Cornie B.

Org. c. Vlle B.

175