1983


James Leonard Brauer

The Graduate Center, City University of New York
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INSTRUMENTS IN SACRED VOCAL MUSIC AT
BRAUNSCHWEIG-WOLFENBÜTTEL: A STUDY OF
CHANGING TASTES IN THE SEVENTEENTH CENTURY

by

JAMES LEONARD BRAUER

VOLUME I

A dissertation submitted to the Graduate
Faculty in Music in partial fulfillment of the
requirements for the degree of Doctor of
Philosophy, The City University of New York

1983
This manuscript has been read and accepted for the Graduate Faculty in Music in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

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28 April 1983
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Chapter I
INTRODUCTION

The Topic

An enormous transformation of instrumental ensembles occurred in the seventeenth century. The sacred vocal literature with instrumental forces from 1610 is different in many ways from similar works written about 1690. The extent of the transformation raises several questions. What new instruments came into use and which instruments were laid aside? What instrumental combinations became fashionable? How did foreign models of instrumentation influence the north German taste for instrumental groupings? Although such general questions are complex, preliminary answers can come from an examination of a single court's scores, documents, iconographic materials, and occasions for music. That is the purpose of this study.

Purpose

This investigation deals with instruments and instrumental usage in the sacred vocal music at the north German court of Braunschweig-Wolfenbüttel. It focuses on a single body of literature, one where instruments are not essential but a matter of choice or taste. It treats a
court that was less affluent and powerful than some of its neighbors and was primarily an imitator rather than a maker of taste. Music at this court reflects the various stages in the development of the instrumental ensemble in the seventeenth century. We will attempt to learn what instruments were used, how instruments were grouped, and how instrumental colors were assigned to ensembles.

We will also examine the following hypothesis to explain the transformation: in Germany the transition from the late Renaissance ensemble to the standard baroque ensemble of the early eighteenth century represents essentially the resolution of a struggle among several national preferences, namely, those of England, France, Italy, and Germany. The music at Wolfenbüttel, as a single cross-section of seventeenth century European culture, will serve to sample this contest. If the use of instruments here reveals that there was such a battle among national preferences, it may serve as a model for similar examinations of other music centers. In this way, the study seeks to increase the understanding of the music in the seventeenth century.

Organization

The study is divided into five chapters. In this first chapter we define the topic, its purpose, organization, materials, and special problems in terminology; we also
describe the present state of research for seventeenth century German music, for the history of instrumentation, and for musical life at the Wolfenbüttel court. The second chapter deals with the assignment of instruments to vocal parts of composers under Dukes Heinrich Julius and Friedrich Ulrich, focusing on the music of Thomas Mancinus, Michael Praetorius, and Daniel Selich. In the third chapter we see instrumental assignments in sacred vocal works less often left to a conductor's discretion, and more frequently specified by composers. Stephan Körner, Heinrich Schütz, Johann Jakob Löwe, Julius Weiland, and Martin Köler provided music for Wolfenbüttel during the reign of Duke August. His wife, Duchess Sophie Elisabeth, was an amateur performer and composer and a strong influence on the court's taste in music. The fourth chapter treats the music of Johann Rosenmüller, Johann Theile, and Johann Kusser, Kapellmeister between 1674 and 1694. Under Dukes Rudolph August and Anton Ulrich, instrumental parts in sacred works were increasingly conceived for specific timbres and reflected fresh influences from Italy and France. The final chapter summarizes the findings about instruments, instrumental groupings, and the assignment of instrumental colors to ensembles.

Materials

Information on instruments in the sacred vocal music at Braunschweig-Wolfenbüttel comes first of all
from the works of composers who served the Wolfenbüttel court during the period in question: Thomas Mancinus (1587-1604), Michael Praetorius (1604-1621), Johann Schop (1614-1615), Daniel Selich (1621-1626), Stephan Körner (1638-1643), Heinrich Schütz (1645-1665), Johann Jakob Löwe (1655-1663), Julius Weiland (1655-1663), Martin Köler (1663-1672), Johann Rosenmüller (1682?-1684), Johann Theile (1685-1689), and Johann Kusser (1690-1694). In addition, works by Duchess Sophie Elisabeth, an amateur musician active at Wolfenbüttel from 1635-1666, come under investigation. Of prime interest are sacred vocal works of these composers, yet some evidence about changing tastes for instruments, instrumental groupings, and instrumentation does come from secular pieces (i.e., accompanied secular songs, instrumental works, ballet music, and operas). In the baroque period, chamber and theater music clearly influenced the music for worship. Since the court records do not reveal which works by a composer may have been performed in the court chapel, the total corpus of a composer's sacred works comes under investigation, even those pieces which may have been produced before or after service in Wolfenbüttel. Where possible, those works which were written before a composer's arrival at Wolfenbüttel are identified as influences brought to the court. In a similar way, though perhaps of less significance, the pieces written after his departure help us understand the
works written earlier. Manuscript scores and printed works by these composers were examined for information about specific instruments, ensembles, and instrumentation. While not every work of each composer is included in this seventeenth century cross-section, a majority of each composer's works, in manuscript or print, was inspected in four libraries (in Wolfenbüttel, Berlin, Kassel, and Munich) whose collections are important for these composers.¹

Surviving court records from seventeenth century Wolfenbüttel are numerous but both the instruments and the performing library of the Hofkantorei, which were moved to Braunschweig as part of the official residence in the eighteenth century, were destroyed by fire in the early nineteenth century.² Most of the court records that have come down to us are from the reigns of Dukes Heinrich Julius (1589-1613) and August (1634-1666). Those in the state archives in Wolfenbüttel and Hanover³ reveal information about duties of musicians, numbers of performers at

¹ These libraries are Herzog August Bibliothek in Wolfenbüttel, Staatsbibliothek Preussischer Kulturbesitz in West Berlin, Murhard'sche Bibliothek der Stadt Kassel und Landesbibliothek in Kassel, und Bayerische Staatsbibliothek in Munich.

² Author's interview of Werner Flechsig, Braunschweig, West Germany, 21 June 1979; Flechsig is the former "Oberkustos" of the Braunschweigisches Landesmuseum für Geschichte und Volkskund.

³ Some of the records in Hanover, available to earlier scholars, were destroyed by allied bombs in World War II. Author's interview of Werner Flechsig, 21 June 1979.
the court, evidence of repair or acquisition of instruments, and rarely, titles of works performed on specific occasions.

A few iconographic items supplement the information in scores and court documents and help establish insights regarding instruments and groupings of performers. Each of these items is discussed where the information it provides is most useful.

While there is considerable secondary literature about seventeenth century German music and the musicians of the Braunschweig-Wolfenbüttel court and neighboring courts, little of it treats the role of instruments in the sacred vocal music. Those scholarly studies which contribute worthwhile general information are cited in the bibliography; the most valuable items regarding instruments, instrumental groupings, and background of the Braunschweig-Wolfenbüttel court are discussed in the section entitled "Present State of Research."

**Terminology**

Since there are difficulties in equating ancient names of instruments with modern English ones, in choosing an unambiguous term for a group of instruments, and in describing the assignment of instrumental timbre to a polyphonic vocal work, some terminology for this study needs clarification.
Instruments

Even for the seventeenth century musician, identifying the names of instruments was difficult. Then, as now, there is no problem with the French flute, the German Flöte, the Italian flauto, and the Spanish flauta, which are equivalents for a single instrument. However, complexities arise when the names for the various sizes and types of the same instrument are considered. A recent dictionary of musical instruments lists fifty-four entries beginning with the letters f-l-u-t, not to speak of entries beginning with f-l-o-t and f-l-a-u. In this study we will normally employ modern English names for instruments; when ambiguity exists or further distinctions seem useful, the name given in the source is provided. For example, the tables, as often as possible, provide original terms.

Ensemble

Three principal terms for a seventeenth century instrumental group are: consort, orchestra, and ensemble.

The term "consort" has serious limitations for instruments in sacred vocal literature. The Harvard Dictionary of Music gives this definition: "a 17th-century English term for instrumental chamber ensembles or compositions written for them." Since consort refers to a body

of performers where there are instruments of one kind
(whole consort) or of various kinds (broken consort), the
term is generally reserved for purely instrumental groups.
Collections of seventeenth century instrumental works with
"consort songs," where voice parts are reinforced by in-
struments, are exceptional. When the typical baroque con-
tinuo is present, this term is inappropriate. Thus, it
is not useful for sacred works with instruments.

In a similar way, "orchestra" has connotations
unsuited to seventeenth century literature. Generally, we
use it of large ensembles with more than one instrument to
a part and, most often, of a symphony orchestra of approxi-
mately one hundred players. Nathan Broder has devised a
rough definition of an orchestra which could, in his esti-
mation, apply to any century. According to him, an
orchestra is "any instrumental ensemble in which there is
more than one player to more than one part." He demon-
strates that this definition can apply to the large late
Renaissance instrumental groupings for processions, banquets,
intermedii, weddings, celebrations, ballets and the like.
He says that it is appropriate also for the literature

ed. (Cambridge, Mass.: Harvard University Press, Bel-

6. Nathan Broder, "The Beginnings of the Orchestra," Jour-
nal of the American Musicological Society XIII (1960)
174.
of the first two decades of the seventeenth century, when the instrumental forces in England, Germany, and Italy differ little from the sixteenth century conglomerations of instruments. For example, in Broder's estimation, Monteverdi's Orfeo uses an orchestra that is better viewed as representing the end-of-the-Renaissance rather than the beginning-of-the-baroque. While the definition may suit an instrumental work, it is hardly appropriate for a group of instruments and voices where an instrument is assigned to this or that vocal part by a conductor.

The most useful term for a group of instruments in the sacred vocal music under study is "ensemble" since this term has the neutral quality that allows for any combination of voices, instruments, or voices and instruments and permits any number of performers. In fact, Apel defines ensemble this way: "a group of musicians performing together." The term, therefore, is ideal for describing any combination within sacred vocal literature of the seventeenth century.

Instrumentation

There is no easy term for describing the decision of a baroque composer in applying instrumental color to individual lines of a polyphonic vocal work. Though

"orchestration" might be used for this purpose, we generally reserve it for purely instrumental works. For example, Apel gives this basic definition:

the art of employing, in an instrumental composition, the various instruments in accordance with (a) their individual properties and (b) the composer's concept of the sonorous effect of his work.8

In discussing the history of this practice, Apel points out that Gabrieli and Monteverdi were among the first to prescribe instrumental colors, musicians of the early seventeenth century made few distinctions "between the capabilities of individual instruments" of the same range. It was not yet a matter of exploring idiomatic properties of an instrument. Since the term "instrumentation" seems to put more emphasis on assigning the individual instrument, it is more appropriate for the seventeenth century practice to substitute instruments for voices or to double voices in polychoral works.9 For the purposes of this study, then, "instrumentation" indicates the com-

9. Cf. Ludwig K. Mayer, "Instrumentation," Die Musik in Geschichte und Gegenwart, 14 vols., ed. Friedrich Blume (Kassel: Bärenreiter, 1949- ) VI, 1252 (hereafter cited as MGG). Mayer attributes the first use of the term instrumentation to H. Koch (1807) and to Berlioz (1844) a distinction between the two terms:
poser's or conductor's act of artful selection from an instrumental color palette.

Present State of Research

Before examining the music of Wolfenbüttel's composers, it is beneficial to review selected studies which contribute to our understanding of the use of the instruments in the seventeenth century and to our knowledge of this court. This examination focuses on the break with Renaissance instrumentation, German Protestant acceptance of the new styles, national patterns of instrumentation, and the general transformation of instrumentation. Finally, it surveys the important literature on Wolfenbüttel's court music.

Break with Renaissance Instrumentation

A common view of the seventeenth century is that it is one of "transition" and therefore less worthy of examination than the centuries on either side of it. As a result, there has been stronger interest in late baroque music, where instrumental forces are considered "early instrumentation and orchestration. According to Berlioz, "instrumentation" meant writing correctly for each instrument and "orchestration" meant writing correctly for an ensemble. In more recent times instrumentation has acquired an additional meaning: arranging a work for another instrument.
versions" of the classical composers' orchestra. Thus studies of music for instrumental ensembles usually choose to begin with the orchestra of Bach and Handel. Gardner Read's Style and Orchestration (1979), which examines the details that make "orchestral style," is no exception. Though in his chapter on the preclassical orchestra Read claims that Renaissance composers made significant contributions to instrumental style, he dates the birth of

10. Thurston Dart offers an opinion as to why nineteenth century historians bypassed significant questions about the seventeenth century.

"The complex international cross-currents in the musical life of the seventeenth century; the bewildering array of musical idioms in use; the rapid fluctuations in musical taste brought about by the dictates of fashion, change in the structure of society, and political upheavals; the unusual variety of technical difficulty in the music itself, ranging from the very simple to the extremely advanced; the frequent use of obsolete instruments side by side with those represented in the orchestras of more modern times; the rarity of the original sources and of modern editions of them; all of these and many other considerations led the nineteenth century historian to label the period with the convenient term of 'transitional,' which left him free to continue his researches into the more manageable styles of the sixteenth or the eighteenth centuries."


12. Read, 14.
the "modern" orchestra some time between Monteverdi's Orfeo (1607) and his Il Combattimento di Tancredi e Clorinda (1624). Monteverdi's significant contribution is that he broke with the tradition of writing instrumental parts in a vocal style and began to exploit instrumental color in new ways. Read's chapter does not attempt to make connections between instrumentation in late Renaissance and early baroque ensembles and ensembles that became standard in the early classical orchestra. We must look elsewhere for an explanation of the seventeenth century's notions about instrumental colors and to determine if these ensembles were constructed on some other basis than the often-mentioned criterion: "collections of instruments aggregated largely in terms of availability." What follows, then, is a review of the literature about the use of instruments, ensembles, and instrumentation in the seventeenth century.

German Protestant Acceptance of the New Styles

In his important essay on baroque music, Blume summarizes the forms, techniques, and characteristics of

13. Read, 16.
the period. He stresses that though baroque form and style were fundamentally Italian, England, France, and Germany continually pressed for autonomy of their own national musics. According to Blume, German baroque music can be divided into three phases. By 1630, the German tradition had assimilated the new Italian developments. By 1680, it followed Italian practices of the middle baroque. And, in the last phase, German composers achieved an "all-European" blend. It is clear that in the course of the seventeenth century, an instrumental style of writing grew up alongside the vocal style. Three types of occasions contributed to the style mix: music for church, for chamber, for stage. The separate musical functions and styles dismantled the stylistic unity of the Renaissance, when a work could be sung or played on various instruments. The use of instruments, then, was part of the tug of war between the national styles and instrumentation in vocal music for the church was often patterned after musical styles for chamber and stage.


16. Blume, Renaissance and Baroque, 151.

17. Blume, Renaissance and Baroque, 122.
Blume has also described the milieu of north Europe and its reception of stylistic trends. In his essay "The Age of Confessionalism" in *Protestant Church Music* (1974) he characterizes the cultural and theological currents in north Germany among the protestants. He writes that the Lutherans had an openness to the new currents in church music. Their musicians quickly adapted Italian patterns to their own tradition. Court chapels featured the splendors of the new style with whatever resources they could amass for the new emotional subjectivity and style media. Among the orthodox Lutherans, music had a high priority, in fact, *cantio* (song) had an equal status with *contio* (sermon). At the pinnacle of the German Protestant church music stood Heinrich Schütz, whose masterful works combine the older tradition with the new


19. "Protestant musicians, standing firmly in their own tradition, reforged the formal tools of secular and sacred Italian music and created out of the Lutheran spirit music that became the sound of Lutheran faith." Blume, *Protestant Church Music*, 187.

styles of Italy. Later in the century, Johann Rosenmüller, whose career ended at Wolfenbüttel and whose sacred vocal works often show Italian influences, was widely admired and imitated. Works of such German composers blended the older German tradition with secular cantata and opera, which appealed to the sophisticated listener, and kept Protestant church music current in musical style. Thus, Blume establishes that the theological climate among the Lutherans in the north of Germany approved of combining the new musical styles with the traditional vocal models. In both court chapels and city churches there were many opportunities for musicians to use new techniques, including innovation in instrumentation.

National Patterns of Instrumentation

One title which attempts to survey the seventeenth century is Parry's contribution to The Oxford History of Music. Here a single chapter is devoted to instrumental


22. Rosenmüller's works exhibited "expressiveness and beauty of sound." Blume, Protestant Church Music, 233.

23. For example, Blume observes that the 120 cantatas of Dietrich Buxtehude, composed between 1680 and 1685 and central to this north-German sacred vocal literature with accompanying instruments, include every type and style of cantata. Bach's cantatas are, of course, linked to this tradition. Blume, Protestant Church Music, 274.
music, focusing on the literature for purely instrumental ensembles. Though trends in individual countries are identified in order to show the establishment of an instrumental style, influences on Germany are not a topic for discussion.²⁵

A brief description of the baroque orchestra and its use of instrumental color is given in Donington's A Performer's Guide to Baroque Music.²⁶ He observes that in baroque ensembles string tone predominated. When wind instruments were used, it was never for brief bits of color.²⁷ In general, small musical establishments were more numerous than large ones. The larger performing ensembles had about forty instrumentalists and twenty singers, not including soloists. But, the number of performers is only one aspect of baroque instrumental sonority. Transparent string tone, brilliant trumpets, pungent reed tone, a bassoon doubling the bass line are all factors in


²⁵. Parry, 342.


²⁷. Donington, 41.
the balance and color of baroque sounds. When compared to a classical orchestra, the baroque shows a greater proportion of reed instruments. When it came to continuo instruments, the variety of plucked instruments was seldom revealed in scores. In fact, many details were left to the performers; scores give scanty indications of the instruments to be used. Title pages often suggest several alternatives. According to Donington, the basic principle was this: "whatever is suitable, is acceptable." When the music became highly idiomatic, special qualities of an instrument were essential. When it was not highly idiomatic, an acceptable effect could be produced on another instrument.

Adam Carse's The History of Orchestration (1925) deals at some length with the developments in the seventeenth century. For matters of instrumentation, Carse accepts only evidence from full scores. The first of two sections describes the principal instruments of the seventeenth

28. Donington, 42.

29. Donington, 40. Such a maxim gives courage to modern performers but may leave more room for creative instrumentation than literature under examination here suggests.


century, the late sixteenth century French and Italian scores which designate specific instruments, the instrumentation of Italian composers between 1600 and 1650 and of Schütz and his followers in Germany, the trend in opera orchestras from five-part and three-part string writing to four-part writing, and the groundwork for late baroque orchestration in the works of Alessandro Scarlatti and Henry Purcell (contrasted with the procedures of Buxtehude). In short, the thesis of his examination is that in the development of the orchestra, instruments were dropped and added in stages. By the middle of the nineteenth century, a rather standardized grouping was achieved. The basic development was the rise of the strings as the central section of the orchestra grouping. Carse's presentation, however, gives little attention to details of typical combinations in German works of the seventeenth century.

32. The orchestra grew from being

"a collection of any instruments, or groups of instruments available at any particular place, roughly thrown together around a feeble core of medieval keyboard-instruments and lutes, through the various stages of its growth in which some instruments were permanently adopted while others were rejected, to the highly organized condition of the combination which only became thoroughly stabilized about the middle of the last [nineteenth] century and which has since attracted to itself a more or less vacillating fringe of additional instruments."

Carse, 335.
The late Renaissance legacy of instrumental color is dealt with in a fine study of Italian ensembles in the sixteenth century by Howard Mayer Brown. It reconstructs from the Florentine *intermedii* performed between 1518 and 1589 a history that shows the development of the consort principle and the subsequent foundation principle which led to the continuo practice of the early baroque. According to Brown, the sixteenth century composer regarded his sets of parts as arrangements which enabled performers to select one combination from a wide variety of stylistic possibilities. Thus, instrumentation was more a re-creative act of the performer than a creative act of the composer. The most important contribution of the Renaissance was the consort principle (umixed ensembles of viols, flutes, crumhorns or trombones—with or without voices), which prevailed in the first half of the sixteenth century. Between 1548 and 1565, however, the foundation principle began to be as important as the


34. Brown, 81.

35. Brown, 73.

36. Brown, 78.
consort principle. And, gradually, a pure consort was altered to include one or more other instruments. By the end of the century mixed consorts were rather freely assembled.\textsuperscript{37} When intermedii ensembles mixed voices with instruments, it was common to have one singer to a part even though the instrumental forces might be quite large.\textsuperscript{38} Two or more singers to a part (never more than four) occurred only in the finales and for spectacular effects.\textsuperscript{39} Thus, about 1600, ensembles tended to be mixed consorts rather than pure consorts and they were accompanied by keyboard and lute players. The outer voices were frequently strengthened with greater numbers of instruments than were used on inner parts.

For an overview of instrumentation in the seventeenth century, we have Heinz Becker's extended essay, which includes numerous musical examples.\textsuperscript{40} Becker describes how the Renaissance's rich sound palette was reduced to an ensemble of strings doubled by oboes. It is important to explore these national preferences in some detail since

\begin{footnotesize}
37. Brown, 80.
38. Brown, 73.
\end{footnotesize}
Becker's study is pivotal to our interpretation of changes in instrumentation in north Germany during the seventeenth century.

In the Renaissance, even though the number and type of instruments for a specific occasion depended on what was available, each instrument had a sociological association that a composer could draw on. The trumpet represented the knight, the bagpipes the shepherd, the organ the church, horns the hunt. Flute and strings represented chamber music. When voices performed, instruments of the appropriate register could double or substitute for them. As these Renaissance practices were set aside, national preferences contributed toward an ordered, stylized ensemble.

In Italy, opera demanded that sound underscore emotion. Improved ensemble playing and the development of the string choir came hand in hand. Since the reeds had little to contribute to emotional playing (i.e., their dynamic range was more limited than strings) and Italians had an aversion to the nasal tone of the reed instruments, all but the bassoon largely disappeared from ensemble music.


42. Becker, 10. Until the end of the century, says Becker, the bassoon was confined in church music to reinforcing the basso continuo. Becker, 15.
In the printed scores of the seventeenth century it became customary to specify the instruments for individual pieces. Since the four old vocal registers persisted, scores suggested acceptable interchanges, e.g., a violin could be replaced by a cornet, a trumpet or, perhaps, a flute. In the second half of the century, however, signs of idiomatic parts increase. Conductors still made do with the instruments at hand, though the winds, easily put out of tune by warm breath, were not so useful with strings. For example, the clarin trumpet (clarino) was useful for fanfare passages. A substitute instrument was allowed; the player was expected to improvise the type of melodic line associated with his instrument. The lira da gamba (lirone), says Agazzari in describing some distinctions, should have "long, powerful and resounding strokes," the violone (bass viola da gamba?) should maintain "a solemn style," and the violin should feature "passage work, many different styles of bowing, trills and embellishments of all kinds." Relying on strings, Monteverdi's later works (Ritorno d'Ulisse and L'incoronazione) involved a variety of devices and techniques from the strings to present diverse

43. Becker, 10f.

44. Becker, 12.
moods and proper imitation of the text. And, here the Italians definitely preferred four-part writing. The bassoon might reinforce the thorough bass; flutes could be obbligato instruments in selected arias. In the last third of the century the trumpet had soloistic exposure in war scenes and in "trumpet arias." Full wind sections, reserved for effect, were rare. A full brass ensemble, with slow moving lower brasses and more active upper brasses, was used for processions and short fanfares.

In Paris after 1560, French musicians, not Italians or Englishmen, were predominant as royal chamber instrumentalists. When the full number of twenty-four was reached for string players in the Vingt-quatre violons du

45. Becker, 14. Already in 1624 Monteverdi's Combattimento di Tancredi e Clorinda called for "four violins of different sizes, a contrabass gamba and a harpsichord," Broder, 180. Cf. Karl Nef, "Zur Instrumentation im 17. Jahrhundert," Jahrbuch der Musikbibliothek Peters XXXV (1928) 33-42 and Robert L. Weaver, "The Orchestra in the Early Italian Opera," Journal of the American Musicological Society XVII (Spring 1964) 83-89. Weaver contributes an explanation for the preference for string timbre that is aesthetic rather than economic. He draws attention to a letter (1616) from Monteverdi to Alessandro Striggio in which Monteverdi says that one expresses the affections not through instrumental color but, according to Weaver, through "the character of the rhythms, the motives, the melodies and harmonies which the instruments are capable of producing." Weaver, 88. Thus, the new aesthetic set aside the Renaissance poetic associations in favor of fewer instrumental colors and of the violin family to present the affections. It was not simply that a large mixed ensemble was too expensive.

46. Becker, 16.
roi (1610), there were also twelve shawm (hautbois) players. Becker emphasizes that this mixed group of instruments doubled parts and excluded plucked instruments of the Renaissance. To this ensemble, Lully eventually added the seize petits violons and altered the color of the ensemble. Thus, the bright tone of the violin family made Lully's orchestra more brilliant in timbre than the softer and darker viol consort. The foundation of the new instrumental ensemble was the new violin sound. And, the beginnings of the modern woodwind section grew from the reed instruments in Lully's ensemble. The oboe, developed from the shawm, represented a general change in tone that permitted greater dynamic flexibility. The new version of this double reed instrument, the oboe, permitted the pressure of the player's lips to control the tone directly since it had neither capsule nor pirouette. In 1664, Lully used it for the first time in his ballet Les Plaisirs de l'Ile enchantée. There was a similar interest in the transverse flute, capable of greater volume than the recorder,
and it was used primarily for solo passages. Thus, unlike the Italians, the French developed a particular taste for woodwind sound.

Lully made little distinction between writing for voices and instruments. However, in his instrumental works the two outer parts were strengthened with more players to a part and with woodwinds; the two highest parts employed the bright tone of the violins. Since trumpets and timpani could produce a limited number of pitches, they were treated idiomatically. From time to time, flutes or oboes would be added to or subtracted from the strings. In sections for winds, Lully preferred two oboes and a bassoon.  

Thus, by 1700 in Italy and France, there existed a trend toward ensembles with a string section as the essential part. Neutrality of writing (i.e., non-idiomatic writing) was a general characteristic of this period. The mere "exchange of instruments" was replaced by "intensification of the colors," by "subtle and rich play of

50. Becker, relying on Mersenne (Harmonie universelle IV, 186-89) gives Lully's distribution of strings: "6 premiers dessus, 4 seconde dessus, 4 hautcontres, 4 tailles, 6 basses." And, Becker (p.14) notes that "dessus and basse were, in addition, doubled by oboes and bassoons."

51. "Lully nearly always writes in three voices for winds (2 Ob., 1 Fg.) but the reduction from five to three voices is the only difference in the writing." Becker, 14.
registers," and by a trend toward "a highly finished blending technique."  

In England, there was another approach to selecting instrumental color. Francis Bacon, in his *Sylva Sylvarum* (1627), listed various good combinations (harp and bass violin, recorder and strings, organ and voice) and some not-so-good combinations (keyboard instruments and lutes, Welsh and Irish harps, voice and flutes). His principle was to try combinations to discover "the most favorable consort." Bacon, a philosopher-scientist, then urged that "experimentation" be used in developing proper musical instrumentation.

About the middle of the seventeenth century, both the "broken consort" and the "whole consort," used with increasing frequency in English chamber music, still implied one instrument to a part. However, as the basso

52. Becker, 14.


"instrumental tone started coming into consideration as an absolute value, over and above its symbolical value and its associate meaning, and the instrument itself was now judged according to its ability to mix with others and become a part of and blend with the whole."
continuo practice spread, the bass was reinforced; doubling of other parts came later. Again, here was a reason for the decline of the reed instruments: the gentle sounds of these consort combinations were a contrast to the "nasal and somewhat shrill" qualities of Renaissance ensembles.  

In contrast, Henry Purcell's (1659–1695) music at the end of the century resembled the Italian idea of string writing. In his works, there are four parts, a string instrument for the bass, and obbligato parts with brilliant or characteristic passages. There is a tendency for trumpets to be doubled by oboes.

German composers of the last half of the seventeenth century moved toward the string orchestra and the violin family, though they still had a preference for viols (rather than violins) and wind instruments. Unlike in contemporary Italian practice, other combinations were not entirely set aside. In Germany, the reed and brass instruments continued to be favored. Becker also


55. Becker, 16.

56. "The Germans never relinquished the use of wind instruments in the orchestra, of which a four-part string orchestra formed the foundation; French influence can be seen in the woodwind trio episodes." Becker, 16.
observes that the music of Reinhard Keiser after 1690, literature not included in this study, represents "a search for new solutions in instrumentation." Among other experiments, Keiser accompanied arias with five bassoons, five flutes, three oboes, or three chalumeaux. Such arias challenged the notion that a single instrumentation should be retained throughout a movement. For example, in a strophic aria the instrumentation was changed with each strophe, though not within the strophe. In a da capo aria, Keiser often used a new instrumentation in the middle section to mark a change of mood. This literature helps underscore the independence of German composers in matters of instrumentation. After 1700, another trend appeared: instrumentation became a factor for success of a public concert. Mattheson and Heinichen assume that a successful composer sought the favor of his public through effects of instrumentation.

Another summary of instrumentation in the second half of the seventeenth century, also by Becker, makes clear that the Italian practice made the strings supreme and that the wind trio and the use of horns stemmed from

57. Becker, 16.
58. Becker, 16.
France. A French influence on Germany, brought there by Kusser, later by Telemann and by the francophile court music at Celle, persisted into the early eighteenth century. Thus, at the end of the seventeenth century, the French precision in playing as well as some aspects of French instrumentation were highly regarded in Germany; its composers also had Italian, rarely, English, models for their practices in instrumentation.

From the perspective of organology, Emanuel Winternitz has sketched the changing tastes in instruments during the seventeenth century. He points out that the baroque orchestra gradually developed from the wide variety of Renaissance instruments. Renaissance performers had thought of instruments in terms of families, each having members of various sizes corresponding to a range of the human voice. In comparison, baroque ensembles employed fewer instruments. The number and type of reeds diminished and the family of strings which met the new stylistic requirements (violins) became central to the ensembles. Solo instruments with a wider range, more


62. Winternitz, 258.
adept at dynamic variation, and more capable of tonal flexibility were developed. The treble violin became the "prima donna" of the string family, which gradually supplanted the viols. At the same time, recorders, shawm types, cornetts, trumpets, and trombones continued to appear in seventeenth century ensembles. Also, around 1600, larger versions of the lute family with additional bass strings, archlutes like the theorbo and the chitarrone, were created and used. The clavichord and the harpsichord, the latter important for the new basso continuo practice, were popular instruments. The organ, with its wide variety of stops, continued to exhibit many of the instrumental colors of the Renaissance wind orchestra. Yet it, too, experienced a new technology and advanced craftsmanship. Thus, the process of selection from the Renaissance instruments, the development of new instruments, and the movement toward standardization in baroque ensembles were spread over the whole of the seventeenth century.

63. Winternitz, 259.
64. Winternitz, 266.
65. Winternitz, 268.
The General Transformation of Instrumentation

The basic changes in instrumentation over this century are quite clear. There is a general decrease in the number of instruments and an increased use of new, more virtuosic types. In works with basso continuo, the outer voices were played by more instruments than the inner voices and keyboard player (organ or harpsichord) or a player of a plucked string instrument improvised chords from the bass line. Sometimes more than one instrument realized these harmonies. The bass line was doubled by one or more instruments, double reed or bowed string. The highest part was frequently assigned to an instrument with a virtuoso player to achieve greater expressiveness, e.g., sudden contrasts of range, changes in dynamics, special techniques, or quick passage work. Often a pair of virtuosi were featured. Instruments with a smaller compass and dynamic flexibility were retained for inner parts. Reed instruments with a wind cap were retired and, at the end of the century, oboe and bassoon became the favored double reed instruments. Though recorders were still widely used in the first half of the eighteenth century, the transverse flute gradually replaced the recorder. Trumpets, trombones, and cornetts survived almost unchanged.
The members of the viola da gamba family, especially those of the lower register, continued to be used but the violin family gradually supplanted them. By the end of the seventeenth century, the violin and violoncello, assisted by the viola, became the standard instruments of a string section. And to this central body of strings, other instruments were added according to a composer's desire for wind timbre.

Music at the Wolfenbüttel Residence

The town of Wolfenbüttel grew around a Guelf (Welfen) castle, dating from at least the thirteenth century. On the Oker River, just south of Braunschweig (Brunswick), and a few kilometers north of the Harz Mountains, it is in West Germany's Lower Saxony (see PLATE 1). From 1432 to 1763, the castle was the residence of the dukes of Braunschweig-Wolfenbüttel, a branch of the house of Braunschweig. Many half-timbered houses from the seventeenth century and the castle, except for its chapel, still stand. In addition, several public buildings from the Renaissance and baroque periods are preserved: the Rathaus (c. 1600), St. Mary's (1608–1623, hereafter the Marienkirche), St. John's (1663), Trinity (1719), the chancellery (1588), and a large armory (1613ff). The primary literature for this court is briefly reviewed here.
Already in 1863, Friedrich Chrysander published a pioneering study of the chapel and opera music at the Braunschweig-Wolfenbüttel court. In it he describes the musical life, musicians, ballets, and operatic works from 1568 to the early eighteenth century. From archival records he derives numbers of musicians, names of individual musicians, details of their court appointments, correspondence about the court music and, often, transcriptions of whole documents. In chronological order, he lists the "Singspiele," ballets, and operas with a sketch of each plot. He also shows that at great expense to Duke Anton Ulrich, Italian opera was performed, beginning in 1687. In this connection, many expenses are recounted, including the amortization of a public opera house in Braunschweig constructed with the assistance of Anton Ulrich.


67. Friedrich Chrysander, "Geschichte der Braunschweig-Wolfenbüttel Capelle und Oper vom sechzehnten bis zum achtzehnten Jahrhundert," Jahrbücher für musikalische Wissenschaft I (1863) 147-286, hereafter cited as Chrysander, "Geschichte." Werner Flechsig has observed that Chrysander's article is based on only part of the archival sources and that Wilibald Gurlitt's dissertation, part of which is published under the title Michael Praetorius (Creuzburgensis), Sein Leben und Seine Werke (Leipzig, 1915; reprint, Hildesheim: Georg Olms, 1968) corrected several matters regarding the Wolfenbüttel chapel music. See Werner Flechsig, Thomas...
Gustav Friedrich Schmidt's supplement (1929) to Chrysander's chronological list gives "opera" performances between 1631 and 1771, including title, type, poet, composer, place of performance, and date of performance.\textsuperscript{68} Operas, ballets, and comic plays with music were performed at several other places connected with the court: Braunschweig, Salzthal, Böven, and Blankenburg. His information was drawn from libretti, scores, and other printed or manuscript sources.

A theater history of Wolfenbüttel, including the arrival of opera at the end of the seventeenth century, is provided in Fritz Hartmann's (1905) study.\textsuperscript{69}

In the nineteenth century, Wilhelm Havemann prepared a three-volume general history of the territory Braunschweig-Lüneburg.\textsuperscript{70} It shows no particular interest in the musical life, yet it is important for penetrating the history of the Wolfenbüttel court.

\textsuperscript{68} Gustav Friedrich Schmidt, \textit{Neue Beiträge zur Geschichte der Musik und des Theaters am Herzoglichen Hofe zu Braunschweig-Wolfenbüttel} (Munich: Wilhelm Berntseisel, 1929) hereafter cited as Schmidt, \textit{Neue Beiträge}.

\textsuperscript{69} Fritz Hartmann, \textit{Sechs Bücher Braunschweigischer Theater Geschichte} (Wolfenbüttel: Julius Zwissler, 1905).

More recently, Richard Moderhack edited a survey of the court history, including chapters on church history, commerce and city histories, and cultural life (literature, theater, music, and art). The short chapter on musical history was written by Werner Flechsig.  

Focusing on areas other than music, Friedrich Thöne (1963) has described the Wolfenbüttel buildings, culture, and art history. He underscores the significant contributions that this north German town made to the cultural history of the area.

Though it treats primarily the second half of the sixteenth century, Martin Ruhnke's monumental study is especially useful for understanding the duties, social position, and pay for the musicians who served at Wolfenbüttel. He describes the functions of the three types of court instrumentalists: members of the Cantorei, tower musicians, and court trumpeters. From the literature and 

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the court documents, he tabulates the number and type of performers and evaluates the changes from year to year. His analysis of pay records takes into consideration not only cash, but also uniforms, perquisites, and the impact of inflation on raises. In the second half of the study, he compares this court with ten north German courts, e.g., Königsberg, Pommern, Berlin, Schwerin, and with twelve middle and south German courts. The organizational structures, musical duties, repertoire, and the influence of musicians from the Netherlands and Italy on these musical organizations are discussed. He shows that the trend in the sixteenth century was to move from a Hofkapelle (priests and choir boys performing liturgical works in unison), to a vocal Kantorei (performing part music), and, in the final decades of the century, to a Kantorei of singers and instrumentalists (often in equal number).

From this general review of literature relating to Wolfenbüttel, we now turn to our examination of the music of its composers in order to increase our understanding of the factors in the transformation of instrumental ensembles in the seventeenth century.
CHAPTER II

ASSIGNING INSTRUMENTS TO VOCAL PARTS

Late Renaissance sacred vocal music was frequently performed with instruments, either substituting for vocal performers or doubling singers. The Kapellmeister decided just how instruments and singers were combined, taking into consideration the piece, availability of performers, and the occasion. Festive events included more instrumental participation than did regular occasions. In the north German states during the last half of the sixteenth century, the Hofkapelle (clerics and choirboys performing unison liturgical pieces) was gradually replaced with a Kantorei (court musicians and other personnel performing part music). To these singers instrumentalists were generally added until, at the time of Praetorius, it was common to have equal numbers of singers and players. From this period we have works for Wolfenbüttel, as well as other courts, which began to include precise directions for the use of instruments with the singers.

The Dukes of Braunschweig-Wolfenbüttel (1589-1634)

Two dukes of Braunschweig-Wolfenbüttel ruled during the first third of the seventeenth century: Heinrich Julius (1582-1613) and Friedrich Ulrich (1613-1634). While
Heinrich Julius appreciated and intensified music making more than any of his predecessors, Friedrich Ulrich had little interest in music and, facing severe financial and political difficulties, had limited means to support the arts. Eventually, circumstances of the Thirty Years' War forced him to turn Wolfenbüttel over to foreign troops and to move his court to Braunschweig. Under these conditions the Kantorei apparently disintegrated.

Three composers held the post of Kapellemeister under Heinrich Julius and Friedrich Ulrich. Thomas Man-cinus (1587-1604) reorganized the court music along the lines of a Kantorei. His successor, Michael Praetorius (1604-1621) brought it to great heights. One of his instrumenta-lists, Johann Schop (1614-1615), later gained renown as a violinist and composer. Daniel Selich (1621-1626) continued the Praetorius legacy, but on a much smaller scale. After his death, musical activity came to an end until Duke August revived it in the 1640's.

Duke Heinrich Julius (1589-1613)

Duke Heinrich Julius, born in 1564, brought the Wolfenbüttel line to its greatest prominence in the seventeenth century. His interests in learning and the arts were intense. This is reflected in his selection of musicians and in his allocation of considerable funds for the arts, even more than he could afford.
His excellent education enabled him already at the age of ten to engage in a theological disputation and at twelve, when he became honorary rector at the University of Helmstedt, to give an address in Latin. His studies gave him a deep knowledge of law, in addition to training in Latin, Greek, Hebrew, mathematics, chemistry, physics, philosophy, and architecture. As for the arts, he liked to paint, but he gave special attention to German poetry and drama.  

A trip to Copenhagen in 1590 had brought him into contact with an English comedy troop. Soon afterward, he hired two English actors, Th. Sakeville and Johann Bradstead, and later, in 1603, he created the post of "comedy and dance master" at his court.  

Heinrich Julius was the first German prince to have a court theater. Moreover, between 1592 and 1594, he wrote at least eleven dramatic works, which were published under a pseudonym. The first two were in the style of the Italian Trionfi but the later ones show a strong English influence. Departing little from the moralistic type of Renaissance drama, they nevertheless incorporated the new interests in prose and


dialect.  All were performed at ducal residences in Wolfenbüttel, Grönigen, and Hessen.

Another of his artistic interests was architecture, as evidenced in several fine buildings, primarily in a Renaissance style, e.g., the new university buildings (1593-1612) in Helmstedt, the Marienkirche in Wolfenbüttel, and his palace in Grönigen.

When Duke Heinrich Julius succeeded his father in 1589, his territories included the bishopric of Halberstadt, the principality of Braunschweig-Wolfenbüttel, and Calenberg-Göttingen, acquired by his father in 1584 when the Calenberg line died out. Between 1593 and 1599, his realm grew to include also the earldom of Hohenstein, Regenstein-Blankenburg, the administration of Walkenried Abbey, and the principality of Grubenhagen. Thus he ruled the expanse from Hoya (south of Verden) on the west to Halberstadt on the east, from Lüneburg on the north to Göttingen on the south, the largest area ever under a member of the Wolfenbüttel line of the Guelf family. Yet, he could not count the city of Braunschweig as his. The long-standing dispute

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3. NDB, VIII, 353.


5. NDB, VIII, 353. The Grönigen structure reflects baroque style.
between his forbears and the city of Braunschweig continued. Though Heinrich Julius laid seige to the city in 1605 and pressed his case with Emperor Rudolf II, he was unable to add it to his realm. He did, however, have other successes in the political arena. From 1607 until his death, he served at the imperial court in Prague as the director of the emperor's privy council, one of the most powerful posts in the empire. Through the efforts of Heinrich Julius, the emperor and his brother, Matthias, made peace. And, giving attention to one of the great issues of his time, Heinrich Julius gained for Protestants complete religious freedom and for Catholics an unexpected period of peace. Within his own realm he ruled autocratically in a style typical of later Baroque princes. Because he enjoyed the brilliant court life in Prague and surrounded himself with artists, cultivated persons, and scholars, he lived in lavish style and left his territories impoverished.

From his parentage, Heinrich Julius inherited an

6. Moderhack, p. 70. The official title at the court of Rudolf II, according to Havemann, was "Kayserlich römisch-Geheimaent Geheimen Raths bestalter oberster Direc­tor." Havemann, II, 441.

7. Spehr, ADB, XI, 503f.

8. NDB, VIII, 353.
interest in music, which he vigorously pursued. His grand­father, Heinrich der Jünger (1514-1568), an opponent of the Reformation, kept a small Hofkapelle, at maximum four clergy and three choirboys, and among his servants three to six trumpeters. His father, Duke Julius (1568-1589), who introduced the Reformation to his territories, had established a Kantorei in 1571. He kept the expenses to a minimum; musicians had to perform regular court duties as well as musical assignments. For example, the chief librarian, the composer L. Schröter, on occasion also performed with the Kantorei. One of the Kantorei's members, the organist A. Ammerbach, taught Heinrich Julius to play keyboard instruments. In 1587, the musicians were put under a Kapellmeister, Thomas Mancinus, and some of his regular duties were taken away to allow for more rehearsing. This is the organization that Heinrich Julius inherited.9

Already before he ruled Braunschweig-Wolfenbüttel, Heinrich Julius demonstrated a taste for outstanding court music. As administrator of the bishopric of Halberstadt, he employed a group of musicians for his Grönigen residence. To the dedication (1596) of the outstanding organ in his new palace, he invited the most celebrated German organists. Later at Wolfenbüttel, Heinrich Julius spurned his

9. Ruhnke, MGG, XIV, 801f.
father's thrift and tried instead to emulate the court music of Dresden, Copenhagen, Kassel, and Prague. Through his marriage (1585) with Dorothea, daughter of Elector August I of Saxony, he became acquainted with Dresden's court music and its Italian and Netherlandish performers. Following Dorothea's untimely death, he married Elisabeth, daughter of King Friedrich II of Denmark. The ceremonies at Kronenburg in 1590 acquainted him with musical practices at the Danish court. And, his duties in Prague permitted Heinrich Julius to bring his Kapellmeister Praetorius into contact with the emperor's musicians. The duke's preferences in music were undoubtedly influenced by the musical practices of these courts, and his Kantorei under the direction of Praetorius was, to some extent, patterned after these north European musical organizations. Thus, in music, Wolfenbüttel reflected cosmopolitan trends of the time and the grand scale of affluent north German courts.

Friedrich Ulrich (1613-1634)

Friedrich Ulrich, born in Wolfenbüttel in 1591 to Heinrich Julius and Princess Elisabeth of Denmark, was the most unfortunate of the Wolfenbüttel dukes and the last of

the middle line of the house of Braunschweig (See PLATES 2 and 3). Educated by tutors, he attended the universities of Helmstedt and Tübingen, and made extended tours of France and England. But, unlike his father and grandfather, he proved weak and unfit for leadership.

His inherited lands encompassed Braunschweig-Wolfenbüttel, the bishopric of Hildesheim, the principalities of Calenberg-Göttingen and Grubenhagen, the earldoms of Reinstein, Blankenburg, and Hohenstein, and the administration of Walkenreid Abbey. He was also left with his father's many debts, totaling 1,200,000 Thalers. In one matter he had some success where Heinrich Julius did not. Braunschweig, though with reluctant allegiance, permitted him access to their city with construction of a palace within their fortifications. When a dispute over tribute arose, Friedrich Ulrich besieged the city (1615), blockaded it for three months, and came to a settlement. He then rebuilt the fortifications.

When he became ruler at age twenty-two, he was easily manipulated by his advisors and nearly brought the Braunschweig-Lüneburg territories to destruction. The first crisis was financial. The problem of his father's

PLATE 2

THE MIDDLE HOUSE OF BRAUNSCHWEIG

Heinrich the Generous (+1416)

<table>
<thead>
<tr>
<th>Wilhelm the Elder (+1482)</th>
<th>Heinrich the Peaceloving (+1473)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wilhelm the Younger (+1503)</td>
<td>Friedrich the Younger (+1495)</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Heinrich the Elder (+1514)</td>
<td>Erich the Elder (+1540)</td>
</tr>
<tr>
<td>(Wolfenbüttel)</td>
<td>(Calenberg)</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Heinrich the Younger (+1568)</td>
<td>Erich II (+1584)</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Julius (+1589)</td>
<td></td>
</tr>
<tr>
<td>(inherited Grubenhagen,</td>
<td></td>
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<tr>
<td>1596)</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Friedrich Ulrich (+1634)</td>
<td>Christian (+1626)</td>
</tr>
<tr>
<td></td>
<td>Administrator of Halberstadt</td>
</tr>
</tbody>
</table>

Based on Moderhack, 106.
PLATE 3

THE NEW HOUSE OF BRAUNSCHWEIG

Ernst the Confessor (+1546)

Heinrich (+1598) (Dannenberg)  Wilhelm the Younger (+1592) (New House of Lüneburg)

August the Younger (+1666) (New House of Braunschweig)  Georg (+1641) (Calenberg)

Rudolf Anton Ulrich August (+1714)  Ferdinand Albrecht I (+1687) (Bevern Line)  Georg Wilhelm (+1705)

August Ludwig Wilhelm Rudolf (+1731) (+1735)  Ferdinand Albrecht II Dorothea Sophie ø  Georg Ludwig

King Georg I of England (+1727)

Based on Moderhack, 107.
enormous debt was compounded by the manipulations and corruption of his Oberhofmeister, Anton von Streithorst, and Anton's brother Joachim. Under Anton, the assets and resources of the kingdom were exploited for the gain of a few ministers and their cohorts. One of their crimes was to reduce the precious metal contained in the coins of the realm and to line their own pockets with the unused metal. They then used the cheapened coins to pay off their own debts. Foreigners soon avoided such currency and citizens found it difficult to continue normal commerce. Since they could approach the duke only through his corrupt ministers, citizens were powerless to press for a remedy. Finally, at the insistence of his mother and his uncle, King Christian IV of Denmark, Friedrich Ulrich, faced the difficulties. In September, 1622, he confronted Anton and Joachim von Streithorst, had them arrested, and appointed Ernst von Steinberg auf Bodenburg as administrator of his lands.14

Just when this crisis had been dealt with, the Thirty Years' War struck the realm. Forced to choose between allegiance to the emperor and the Protestant allies, Friedrich Ulrich sided with the Protestant party under Danish

leadership. Soon, however, Tilly and Wallenstein invaded, plundered, and burned many areas of Friedrich Ulrich's realm. Friedrich retired to the safety of his palace in Braunschweig and allowed Danish troops to occupy Wolfenbüttel in the hopes that this force would give some protection to his lands. Nevertheless, after the Battle of Lutter (1626) and defeat of Protestants, Wolfenbüttel was besieged and occupied by the emperor's forces. At that point Friedrich Ulrich went over to the emperor's side—but to no advantage. Emperor Ferdinand II took one territory after another from Friedrich Ulrich and put them in the hands of the emperor's allies. Thus, he lost Hohenstein, Reinstein, Blankenburg, and Hildersheim. Since his lands were dominated by foreign troops, first by one side then the other, Friedrich Ulrich was perhaps the most unfortunate of German princes.

When Gustavus Adolphus of Sweden landed in Germany in 1631, Friedrich Ulrich once again changed sides. To his utter displeasure, he was forced to accept his hated cousin,

15. According to Spiess, Friedrich Ulrich's court occupied the "Grauer Hof" in Braunschweig. It's name derived from the fact that it was an old monastery site where the occupants had worn a gray cowl. Werner Spiess, Geschichte der Stadt Braunschweig in Nachmittelalter; Vom Ausgang des Mittelalters bis zum Ende der Stadtfreiheit (1491-1671) (Braunschweig: Waisenhaus, 1966) I, 189, hereafter cited as Spiess, Stadt Braunschweig.

16. ADB, VII, 504.
Duke Georg of Braunschweig-Lüneburg, as the superior officer. In August of 1634, Friedrich Ulrich suffered a compound thigh fracture in an unfortunate fall and died.17

Thus, during his reign the extensive and prosperous lands which he inherited became desolate, the people miserable. Besides the lands given to the emperor's allies he also lost (1617) the principality of Grubenhagen to Duke Georg of Lüneburg. To the Braunschweig-Dannenberg line he gave up Braunschweig; to the Braunschweig-Lüneburg and Celle line he gave up Kalenberg with Hannover and Göttingen. Since there were no offspring to the middle line of the house of Braunschweig, the succession, too, was lost.

For a portion of his reign he continued the Kantorei, which his father had valued so highly. At the death of Heinrich Julius the group had an equal number of singers (six) and instrumentalists (six). Although Praetorius urged that five or six more instrumentalists be added in order to perform the new concerted music, e.g. his Polyhymnia Caduceatrix, the duke reduced the size of his Kantorei. Upon the death of Praetorius in 1621, Daniel Selich became Kapellmeister. Selich's abilities as a composer were adequate; the court music continued as it had under Praetorius. In 1626, just before the Danish troops arrived in

17. ADB, VII, 506.
Wolfenbüttel, Selich died. For the remainder of the war years, the musical life of the court was apparently minimal or nonexistent. 18

The Wolfenbüttel Hofkapelle Before Mancinus

The performers of sacred music at Wolfenbüttel in the mid-sixteenth century, though functioning as a small "Hofkapelle," were not called by that name in the court documents. 19 Rather, the paybooks list "priests and choir-boys," e.g., in 1535 there were three priests and two choir-boys. Subsequent entries mention preachers and deacons, as well as a slight increase in the number of singers (four priests and three choirboys). And, according to a 1556 court order, they had to serve at the daily services in the chapel at the duke's residence. The music sung there was undoubtedly the same as prescribed for Wolfenbüttel's Marienkirche. In his 1561 orders, Duke Heinrich required appropriate music for daily mass and the canonical hours. He got no more explicit than this specification for Matins: that after the Venite, there be three Psalms with antiphon followed by three readings and their responsories. 20

18. Ruhnke, MGG, XIV, 803f.
Franz Algermann's biography of Duke Julius it is clear that the musical duties at the chapel likewise included daily mass and the canonical hours. Thus, before the Reformation was introduced, the sacred music at Wolfenbüttel's court consisted primarily of unison liturgical music sung by clerics and choirboys. Several times each week (Wednesday, Friday, and Sunday) this small group of singers was augmented by singers from the Marienkirche and students from the parish school. 21

Among the court's servants were players of instruments, but these had no duties in the chapel. According to Ruhnke's study of the archives for this period, no instrumentalist, not even a court organist, was listed among the singers of the Kapelle. Instead, the organist was listed with the servants (Hofgesinde), as were the other court

21. Ruhnke summarizes the arrangement as follows:

"Die Fundationsurkunde vom Jahre 1561 sah vor, dass die Priester und Chorschüler der Marienkirche an jedem Mittwoch, Freitag und Sonntag die Hofkapelle bei den Gottesdiensten in der Schlosskirche verstärken mussten. Ausserdem wurde der Schulmeister der Pfarrkirche angewiesen, an diesen Tagen einige Sängerknaben zu den Hofgottesdiensten abzustellen, sofern er sie entbehren konnte."

Ruhnke, Hofmusikkollegien, 18.
musicians: two to five trumpeters, a drummer (or kettle drummer), and a Hausmann with his (two) assistants. 22

In the duties prescribed for 1556, the Hausmann watched from the tower to signal when a rider approached or when it was mealtime. In addition, perhaps with his assistants and the trumpeters, he provided music (sacred or secular) at meals on Sundays and festivals. 23

Besides normal servant duties at the residence, the trumpeters accompanied the duke on military exercises or announced him with fanfares when he traveled. Instrumentalists were therefore associated with tower, table, military, and retinue music. 24

22. Ruhnke, Hofmusikakollegien, 18.

23. A later appointment document (27 August, 1591), when the Hausmann, Curt Schaper, was replaced by his son, indicates that the Hausmann and his assistants were employed in the music of the duke's chapel.

"Insonderheit aber sich sampt dreyen düchtigen gesellen sowohl tags alss nachtts mit wachen gegen fewersnoth und sonsten wie das bisshero gebräuchlich gewesen und noch ist, auch jedesmahls die notturift erfürdern thudt, tewlich verhalten und demselben mit vleiss nachkommen, Ingleichen mit der Musica und allen Instrumenten im Kirchenambt oder wie es sonsten die Gelegenheit gibt, und an unser stat jederzeit verorndet wirdet ge-brachen lassen. . . ."

Werner Flechsig, Thomas Mancinus der Vorgänger von Praetorius im Wolfenbütteler Kapellmeisteramt (Wolfenbüttel: Georg Kallemeyer, 1933) 48f.

24. Ruhnke, Hofmusikakollegien, 21f. For special occasions, it was customary to hire additional singers and in-
A religious and cultural awakening accompanied the first years of Duke Julius' rule. On 1 August 1568, shortly after his father's death, Duke Julius accepted the Augsburg Confession and in January 1569 he promulgated new church orders for the practice of the Protestant faith.

As early as 24 July 1568 a list of the court servants includes "four singers, a Hausmann with two boys, an organist, four trumpeters with two young trumpeters and a kettle-drummer." The instrumentalists, as before, are counted with the court servants; the singers are no longer clerics but clerks. There is still no suggestion that they performed part-music in the chapel. In all probability, they sang only unison liturgical melodies (some still in Latin) and German chorales. The court organist, Antonius Ammerbach, now participated in the table music, performed in the chapel, e.g., alternating with the singers in the Magnificat of Vespers, and taught members of the ducal family.

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On 26 November 1571 three singers (Paul Küler, Wolfgang Zirckel, and Georg Gernhart), formerly with the thirteen singers of the Gothaer Kapelle, were installed at Wolfenbüttel. One court document lists other singers installed at this time. In the duties that the duke enumerated, Küler and the others were expected to sing on Sundays and festivals in the chapel, at table, and in the duke's chambers. The rest of the week was spent in the chancellery. In 1572 the former Schulkantor of Saalfeld, Leonhart Schröter, was installed as librarian; he, too, performed with the singers. Schröter must have found this position unsuitable since he left already in March 1573. In April of 1573 an alto, Andreas Pistor (Becker), petitioned to serve and was added to the singers.

That Duke Julius was especially interested in instrumental music is clear from extant documents. In 1571 Julius bought four lutes from Zittau, four small lutes (Quinterne), an Italian lyre, and a dulcimer (Hackebredt). And, in 1573 from Cologne he received sixteen musical

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29. Ruhnke, Hofmusikkollegien, 29.
30. Ibid., 29-35. According to Flechsig (p. 31), Andreas Pistor of Nordhausen called himself "altista Cantorum Magdeburgensium" and in a letter (30 April 1573) referred to Küler as "Kapellmeister," though this title was not otherwise used of him. Flechsig, 31.
instruments, some intended for the school in Gandersheim (later moved to Helmstedt and elevated to a university) and some for Fastelabend in Wolfenbüttel. Thus the duke acquired for his court music a variety of instruments: various plucked string instruments, trumpets, cornets, fiddles, cross flutes, crumhorns, and tenor shawms. How or whether these instruments were used with the sacred vocal music is not revealed. At this time the table music at affluent courts, e.g., Munich, used a variety of wind instruments, played by a few instrumentalists.

Instrumentalists at Wolfenbüttel were so few in number that performers with other duties must have played these instruments, or individual performers must have been proficient on several instruments. According to Ruhnke's accounting, the maximum number of performers in 1573,

31. Of these Duke Julius wrote on 22 January 1573: "So hetten wir auch gern allerhand andere Musicalische Instrumente als Trommeten, Zincken, fiolen, Zwerchpfeiffen, krumphörner, bomberten und andere . . ., die sollen zu Cöln, wo nicht gemacht, doch am besten zu bekommen sein." Quoted in Flechsig, 30.

32. On this point, Anthony Baines reports that "at Munich, while Lassus was musical director there, a five-man team of Italian wind-players used to accompany the first course at dinner 'sometimes with a corna-muse, sometimes with recorders, or with flutes, or cornets and trombones in French songs and other light compositions' (from Trojano, 1569, a singer there, who adds that during the next course a string consort would play 'songs, motets or madrigals,'
including part-time musicians, was fourteen: one alto,
three singers, one boy, one organist, one fiddler, one
Hausmann, five trumpeters, and one kettle drummer. Soon
even these meager forces were reduced. Between 1575 and
1587, when Mancinus reorganized the Kapelle, there were
never more than three singers, two instrumentalists, and
four or five trumpeters.33

This evidence demonstrates that the increased num­
ber of singers and instrumentalists coincided with the ac­
quision of new instruments. In both the sacred and the
secular music of 1573 it was possible to have polyphonic
music with mixed vocal and instrumental forces. In subse­
quent years when there were fewer musicians at the court,
the sacred music was probably more often unison liturgical
music than part music.

Thomas Mancinus

Kapellmeister

In 1583, Thomas Mancinus, born in 1550 and a

and that finally, with the dessert, Lassus
and his chosen singers would give a fresh
work each day)."

Anthony Baines, Woodwind Instruments and Their History,
revised ed. (New York: W. W. Norton, 1963) 256.

33. Ruhnke, Hofmusikkollegien, 89 and 91. The reduction in
forces was due, in part, to the financing of his new
university in Helmstedt (founded 1576). At its opening,
vocal and instrumental forces were combined for sacred
choral works. Ibid., 49.
student at the Lateinschule of Schwerin (Mecklenburg) under cantor Sartorius, began his service to Duke Heinrich Julius, Bishop of Halberstadt. After attending the University of Rostock, he returned to Schwerin. According to Riemann, he was cantor at the Lateinschule from 1572-1579. Yet the (1572) court records of Duke Johann Albrecht I of Mecklenburg-Schwerin also list Mancinus as a tenor among the Schwerin court musicians under Kapellmeister Johannes Flamingus (from the Netherlands). In 1576 Mancinus was composer and Kapellmeister in Güstrow for Duke Ulrich III of Mecklenburg-Güstrow. The instrumentalists that year included an organist, a harpist, a cornettist, and two trumpeters. Since his installation document mentions only two choirboys, it seems likely that these forces were somehow augmented by other singers. In 1579 Mancinus was a tenor at the Berlin court chapel. In January 1580, Johann Georg (1571-1598), Elector of Brandenburg, reorganized his Kantorei and his orders specifically mention taking care of these instruments: "Positive, Clavichorde, Geigen, Zinken, Querfeifen, Schalmeien, Krummhörner, Dulzian, Trompeten,


35. Ruhnke, Hofmusikkollegien, 190.

Posaunen, Bomhart." The Hofkantorei performed masses and motets at services on weekdays and Sundays in the court chapel, or at the cathedral, if the elector was present. Since the elector preferred a full sound and an artful performance, he called for reinforcing regular singers with instrumentalists, including the court trumpeters who doubled on other instruments in the court, and with students singers in the cathedral. The 1579 list of musicians at Berlin numbers twenty-five: the Kapellmeister (Johann Wesalius), an alto, three tenors, a bass, one singer, three organists, one harpist, two violinists, three cornettists, one trombonist, another instrumentalist, and five trumpeters. In addition there were two choirboys, as well as two choirboys-in-training. Thus, there were eight (regular) singers and twice that number of instrumentalists.

After his wife's death in 1587, Bishop Heinrich Julius decided to reduce the size of his Kantorei in Gröningen. Thus Mancinus, Kapellmeister there for only four years, was able to turn his attention to reorganizing the

Duke's Hofkantorei in Wolfenbüttel. Because of his personal acquaintance with the musical practices of Schwerin, Güstrow, and the court chapel and cathedral in Berlin, Mancinus planned a court music along the lines of a north German model. On 22 June 1587, then, Mancinus offered a plan for nine musicians, who according to the custom of the court would spend most of their week in the chancellery or plateroom (Silberkammer). This plan provided for six-part vocal music with two instrumentalists who could double the outer voices. The Kapellmeister was not counted among the singers. And, if the Hausmann, his two assistants, and the organist, already on hand, were also included in the ensemble, it was possible to double each of the six voices with an instrument. Thus, his plan called for: a Kapellmeister, four singers, two boys, a player of the cornett and violin (Diskantgeige), and a player of the trombone and bass gamba (Bassgeige). In a revised plan (16 August 1587) he mentioned a third instrumentalist but gave no clue to his assignment. Apparently, this was too expensive for Duke Julius and still another plan (31 August 1587) was proposed by Mancinus. It called for seven musicians: a Kapellmeister, three singers, two boys and one instrumentalist who was capable on various instruments. On special occasions the organist, the Hausmann, and his assistants (trombones) could undoubtedly join the ensemble. Thus, Mancinus insisted on
enough musicians to perform five-part vocal music—with at least one part instrumentally reinforced. 40

From Hofkapelle to Hofkantorei

In October 1587, Mancinus was installed at Wolfenbüttel. 41 His appointment specified that music be performed in chapel (see PLATE 4) on Sundays and on all high festivals and at table, whether or not there were guests. The musicians were to be industrious with both vocal and instrumental music. The sacred works, "motets and other Christian pieces," had to be appropriate to the praise of God and in keeping with the church orders and doctrine. At table, Mancinus was to conduct joyful songs and merry mountain tunes, lovely and artful figural music either by himself or other composers. The compositions which he would write from time to time for festivities were not to be printed without permission from the duke. He was in charge of the training and supervision of the young musicians (choirboys), who also had servant duties. On regular workdays, Mancinus was to serve in the chancellery. Afternoons might be spent instructing the duke's daughters in reading, writing, and arithmetic. In his free time, e.g.,

40. Ruhnke, Hofmusikkollegien, 54-55.

41. Flechsig has transcribed this document; it is partially transcribed by Ruhnke. See Flechsig, 38-39; Ruhnke, Hofmusikkollegien, 55.
Sunday afternoons, he was to compose. In short, he was to be an industrious Kapellmeister and Registratoren (e.g., administrator of the ducal library). His salary was fifty "thaler," half at Christmas and half at Pentecost. In addition, he was permitted at the duke's "free table" and got the usual winter and summer uniforms, an ox, two pigs, two bushels of rye, and two bushels of barley.

Two of these functions clearly show the evolution of the Kapellmeister duties: 1) Mancinus was expected to compose, to supervise the members of the Hofkantorei, and to train the choirboys, and 2) music for the duke's chapel and table had to be part music. But, with these demands also came increased time for music and greater authority over the musicians.

Court records show that Mancinus had two tenors (Michael Eichler and Tobias Kuen, who also played the lute), two basses (Johannes Writius and Peter Eitel?), the organist (Ammerbach), and an instrumentalist (in addition to the Hausmann, Schaper, and his three assistants). Ruhnke assumes there were also two choirboys; the number of court trumpeters in 1587 is unknown, but one may infer from other years that there were at least four.\(^42\) Clearly, there were enough performers to do part music and to combine voices

\(^42\) Ruhnke, Hofmusikkollegien, 59. Cf. his tables on 89 and 91.
and instruments in various ways.

A published account of the funeral of Duke Julius on 11 June 1589 includes titles of pieces performed and therefore gives a glimpse of the type of literature and, to some extent, the performers that the court used on an important occasion.

In the service at the court chapel were sung:
"Lumen ad revelationem gentium," "Nunc dimittis servum tuum domine," "Media vita in morte sumus." And, the choirboys alone sang "Sancte deus" and, at the conclusion of the service, "Mit Fried und Freud ich fahr dahin."

The procession that accompanied the body from the court chapel to the Marienkirche was led by twelve nobles. Then came Mancinus with a musician on each side (perhaps the basses Peter Eitel and Johannes Writius), carrying the three black crosses, and followed by 129 students, three by three. Since the only other musicians identified in the procession were the twelve trumpeters and two kettledrummers, it seems likely that the music of the procession was therefore performed by the students, not members of the Hofkantorei. During the procession, these

43. "Media vita in morte sumus" may have been a composition of Mancinus. See discussion below.

44. Ruhnke suggests that the pieces done in procession could have been only in unison. Ruhnke, Hofmusikkollegien, 61.
works were sung:

Si bona suscepimus  
Mitten wir im Leben sind  
Si credimus quod Jesus mortuus est  
Ecce quomodo moritur justus  
Aus tiefer Not schrei ich zu dir  
Vater unser im Himmelreich  
Credo quod redemptor meus vivit  
Lauda anima mea dominum

At the Marienkirche the Hofkantorei performed these works: (before the sermon) "Nun bitten wir den heiligen Geist," "Nun lasst uns den Leib begraben," and (after the sermon) "Jam maesta quiesce querela." When the body had been placed in the crypt the procession made its way back to the palace with the singing of "Gott der Vater wohn uns bei" and "Erhalt uns Herr bei deinem Wort."  

Some of the compositions may have been by Mancinus. His five voice composition "Cantio funebris: si bona suscepimus" (about 1585) for Duke Erich von Calenberg seems an unlikely work for an outdoor procession, where part-music would be impractical. However, his "Cantio funebris: Media vita - Beati omnes - Ego flos campi" was probably written for the funeral of Duke Julius. This five-part work could have been the "Media vita" done in the service at the court chapel.  

45. Flechsig, 41-42.  
47. Only the alto survives for Cantio funebris in obitum... quinque vocibus concinnata à Thoma Mancino... Helmstadii, Excudebat Iacobus Lucius... 1589.
death (3 May) and the funeral (11 June) would have been ample time to compose and rehearse a new work. Since the description of the funeral says nothing regarding instruments in the music, we do not know if any were used in "Media vita."

When Heinrich Julius became ruler of Braunschweig-Wolfenbüttel, the Hofkantorei was reorganized and slightly enlarged. Mancinus continued as Kapellmeister at twice his former salary. His appointment document (19 October 1589) was very similar to the previous one, except that, relieved of duties in the chancellery, he could give almost all his energies to his Kapellmeister duties. When he was not otherwise occupied or on a journey with the duke, he spent an hour in the morning or the afternoon teaching reading, writing, and arithmetic to the youngest sister and the daughter of the duke.

In addition to increased time for music, the duke provided more musicians, particularly instrumentalists. Undoubtedly, he was anticipating the trip to Denmark for his wedding (19 April 1590) and wished to have his Kantorei make a good impression. By December 1589 several more musicians had been hired:

- Gabriel Selner, alto
- Daniel Selner, tenor
- Wilhelm Wronitzki, violinist
- Johann (de) Block, cornettist
- Georg Molschawer, instrumentalist
There were now two more singers and at least one performer on lute, organ, violin, and cornetto, besides the several trumpeters. Just how many trumpeters served in 1589 is not known; in 1590 the duke had ten trumpeters and two kettledrummers, twice as many as his father ever had.⁴⁸ Perhaps the request that Mancinus had made on 22 June 1587 for a player of the trombone and bass gamba was realized in the person of Georg Molschawer. At least, Mancinus acquired "eine grosse Bassgeigen" when one was purchased on 11 February 1590.⁴⁹

After the trip to Denmark, where Duke Heinrich Julius once again encountered well-appointed court music,⁵⁰ he installed some more musicians: in September 1590 the instrumentalist Orpheus Losius, in March 1590 the trombonist Henning Greve, and in May 1591 the English lutenist Gregorius Huwet. Now the number of instrumentalists was nearly equal to the number of singers, and, perhaps more significantly, they were just as qualified and respected as the singers.⁵¹

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⁴⁸. Ruhnke, Hofmusikkollegien, 65, 89, and 91.
⁴⁹. Flechsig, 47.
⁵⁰. Ruhnke refers to the Danish musical establishment as "eine der damals bedeutendsten und stärksten europäischen Hofkapellen." Ruhnke, Hofmusikkollegien, 65.
⁵¹. Ruhnke, Hofmusikkollegien, 85.
The model was no longer the old Hofkapelle, which pre-
dominated in the earlier catholic period, but the Hof-
kantorei, though it was difficult to maintain the enlarged
performing group, as Ruhnke's study shows. 52

Foreign Musicians

Despite drastic cost-cutting measures at the court
between 1590 and 1592, the membership of the Hofkantorei
exhibited both a rising percentage of foreign musicians
and a determination by the duke to keep the number in the
Kantorei at thirteen (20 March 1592). And, there is evi-
dence that the school choir was paid to sing regularly in
the court chapel. 53

By 1594 the trend was reversed and the Hofkantorei
grew larger than it was in 1591. According to Ruhnke, these
were the musicians of Wolfenbüttel in 1594:

Mancinus, Kapellmeister
G. Selner, alto
D. Selner, tenor
de Fossa, tenor
Eitel, bass
Elias Zange, musician
Bartholomeus Agricola, musician
Gideon Lebon, musician
Huwet, lute

52. Ruhnke, Hofmusikkollegien, 66-69.
53. Ruhnke, Hofmusikkollegien, 67.
Block, cornetto
Moschawer, instrumentalist
Losius, instrumentalist
Scandellus, instrumentalist
Samuel Volkel, instrumentalist
Andreas Ostermeier, instrumentalist
David Dannenberg, instrumentalist
Retker, trumpet
Ohrum (senior), trumpet
Gross, trumpet
Lobri, trumpet
Stich, trumpet
Schwencke, trumpet
Ohrum (junior), trumpet
Hans Gösseke, trumpet
Heinrich Kramer, trumpet
Glaser, kettledrums
Harten, kettledrums

With the three choirboys, there were as many as ten singers and, excluding the nine court trumpeters and two kettledrummers whose primary duties were not with the Kantorei, the instrumentalists were eight in number. With these forces it was possible to assign an instrument to each voice of an eight-part vocal work.

Before 1592 some foreign musicians were at the Wolfenbüttel court: Johann (de) Block, a cornettist who previously served at Königsberg; Gregorius Huwet, a

54. Ruhnke, Hofmusikkollegien, 90. Note that "musician" here means the records are not clear whether the person was a singer or an instrumentalist. It is possible that in Ruhnke's list the general term "instrumentalist" applies to musicians who performed vocal parts on various instruments, as opposed to being expert on a single instrument. Ruhnke establishes that some of the trumpeters were proficient in the clarino register. See 73f.

55. Ruhnke discusses these musicians in Hofmusikkollegien, 64-68.
lutenist from Antwerp;\textsuperscript{56} Gideon Lebon, a Netherlandish musician;\textsuperscript{57} and Jacob Grosse, a Danish clarino trumpeter (\textit{Clarumbleser}). Other foreign-sounding names appear, too: the instrumentalist Wronitzki, the tenor de Fossa, the instrumentalist Drusina, and the instrumentalist Augustus Scandellus, son of the Dresden Kapellmeister, Antonio Scandello\textsuperscript{58} (1517-1580) from Bergamo, Italy. There may have been other musicians of Italian origin.\textsuperscript{59}

Huwet had arrived at Wolfenbüttel already in 1591, just one year before Heinrich Julius's interest in drama caused him to engage Sackeville, Johann Bradstread, and other English actors for regular theater performances at Wolfenbüttel.\textsuperscript{60}


\textsuperscript{57} On Lebon, see Flechsig, 50.

\textsuperscript{58} See Dieter Hartwig, "Scandello," MGG, XI, 1472.

\textsuperscript{59} Ruhnke, (Hofmusikkollegien, 77-78, note 267) reviews evidence that two "Italians," Alessandro Orologio and Francesco Sogabria, were at Wolfenbüttel. Since the evidence is rather weak and, if true, they were present only a short time, their possible influence is not taken up in this study.

\textsuperscript{60} "Heinrich Julius," NDB, VIII, 353.
Since the lute was the chief instrument of chamber music at this time, it no doubt figured prominently in the duke's table music. A skilled performer and composer, Huwet received a house because the duke appreciated his talents.\(^6^1\) Thus, Heinrich Julius prized this lute player above anyone in his Hofkantorei except the Kapellmeister.

Another lute-player, the Englishman John Dowland (1562-1625/26), pleased the duke but turned down any position beyond that of "guest instrumentalist." From 1579 to 1584 Dowland had been a composer to the English ambassador in Paris. When he returned to England, he took a degree in music as Oxford. Since he was unsuccessful in attaining a post in the Chapel Royal or as a court lutenist (later, in 1598 he had such a position with Christian IV of Denmark with a very high salary), he accepted the invitation of Heinrich Julius in 1594 to come to Wolfenbüttel.\(^6^2\) Dowland stayed only briefly and, with Huwet, visited Kassel before he made his way to Venice. There is no evidence that Dowland's early sacred works like his five psalms à 4 (London: 1592) were performed at Wolfenbüttel.\(^6^3\) The duke's interest seemed to center on his lute-accompanied songs.

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63. Dart, MGG, III, 719.
Since the court records about musicians from 1595 to 1601 were not preserved, it is necessary to look to 1602, the first year that the name Michael Praetorius appears. In 1602/03 these were the musicians at Wolfenbüttel:

Mancinus, Kapellmeister
G. Selner, alto
Johannes Gebhard, alto
de Fossa, tenor
Richard Müller, tenor
Esajas Körner, tenor
Eitel, bass
Carolus Cassanus, bass

Johannes Drosemerus, musician
Johannes Zacharias Erbstosser, musician

Michael Praetorius, organist
Thomas Mancinus (junior), organist
Huwet, lute
Jacob Mancinus, lute
Elias Tiele, instrumentalist
Daniel Höring, instrumentalist
Wessel Wessaliensis, instrumentalist
Gregor Hoier, instrumentalist

Stich, trumpet
Schwencke, trumpet
Göseke, trumpet
Nonnemann, trumpet
Lobri, fodder marshall and trumpet
Hans Pittich, kettledrum

A comparison of the forces available to the Hofkantorei in 1594 and in 1602 reveals several important changes: 1) the vocalists in 1602 are more than sufficient for two SATB choirs (with three choirboys to each choir); 2) if a

64. Ruhnke, Hofmusikkollegien, 90. In addition, there were six choirboys.
Hausmann and his assistants or trumpeters who are proficient on other instruments are included, there are enough instrumentalists to double each voice part; 65 3) in 1602 there are a pair of instrumentalists assigned to organ and lute, instruments which are capable of chords, e.g. for continuo work (in 1594 there was only a lute player and no organist); 4) nine of the twenty-four musicians in 1602 were members of the 1594 Hofkantorei (the Kapellmeister, an alto, a tenor, a bass, a lutenist, and four trumpeters); and 5) at least two of the new instrumentalists, sons of the Kapellmeister Mancinus, were trained in Wolfenbüttel.

The list for 1603/04 gives the same number of musicians with minor changes in personnel. Thus, the Hofkantorei had eighteen members; with the six choirboys and six "trumpeters" the total performing forces available at the court numbered thirty. Heinrich Julius had gradually increased the size and international flavor of his Kantorei. 66

On 7 December 1604 Mancinus was retired as Kapellmeister but allowed to continue service in the duke's library. Michael Praetorius was made Kapellmeister,

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65. Ibid., 80.

66. For a summary of the developments of the Kantorei before Praetorius became its leader, see Flechsig, "Musik," 316.
perhaps because he could give better leadership to music in the new Italian style for a duke who required music that was as lavish and up-to-date as that of his neighboring princes. Mancinus's name disappears from the court records between 9 October 1611 and 20 May 1612. Though it is usually assumed that he died at Wolfenbüttel, Flechsig has offered evidence that Mancinus' life ended sometime later in Schwerin.

The Works of Mancinus

An examination of the works of Thomas Mancinus reveals little about the use of instruments in his sacred music. Secular works, however, do call for instruments. In Das Erste Buch Newer Lustiger, und Höfflicher Weltlicher Lieder (1588) there are nineteen four-part works, twelve five-part works, and, at the end, one purely instrumental piece, "Fantasia duarum & quatuor Vocum." This piece was undoubtedly modelled after English

67. Flechsig, 54.

68. Flechsig, 56.

69. Ruhnke provides a complete list of the works of Thomas Mancinus in Hofmusikkollegien (75-76). Cf. Flechsig, 57-77.

70. Das Erste Buch Newer Lustiger und Höfflicher Weltlicher Lieder mit vier und fünf Stimmen Thomae Mancini . . . (Helmstadt, Gedruckt durch Jacobum Lucium, 1588) D-brd, Mbs, Mus. Mss. 4° Mus pr 138/5.
viol music. 71 One publication, Dvvm vocvm Cantivncylarvm (1597), includes both vocal and instrumental pieces. According to the preface these are exercises for the choir-boys, at least the first ten (eight Italian texts, one German, one French) are. The other sixteen (untexted) pieces are presumably exercises for instrumentalists. 72 Die Schlact fUr Siuersshausen (1608) brings voices (four-part) and instruments together for a battle piece, which the foreword says was frequently performed at the duke's table. 73

In the sacred works, even the twelve Benedicamus settings (an autograph?), 74 there are no hints within the scores themselves or their prefaces that instruments could perform in place of or with the singers. Yet, the court documents from the period when Mancinus was Kapellmeister regularly mention that instrumentalists (brasses, reed

71. Flechsig, 73.

72. Dvvm vocvm Cantivncylarvm Thomae Mancini . . . (Helmastadi, Excudebat Iacobus Lucius, 1597) D-brd, Kl, 4° Mus 73. Cf. Flechsig, 63. The "Vox Inferior" has some items for tenor, some for bass. The "Vox Superior" is variously labeled: soprano, alto, tenor, or bass.

73. Die Schlacht fUr Siuersshausen . . . mit vier Stimmen Musice componiert Durch Thomam Mancinum . . . (Helmstadt, Gedruckt durch Jacobum Lucium, Im Jahr 1608) D-brd, W, 2.6.7.1 Musica (6).

instruments, and strings) were to perform in the chapel services. And, it is obvious that the dukes, especially Heinrich Julius, persisted in gradually adding instrumentalists to the Hofkantorei until there were nearly equal numbers of singers and players of instruments for the chapel, the chamber, and the table music. We must conclude that Mancinus did not consider it important to preserve in a score of a sacred vocal work details about instrumental participation. Apparently, such decisions were too dependent on available performers on a given day for this to be specified in a manuscript or a published work.

Mancinus' *Epicedium in crudum* (SCORE 1) is one of six sacred motets for six voices (SSATTB). The opening section of the work alternates four-voice counterpoint (ATTB or SSAT) with a six-voice texture. A new motive is assigned to each portion of the text and appears in nearly every part. The second section (mm 52-75), in triple time, also alternates the high and low four-voice texture with the six-voice texture. The final section,

75. *Epicedium In crudum . . . ad sex voces Harmonice concinnatum à Thoma Mancino . . . Helmaestadii, Ex officina Typographica Iacobi Lucij [1609], D-brd, W, 494.3 Theol. The work was written for the funeral of Dorothea Hedwig, Princess of Anhalt, on 16 October 1609, at least according to the titlepage. Ruhnke (Hofmusik-kollegien, 75) suggests that it may be identical with a work of the same title in the lost collection of motets, *Cantiones sacrae* (1588).
unified by a dotted rhythmic pattern on the word "diebus," reintroduces duple meter and uses all six voices. The concluding cadence is plagal. These features suggest that Mancinus employed a late Renaissance technique, in the tradition of the Lasso motet. The score gives no direct clue about instrumental participation, e.g., there are no prefatory remarks and all voices are texted throughout. If instruments were used, they could double or replace individual voices at the discretion of the Kapellmeister. The score of Epicedium, like other works of Mancinus, neither confirms nor denies the use of instruments. Court records reveal that after 1590 there were generally more than six singers and more than six instrumentalists at any one time in the Hofkantorei. Any combination of these could apply to a performance of this work.\footnote{One might, for example, employ instruments in the lower voices along the lines of Praetorius's second method for his "third style" (see below).}

The works of Mancinus do show foreign influences that would be typical for a north-German composer at the end of the sixteenth century. Werner Flechsig summarized them as: motets in the style of the Netherland school, songs with features of the French chanson, and secular pieces resembling Italian madrigals and canzonets.\footnote{Flechsig, "Musik," 316.}
Michael Praetorius

Kapellmeister

Michael Praetorius was so esteemed a century after his death that Walther's Musikalisches Lexikon (1732) devoted eight columns to him. In part, this admiration was due to his ability to fuse in his own works the many contributions of his predecessors with the fashions of his contemporaries. His life and writings reveal many links with the leading musicians of his time.

Praetorius (the latinized version of the family name) was born on 15 February 1571 at Creuzburg (near Eisenach) in Thuringia, where his father, Michael Schulteis, was a pastor. He had taught at the Latin school in Torgau before he studied theology at Wittenberg University. Shortly after Michael's birth, the family returned to Torgau. Here young Michael attended the Latin school whose cantor was Michael Voigt, a pupil of Luther's one-time musical associate Johann Walther. Already in 1583 Michael came to Frankfurt an der Oder, where his brother Andreas was pastor and a theology professor at the


university. And, after further study in Zerbst's Latin school, Michael studied philosophy and theology at the university in Frankfurt. Following his brother's death in 1587, Michael took up the organ duties at St. Mary's to support himself while attending the university. Apparently, he left Frankfurt in 1589 to become a musician, later organist, in Gröningen for Duke Heinrich Julius, Bishop of Halberstadt. By 1592 or 1593 (at the latest 1595) he also served at Wolfenbüttel where Heinrich Julius had succeeded his father in 1589. On 7 December 1604 the duke named Praetorius Kapellmeister; he continued as organist for Wolfenbüttel and Gröningen. 80

While serving Heinrich Julius, Praetorius established personal contact with many musicians and styles of music in north Germany. In 1596 he took part in the gathering of fifty famous organists to celebrate and test David Beck's new organ for the duke's court chapel at Gröningen. 81

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80. Forchert, MGG, X, 1560-61. The primary documents for Praetorius have been transcribed. These include: his appointment (1604), various entries in the Kammerrechnungen, an invitation to Dresden, his petition to reorganize Friedrich Ulrich's chapel music, his will (1619), the epitaph near his crypt, and others. Walther Deeters, "Alte und neue Aktenfunde über Michael Praetorius," Braunschweigisches Jahrbuch LII. (1971) 102-20. Cf. also Chrysander, "Geschichte," 150-55.

81. It had fifty-nine stops on three manuals and pedal, according to the list of stops in Michael Praetorius, Syntagma Musicum II (Wolfenbüttel, 1619) facsimile ed. by Wilibald Gurlitt (Kassel: Bärenreiter, 1958) 188f, hereafter cited as Praetorius, Syntagma II.
Evidently, in 1602, Praetorius made a personal trip to Regensburg and in 1603 to Scharnebeck, near Lüneburg. If he did not visit Prague about this time, he undoubtedly did later when Heinrich Julius travelled there to discharge his duties at the emperor's court. Here Praetorius certainly met Carolus Luyton of Antwerp, court composer from 1603-1611. Luyton, a composer of numerous organ works, had apparently been a choirboy in Vienna under Jacob Vaet and been instructed by Philippe de Monte. And Praetorius certainly came to know Lambert de Sayve of Flanders, who had been a choirboy in Maximilian II's Hofkapelle and later was in the service of Emperor Matthias in Vienna, Linz, and Prague.

In Wolfenbüttel there were also opportunities to collaborate with Esaius Compenius, the duke's organ builder and instrument maker and son of the organist and organ builder Heinrich Compenius. Together they planned an organ for the bishop's residence in Hessen, which in 1616 Duchess Elizabeth gave to her brother, King Christian IV of Denmark.


(it was moved to the church in Friedrichsburg). They also wrote a little pamphlet on organs, the so-called Orgeln Verdingnis.

Because Duke Friedrich Ulrich, who succeeded in 1613, had much less interest in music, Praetorius was allowed to become a consultant and collaborator for special occasions in many places.

In 1613, the Saxon Elector Johann Georg brought Praetorius to Dresden, a court very receptive to the new Italian style. In 1614 he conducted at the Fürstentag in Naumburg and then in Magdeburg for Christian Wilhelm, administrator of the bishopric. When Praetorius's 23 October 1614 petition to reorganize Friedrich Ulrich's Hofkantorei was rejected, he continued to serve elsewhere: at Easter in 1616 he was in Halle, in early 1617 at Kassel, in 1618 (with Scheidt and Schütz) for Concert-

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85. It had two manuals and pedal with twenty-seven stops and was built by Compenius in 1612, according to Praetorius, Syntagma Musicum II, 189.


87. In an autograph document Praetorius expresses his desire to reestablish Friedrich Ulrich's Hofkantorei in a manner that would perpetuate the enviable reputation achieved under Heinrich Julius. Praetorius thinks it possible to have at least eleven—not including choir-
music at Magdeburg, and in 1619 at Leipzig and Nürnberg. Finally, in 1620, in poor health, Praetorius was back in Wolfenbüttel where he died on 4 February 1621. He was buried beneath the organ in the Marienkirche.

In summary, the musical influences on Praetorius were both parochial and cosmopolitan. His early training was strongly influenced by devoted followers of the Lutheran tradition, who valued the chorale and participation of the congregation in worship and took municipal pride in instrumental playing by town bandsmen and organists. These composers clothed German melodies in the contrapuntal art of the Netherlands. Within this tradition Praetorius be-

boys (five), Huwet, and himself. Some former members would have to be recalled from positions recently accepted. This could provide two basses, three tenors, one alto, and five instrumentalists. Most important for this study are his assessments of individual abilities to perform more than one function and he stresses this versatility, an obvious advantage for variety at minimum expense. For example, Matthias Nicolaus could sing soprano (Diskantfalsett) or tenor and could perform a middle part on trombone or fiddle. Stephan Körner could sing alto or tenor. Johannes Schopp was a good violin player (Discantgeiger) and capable on lute, trombone, or cornett. Johannes Günther was proficient on cornett and violin; Johann Fischer was good on trumpet and several wind instruments. The whole plan was perhaps more expensive than the duke thought prudent under his indebted circumstances. Deeters, 111-13.

88. Forchert, MGG, X.

came acquainted with a rich array of musical styles, including traditional cantus firmus technique, the polyphonic motet, concertato methods, and the new monody.90 Such models are reflected in the works of Praetorius, who asserted that he became a composer not so much by design as by opportunity:


Perhaps the most significant contacts for his development as a composer were those in Wolfenbüttel and in

90. Blume offers this summary of the styles:

"alter Cantus firmus-liedsatz und neues Madrigal, polyphone Motette und leichtgefüttertes Konzert, klavieristische Tanzkolorierung und organismischer Obligatsatz, freie Klangwahl und vorgeschriebene Farbenmischung, chorisches Ensemble und soloistische Monodie, palestrinischer Schäklang und affekthafte Charakterkunst stehen mit all ihren realen und symbolischen Werten gegeneinander."


91. "Since I was a member of this famous Hofkapelle for more than ten years and [his] royal highness had graciously entrusted me with the playing of

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Prague. In Wolfenbüttel his predecessor imparted a tradition, created over thirty years, that blended instrumentалиsts with singers in the court music according to the developing north-German Protestant pattern. In Prague, the center of the north German Counterreformation, he became acquainted with the south German pattern. As Blume points out, Prague offered him the kind of music practiced in south German Catholics courts, namely works in the Palestrina style, concerted polyphonic techniques, forms with ritor-nello-like devices and involving application of solo parts to instrumental and vocal groups. Rudolf II's Prague court had engaged many famous musicians: Jacob de Kerle, Jacob Regnart, Francesco Sale, Carolus Luyton, and Jacob Hassler. However, like other composers of his time, Praetorius became interested in the new techniques emanating from northern Italy. Though he never left German, he had an insatiable curiosity about musical practices in other

the new organ and with its care and according as I recently had been named by [his] royal highness leader and master of the entire Kapelle, I made it my business to fully cultivate this sphere (music) and to concentrate the talent which God gave me on the practice and exercise of sacred music."

Quoted by Blume, Syntagma I, 245f.

92. Blume, Syntagma I, 250.
93. Blume, Syntagma I, 249.
countries. What he learned from other lands he used to enrich his own (German) tradition which had grown out of the late Renaissance style.

The Works of Praetorius

Praetorius’s musical output can be divided into five phases which give evidence of various influences and a gradually increasing clarity on how instruments could be used in sacred vocal works.

The first and second Phases. Evidence for the first phase is indirect. For example, no organ works before 1605 are preserved. Undoubtedly, these were in the style of Ammerbach, Paix, and Nörmiger and primarily hymn variations or free forms. According to Blume, it is probable that the organ works in Musae Sioniae VII (1609) and in Hymnodia Sionia (1611) do not come from this period.


95. Blume, Syntagma I, 233.

Blume also believes that numbers 1-33 of *Musarum Sionarum* (1607) represent the style of Praetorius around 1600. Likewise the pieces in *Megalynodia* (1611) may stem from Regensburg experiences of 1601/02 rather than a later phase.  

Secular songs and dances were also produced in this period.

The second phase, beginning with *Musae Sioniae I-IV* (1605-1607), shows a departure from organ-like works and "variatio per choros." Volumes I-IV contain music for the entire year, ordered for celebrations and festivals in order to meet liturgical, hymn, and psalm needs. In Regensburg, Praetorius met non-protestant types, "wie solches in den Bayrischen und andern Römischen Katholischen Kirchen mit deutschen und lateinisch Psalmen meistlich gehalten wird."  


98. As Blume describes:

"Vielmehr hat es sich in der 1. Phase wohl vorwiegend um Lied- und Tanzbearbeitungen gehandelt, worauf auch die Bemerkung der Leit [turgodia] hinzudeuten scheint, dass MPC sich 'vor 5 Jahren' (um 1607), auf Anraten 'piorum viorum' von der 'musica profana ac lascivior' getrennt und mit kirchlichen Arbeiten (den MS [Musae Sioniae] sich zu beschäftigen begonnen habe."


These works frequently had six voices but "so vollstimmig
lauten sollten, als wenn sie mit 8 Stimmen gesetzt wären." 100
Praetorius exhibits this type in *Musae Sioniae* VII (1610).
*Musae Sioniae* V (1607) has festive motets and VI-VIII (1609-
1610) contain 746 settings to 458 different texts, arranged
topically. In IX there are two to three voice hymns, some
in fugal style for equal voices, some four to five voice
canons, some five voice in Lasso's style (motets), some in
the five voice style of Marenzio and the Italians (e.g., ma-
drigal style), and some in six voices in the style of Vit-
toria (according to Praetorius, "gleich als wenn sie per
choros gesetzt wären"). 101 In addition, he envisioned a
series of secular vocal and instrumental works under the
title *Musae Aeoniae*, of which only *Terpsichore* (1611) sur-
vives. 102

The works from this second phase contain some gen-
eral suggestions for the use of instruments. The preface
to *Musae Sioniae* I explains that it is intended for all
locales, even villages, where psalms and sacred songs are
sung by a choir, and claims that the works for eight or more

100. "... are supposed to sound as full as they would if
they were set with eight voices." Quoting Praetorius
Praetorius, *Werke*, VIII.

101. "... as if they were set *per choros*." Blume *Syntagma*
I, 234.

voices are comparable to the eminent, excellent music "in Italia, Nieder: und Hoch Deutschland wie auch in Gallis, Anglia und andern Nationen." Works with "variatio per choros" (i.e., alternation between ensembles), according to Praetorius, may be performed on organ; by alternating between two or three manuals. Where a school does not have enough boys to sing the works for eight or more voices in I-IV, there are in V-VIII two to seven voice settings, some of which may also involve a congregation. Furthermore, he describes one "psalm" with alternating ensembles as he has seen it done in the ducal chapel and as it is frequently performed in Bavaria's court chapel and other Roman Catholic churches:

organ introduction
stanza 1 in a 5, 6, or 8-voice fugal setting
stanza 2 in unison, congregation
stanza 3 in 4 or 5-voice setting, choir and congregation together
stanza 4 in unison, congregation
stanza 5 in figural style, congregation participating
etc.

In the dedication he specifies instrumental participation but always with voices to provide the text: "dass die

103. "... in Italy, lower and upper Germany, as well as in France, England, and other countries." Michael Praetorius, Musae Sioniae, I, Cantus, I Chori, 4v, D-brd, W, 2.5 Musica. Cf. Praetorius, Werke, I.
104. Praetorius, Musae Sioniae, I, Cantus, I Chori, 4v.
105. Praetorius, Musae Sioniae, I, Cantus, I Chori, 5v.
Zuhörer nicht allein die Orgel und andere Instrument sondern auch den Text selbst hören mit singen und ihre Andacht darbey haben können.\textsuperscript{106}

Since Praetorius had seventeen musicians at his disposal in 1605-06, he certainly could apply this to his own performance of such works. The court records reveal this distribution of performers:

- Praetorius, Kapellmeister
- G. Selner, alto
- Gebhard, alto
- de Fossa, tenor
- Möller, tenor
- Körner, tenor
- Eitel, bass
- Cassanus, bass
- Culmann, musician
- Thomas Mancinus, junior, organist
- Huwet, lute
- J. Mancinus, lute
- Tiele, instrumentalist
- Hörning, instrumentalist
- Wessaliensis, instrumentalist
- Schaper, instrumentalist
- Michael Sachse, instrumentalist\textsuperscript{107}

In volume II of Musae Sioniae Praetorius mentions specific instruments in his "Nota ad lectorem musicum." Regarding several works in volume I which employ high choirs, he says,

\textsuperscript{106} "That the listeners can hear not only the organ and other instruments but also the text itself, sing along, and thereby accomplish their devotion[s]." Praetorius, \textit{Musae Sioniae}, I, Cantus, I Chori, 10r.

\textsuperscript{107} Ruhnke, \textit{Hofmusikkollegien}, 90.
... und also gar wenig knaben solches [e.g., high soprano notes] mit ihrer Stimme zuerreichen so kan man nun zu dem Cant, Alt, Tenor, Primi Chori, drey Cornetten oder drey Fiolen oder auch Cornetten und Fiolen wie man es haben kan und zu dem Bass einem guten Tenoristen humana voce; zu dem Cantu infimi Chori, weil derselbe meistlich ein Alt, kan mann einen guten Altisten: und zu dem Alt: Tenor, Bass, drey Posaunen oder zwo Posaunen und eine Bass Geigen entweder allein oder zu eim jeden eine Menschen Stimme daneben ordnen, doch das eine liebliche linde Stim in der Orgel wann es sein kan mit untergriffen werde. 108

In general, he desires three instruments of the same type, brasses more often than strings. A "mixed consort" appears to be the least desirable. An organ should be included, if possible. One or two voices should always be included to sing the cantus firmus so the congregation can follow the text and melody. 109 These general remarks constitute the type of directions he gives for including instruments. In the individual partbooks, there

108. "... and [whereas] very few boys reach such [high soprano notes] with their voices, one may therefore [assign] to the soprano, alto, [and] tenor [of the] first chorus three cornets and fiddles, as they are available, and [one may assign] to the bass a good tenor voice; to the soprano of the lower chorus, because it [is] usually an alto part, one may [assign] a good alto [voice] and to the alto, tenor, [and] bass [parts one may assign] three trombones or two trombones and a string bass either alone or with each part a male voice; moreover, one may also call for a lovely, gentle stop on the organ to play along, if that is possible."

Praetorius, Musae Sioniae, II, Cantus, I Chori, 5r.
Cf. Praetorius, Werke, II.
are very few indications that instruments are to be used with the voices. TABLE 2 summarizes his annotations for the partbooks of volumes I-IV. Only three works have them. "Instruments" refers to all instruments other than continuo instruments. One notes that in "Puer natus" an organ performs with Choir 2 and a regal or harpsichord with Choir 1, providing a contrasting timbre.

In the preface to Musae Sioniae V Praetorius gives theological reasons for employing instruments. If instruments could be used in worship at the time of David, he argues, then they could be allowed in his day. He writes,

Nach dem auch die Instrumenta Musica bey den Alt­vetern und zu Davids zeiten usupiret, und nicht unrect gewest dieselbige bey verrichtung des Gott­tesdiensts zu gebrauchen. Auch von dem Prophet­en Elisa 2. Reg. 3 geschrieben wird Dass da der Spielmann auff der Seiten geschlagen sey der Geist des Herrn auff ihn kommen kan noch heutiges Tages ohne Sünd wol geschehen Das man unterweilen eine gute motet, und Instrumenta Musica mit unter lauffen lest. 110

109. Praetorius, Musae Sioniae, II, Cantus, I Chori, 5r.

110. "Furthermore, musical instruments were employed by the ancients and at the time of David, and it was not incorrect to use them in the worship of God. In addition, concerning the prophet Elisha it is written in II Kings 3 [: 15] that when the performer strikes the strings, the Spirit of the Lord comes upon him[; this] can still surely happen today in performing a good motet, even one which uses instruments."

Praetorius, Musae Sioniae, V, Cantus, 3v. Cf. Praetorius, Werke, V.
Thus, instruments without voices are acceptable, but it is better to have a text sung by at least one voice. Later, in the preface to volume V, this idea is expanded and applied to settings with the cantus firmus in an inner voice. He writes,

... Sola voce humana in die Orgel singen und die anderen Stimmen mit Geigen Zincken und Posaunen dar zu musiciren liesse: damit also der Choral für allen Stimmen sonderlich kömme gehörret und verstanden worden: welches denn der Autor in denen Cantionibus, do der Choral in Mittel Stimmen geführet wird also anordnet.

Darßey wird aber der Organist alle Stimmen mit vleiss in acht nehmen dass er in denselben so wol als andern alter und newer Autoren compositionen, die Mittel Stimmen eigendlich also wie sie der Autor gesetzet im schlagen führe und tractire.

In the same volume Praetorius has special instructions for "Quem pastores," which requires four choirs at

111. "... [I] order [that] a solo voice sing with the organ and [that] the other parts be performed with strings, cornets, and trombones; in this way the chorale can clearly be heard in every part and understood which the composer thus demands in those pieces where the chorale occurs in the middle voices.

"For this reason the organist will be careful that all parts are diligently performed and executed in the same way as in other old and new works of the composer, namely, that the middle voices are played exactly as written by the composer."

separate locations in the church. With each choir there should be two or three sopranos (Discantisten). When each group has sung one phrase of the melody in Latin and then in German, the whole chorus of singers and instruments responds—"darunter die Orgel kan zugleich mit gegriffen werden." 112

Similar instructions are given for another work, "Mein Gott warumb hastu mich verlassen":

In diesem 163. kan in Primo Choro der Cantus, in secundo Choro aber der Tenor allein viva voce, in die Orgel oder Regal gesungen werden: Die anderen Stimmen mag man aussen lassen oder mit Fiolen Flöten und andern lieblichen Instrumenten do man sie haben kan besetzen. Wer aber will der kan alle Stimmen mit Cantoribus singen lassen allein oder in die Orgel darnach es eim jeden gefellig. 113

In volume VIII (1610) Praetorius published his notions about an optional organ part for the two-voice

112. "... in which the organ can play along at the same time." Praetorius, Musae Sioniae, V, Cantus, Bizjr.

113. "In this 163rd [piece] the soprano of the first chorus and the tenor of the second chorus can be sung by individual singers, accompanied by the organ or regal. One may omit the other voices or do them with fid-dles, flutes, or other delightful instru-ments, where they are available. But, if someone wishes, he can let all the parts be done by singers alone, or, if it pleases him, with the organ."

Praetorius, Musae Sioniae, V, Cantus, at number CLXIII.
Here is a clear reference for adding an instrumental part in works which, in the composer's edition, appear to have only two voices.

In *Musae Sioniae* IX Praetorius gives detailed advice for accompanying the bicinia on the organ, as

"It was inadvertently overlooked in Part 9, paragraph 1, of the author's notes to the reader that the composer wanted to write a continuo or general bass for the organ for all the bicinia, which have two equal voices (just as in [numbers] 191, 195, 198, etc., the beginning of this has already been made) and subsequently to have them printed. These could have been included at the end of [the partbook for the] third voice and an organist could [then] have played the same bass directly from the notes (as suggested in the same paragraph) or [could] have written them in tablature under the bicinia and played such a song (part) on the organ as it was sung."

though the two voices were doubled by a pair of instrumentalists:

Die Bicinia, welche mit 2. Discanten oder andern gleichen Stimmen aefest seyn, kan ein Organist weil sie unteneinander lauffen und derwegen auf einem Clavier nicht unterschiedlich und vernemlich tractirt werden können auff zweyen Clavieren schlagen. Also dass er primam Vocem mit der rechten Hand auffin obersten Clavier darinnen ein Principal oder andere Stimme von acht Füssen gezogen in Discant greiffen: Alteram vocem aber mit der lincken Hand auffin untersten Clavier in der Octava darunter schlage und ein Principal oder andere Stimme von vier Füssen darzu ziehe. So lautet es eben als wenn es in unisono gegriffen und geschalgen wurde: und kan ein Organist der lust darzu hat solches auch also absetzen dass er Alteram Vocem per octavam inferius transponire, so kömpt es ihm desto leichter und bequemer im schlagen. 115

Thus, the vocal lines can be played with only one instrumentalist. It is also permissible to play a third voice

115. "The bicinia, which can be performed with two soprano singers or other equal voices, could be played by an organist on two manuals since [the parts] cross each other and consequently don't work on one manual. In addition, he [could] play the first voice with the right hand on the upper manual with a principal or another eight-foot stop drawn in the soprano; [he could play] the second voice an octave lower with his left hand on the bottom manual with a principal or another stop of four foot pitch drawn. Thus, it would sound as though they were both played in the same octave; if an organist wanted to, he could also transpose the second voice down an octave if he found that easier and more convenient."

Praetorius, Musae Sioniae, IX, Cantus, 3V. Cf. Praetorius, Werke, IX.
on a "Clavicymbel, Regal oder Orgel." When devising this additional part, the player must take special care to avoid parallel unisons or octaves with either upper voice.\textsuperscript{116}

In volume IX, containing works for two and three parts with some for four or five parts, there are also directions for the tricinia:

Die Tricinia so mit zweyen Discanten zum Bass gesetzt kan ein Organist gar wol auff der Orgel gebrauchen dass er die mittel Stimmen nach seinem Gefallen do es sich leiden wil darzu greiffe und zweene gute Discantisten in die Orgel singen lasse so ist es eben als wenn es mit fünff Stimmen gesetzt were. Die weil man aber Knaben so der Music gar gewiss seyn allzeit nicht haben kan mag ein Organist Inmassen es einem jeden frey stehet die mit zweyen Discanten gesetzt Tricinia, per quartam oder quintam hinunter transponiren, und also von zweyen Altisten und eim Bassisten in die Orgel oder Regal singen lassen.\textsuperscript{117}

\textsuperscript{116} Praetorius, \textit{Musae Sioniae}, IX, Cantus, 3\textsuperscript{V}.

\textsuperscript{117} "An organist can do the tricinia, which are two discant parts provided with a bass, on the organ by improvising the middle voices according to his own fancy and letting two good discant singers perform with the organ so it would sound as if it were written with five parts. Since one is not always able to have boys so musically secure, an organist may instead, as he chooses, transpose the tricinia with two discant parts down a fourth or fifth and thus have two altos and a bass sing with the organ or regal."

Praetorius, \textit{Musae Sioniae}, IX, Cantus, 3\textsuperscript{V}.
In *Musarum Sionarum* (1607)*\(^{118}\)*—not to be confused with his nine volume *Musae Sioniae*—Praetorius wishes instruments to be used with voices in specific pieces. Here seven of fifty-two works are by other composers (Gregor Aichinger, Jacob Händl [Jacobus Gallus], Constanzo Porta, Giovanni da Palestrina, "Incertus," "G. Lebon"). When instruments are called for, the typical designation is this: "Chorus vocibus, Instr. & Organo." The part-books supply such directions for these works:

à 8

- XX. *Grates nunc omnes*
- XXIV. *Canticum trium puerorum*
- XXXV. *Laudate Dom: in sanctis eius*
- XL. *Haec est dies quam fecit*
- XLI. *Confitemini Domino*

à 9

- XLII. *Jubilate Deo*
- XLIII. *Ecce nunc benedicite*
- XLIV. *Vinite exultemus Domino*

à 10

- XLVI. *Vichtimae paschali*\(^{119}\)

Since some works, e.g., numbers XXIV and XLVI, require "sola voce" on selected verses, the instruments are employed only on the alternative verses. The bass partbook

\(^{118}\) Michael Praetorius, *Werke*, X.

\(^{119}\) Michael Praetorius, *Musarum Sionarum*, D-brd, Mbs, Mus pr 4° 2709.
provides a sample of this method, as it would appear to
the performer at "Canticum trium puerorum:"

<table>
<thead>
<tr>
<th>Number</th>
<th>Version</th>
<th>Chorus Vocibus</th>
<th>Instr. &amp; Organo</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Versus a 8</td>
<td>Chorus vocibus</td>
<td>Instr: &amp; Organo.</td>
</tr>
<tr>
<td>2</td>
<td>Versus a 8</td>
<td>Chorus vocibus</td>
<td>Instr: &amp; Organo.</td>
</tr>
<tr>
<td>3</td>
<td>Versus a 8</td>
<td>Chorus vocibus</td>
<td>Instr: &amp; Organo.</td>
</tr>
<tr>
<td>4</td>
<td>Versus a 8</td>
<td>Chorus vocibus</td>
<td>Instr; &amp; Organo.</td>
</tr>
<tr>
<td>5</td>
<td>Versus a 8</td>
<td>Chorus vocibus</td>
<td>Instr; &amp; Organo.</td>
</tr>
<tr>
<td>6</td>
<td>Versus a 8</td>
<td>Chorus vocibus</td>
<td>Instr; &amp; Organo.</td>
</tr>
<tr>
<td>7</td>
<td>Versus a 8</td>
<td>Chorus vocibus</td>
<td>Instr; &amp; Organo.</td>
</tr>
<tr>
<td>8</td>
<td>Versus a 8</td>
<td>Chorus vocibus</td>
<td>Instr; &amp; Organo.</td>
</tr>
<tr>
<td>9</td>
<td>Versus a 8</td>
<td>Chorus vocibus</td>
<td>Instr; &amp; Organo.</td>
</tr>
<tr>
<td>10</td>
<td>Versus a 8</td>
<td>Chorus vocibus</td>
<td>Instr; &amp; Organo.</td>
</tr>
<tr>
<td>11</td>
<td>Versus a 8</td>
<td>Chorus vocibus</td>
<td>Instr; &amp; Organo.</td>
</tr>
<tr>
<td>12</td>
<td>Versus a 8</td>
<td>Chorus vocibus</td>
<td>Instr; &amp; Organo.</td>
</tr>
<tr>
<td>13</td>
<td>Versus a 8</td>
<td>Chorus vocibus</td>
<td>Instr: &amp; Organo.</td>
</tr>
<tr>
<td>14</td>
<td>Versus a 8</td>
<td>Chorus vocibus</td>
<td>Instr: &amp; Organo.</td>
</tr>
</tbody>
</table>

The third and fourth phases. The works from his third phase continue to expand the directions for including instruments, even though these works involve collections of Lutheran liturgical music, which hark back to the Lasso style. The titles here are: Missodia Sionia (primarily settings of the ordinary of the mass), Eulogodia Sionia (motets on Latin liturgical texts), Hymnodia Sionia (settings of Latin hymn texts, six for organ alone), and Megalynodia Sionia (Magnificat settings and motets for Christmas and Easter).

In Eulogodia Sionia (1611) Praetorius gives special directions for one work, his seven-voice "Resonet in

120. Praetorius, Musarum Sionarum, Bassus.
121. Praetorius, Werke, XI.
122. Praetorius, Werke, XIII.
123. Praetorius, Werke, XII.
124. Praetorius, Werke, XIV.
laudibus." Here each director may choose the manner that suits him best, e.g., to use only voices or to have instruments perform with an organ, positive, or regal. In the "Nota ad Musicum" Praetorius reveals his own preference for a distinctive instrumental timbre with each ensemble

So habe ich zu dem ersten Discantisten nebenst der Orgel ein Discant Fiol geordnet: zu dem andern. Disc. nebenst dem drey Chürichten Clavicymbel ein Flötlin; zum vierdten Discant benebenst einem kleinem Positieff und Lauten ein Krumbhorn oder Discant Fiol, an vier absonderlichen Orten in der Kirchen gegen einander über: den Chorum aber als den Alt, Tenor und Bass, mit Cantoriubs und Instrumentisten wol besetzt neben die Orgel gestellt. Und damit es desto völliger resoniren möchte aus dem ersten und dritten Cantu, nur das Jenige was der Ganze Chor zusammen musiciriet, abschrieben und durch zween drey oder mehr Discantisten bey demselben gestellet zugleich auch mit singen lassen.125

125. "Thus, I have assigned to the first soprano with the organ a discant fiddle, to the second soprano with the regal a cornett, to the third soprano with the harpsichord of the third choir a flute, to the fourth soprano with a small positive and lutes a krummhorn or a discant fiddle. [I have assigned these four groups] to four separate locations in the church, opposite one another, [and] placed the choir with singers and instrumentalists as the alto, tenor, and bass [of this group] next to the organ. And in order that it may have even fuller resonance [I] copy from the first and third soprano that which each performs together with the whole choir and add two or three more discant singers to the same [group] to sing along at the same time."
Suggestions regarding instrumental participation are given in the lengthy preface to *Megalynodia Sionia* (1611) rather than in the individual partbooks. Praetorius says, for example, that violins, cornetts, and other instruments may be used in the "Magnificat per omnes versus, super Ut Re Mi Fa Sol La meae ipsius Phantasiae." He details how instruments may be employed in the first three Magnificats, with German hymn interpolations between the verses of the Latin text. He specifically mentions the viola da gamba, lute, positive, regal, harpsichord, cornett, trombone, and organ:

Also dass Ich die sechs lateinische Verss. im I. II. III. Magnificat mit fünf Violen de Gamba (in deren mangelung die anderen gemeine Violen oder Geygen können gebraucht werden) in ein klein Postiff oder stilles Regal oder Clavicymbel mit einer lauten und nicht mehr als eine Stimme den Discant oder Tenor, viva voce darein musiciren lassen.

Darauff als denn der Deutsche Gesang welcher nach einem jedern lateinischen Verss im Magnificat folget mit Cantoribus alleine oder zugleich mit blasenden Instrumenten, als Zincken und Posaunen wo man sie haben kan in die Orgel oder Regal eingestimmet unnd ist so fortan mit einem Verss umb den anderen verwahren worden.

---

Michael Praetorius, *Eulogodia Sionia*, Cantus, 6ª, D-brd, W, 2.5.1 Musica.

126. "Thus, I have permitted the six Latin verses in Magnificat I, II, [and] III to be performed with five viola da gamba (in their absence, other regular viols or strings can be used), with a small positive or a
Thus he prefers five violas da gamba accompanied by a soft keyboard instrument and a lute. Only one vocalist (soprano or tenor) carries the Latin text. The interpolated German texts may be done by a choir (with or without wind instruments and an organ or regal). He also allows that, where it is customary, the congregation may sing these in unison with organ or be supported by part music from other of his settings.\(^{127}\)

A further note describes a slightly expanded instrumental ensemble:


\[\text{quiet regal or a harpsichord and a lute, and not more than one singer to the soprano and tenor part. Thereupon, the German song [i.e., verse] which follows each Latin verse in the Magnificat, enters with singers alone or accompanied by wind instruments, for example, cornets and trombones where these are available, with the organ or regal and thus it continues from one verse to the next.}^{127}\]

Praetorius, \textit{Megalynodia Sionia}, Cantus, 6\textsuperscript{r}-7\textsuperscript{r}, D-brd, W, 2.5.1 Musica.

\(^{127}\) Praetorius, \textit{Megalynodia Sionia}, Cantus, 7\textsuperscript{r}. 

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mit den vorigen 4. Cantoribus und Flötlein in das Regal musiciren lassen: Darauff das Quia fecit gleicher massen wie vorher das Et exultavit. Und widerumb darzwischen drey Verss als den 4. 5. 6. aus oberwehnten Erstanden ist der heilig Christ und so führer biss zum ende gedacht es Magnificats. 128

He provides yet another alternative:


In the third phase it becomes clear that proper

128. "As soon as the first verse of the Magnificat, namely, 'Et exultavit' with the viola de gambas and positive is finished, I do the first verse of 'Erstanden ist der heilige Christ' with four singers and a small flute with the organ or a regal; the second verse [I do], if possible at an opposite place in the church, with the viol de gambas, positive, and a boy to sing the soprano simultaneously; the third verse [I do] again with the previous four singers and a small flute with the regal, then [I do] the "Quia fecit" in the same manner as the 'Et exultavit' and similarly in between [I do] the third verse and the fourth, fifth, [and] sixth [verses] of the above-mentioned 'Erstanden ist der heilig Christ' and so on until the end of the Magnificat under discussion."

Praetorius, Megalynodia Sionia, Cantus, 7v-8r.
distribution of instrumental color is important to polychoral works. The various choirs are not only spatially distinctive but contrasting in timbre, including instruments which perform a single pitch at a time and those which are able to play more than one part or to provide a bass line and chords (though this technique is not specifically mentioned here by Praetorius). The composer takes pains to describe how to achieve this with a few works so that his contemporaries who are unfamiliar with the practice will understand his practice.

According to Blume, the fourth phase includes *Leiturgodia Sionia Latina* (1612), the final volume of the liturgical series, and the first volume of the *Syntagma Musicum* (1614-1615), which describes ancient music and

"[Furthermore] one can arrange all German psalms which are set in simple counterpoint so that the congregation can sing along at the same time. Or, one [can have] the first verse [sung] by a vocal choir alone (where one has no regal or positive at hand); the second verse with viols, or cornets and trombones with the organ, in addition to one or two good soprano singers; the third verse once more with singers in the same way as the first [verse]; the fourth like the second and so on until the end of each psalm. [In] the last verse always have both choirs sing together and in the middle [have them sing together] from time to time. . . ."

Praetorius, *Megalynodia Sionia*, Cantus, 8r.
instruments and the history of ecclesiastical music. The fourth phase provides no new ideas on the use of instruments.

The fifth phase. Though Blume cautions against considering Praetorius simply a follower of the newest Italian practices of monody and concertato, the fifth phase does show a preference for techniques exhibited in recent works of Italians like G. Gabrieli, Marenzio, Croce, and Viadana. This period encompasses the years 1613 to 1621, a period when he served at places other than Wolfenbüttel. With the death of Heinrich Julius (1613) Praetorius had opportunity to gather new impressions and work with an expanded circle of musicians, e.g., as "Kapellmeister von Haus aus" for the Elector of Saxony's Dresden Hofkapelle. And, musical experiences at Naumburg, Halle, Wolfenbüttel, Braunschweig, and Halberstadt brought increased interest in Venetian practices with obbligato instruments, soloists, and multiple choirs, which are reflected even in his liturgical pieces (Kleine und grosse Litaney, 1613). He considers the placement of choirs at separate locations in a church an imitation of the Italian practice and consciously refers to it with terms like "concerten" or "per choros." For example, in his

130. Blume, Syntagma I, 238.
131. Cf. Praetorius, Werke, XX.
annotation to "Erhalt uns Herr" he writes:

Dass in diesem Erhalt uns Herr und in andern mehren die disc. und Bässe bissweilen in Unisono zugleich miteinander fortgehen wolle sich niemandt irren lassen. . . . Ursachen solche Art in denen Cantionibus und Concerten, welche per Choros absonderlich angestellet nothwendig und ohn einiges bedencken solle und müsse in acht genommen werden. Wie solches denn auch in den lieblichsten und herrlichsten zuvor unerhörten Concerten, so von den fürnehmbsten Componisten in Italia, als Herrn Johan Gabriell und andern jetzo an Tag kommen zusehen; Da nicht allein die Bässe sondern auch etliche von de Mittel und Ober Stimmen in Unisono, Ja auch in Octaven gesunden.

In his "Grosse Litaney" he describes how to assign instruments to multiple choirs:

. . . dass der Erste Chor auff der Orgel mit einem lieblichen Stimmwerck oder mit Violen, Lauten und dergleichen lieblichen Instrumenten

132. "Let no one be mistaken that in this 'Erhalt uns Herr' and in several other [works] the sopranos and basses occasionally go along in unison with each other. . . . Such things are necessary in the songs and concertos, especially the ones arranged per choros, and without some [of these] one should reconsider and provide [them]. Such are found also in the most lovely and excellent previously unknown concertos, even [ones] by the most famous composers of Italy as Giovanni Gabrieli and other contemporaries [in those works] there are not only basses but also some middle and upper voices in unison, yes, even in octaves. . . ."

Michael Praetorius, Kleine und Grosse Litaney, Cantus, Biiijv, D-brd, W, 2.5.1 Musica.
Thus, the first choir is done instrumentally with the uppermost part sung. Either the organ plays the lower parts or strings (plucked or bowed) do them. The first choir requires a minimum of two performers. All the other forces are assigned to the second choir. When possible, the "brass" instruments should double the parts of this larger group. A further suggestion reveals that a work for two choirs can be made into one for three or four choirs work by distributing sections of it to three or four choirs of voices and/or instruments, but at some points, two or more choirs perform the same music from different locations.

In a similar way his introduction to Urania (1613)\textsuperscript{134} proposes various ways that two to four choruses

\begin{quote}
"... the first choir is performed on the organ with a quiet stop or with viols, lutes, and similar quiet instruments, and its cantus is sung by one or two boys. The second choir responds with the whole group of singers and, where one has them available, with cornetts and trombones."
\end{quote}

Praetorius, \textit{Kleine und grosse Litaney}, Cantus, Aiiij\textsuperscript{\textdegree}.

\textsuperscript{133} Praetorius, \textit{Werke}, XVI.

\textsuperscript{134} Praetorius, \textit{Werke}, XVI.
can be used with a congregation, even where musical forces
are meager, e.g., a few singers and some town musicians.
The polychoral style of Venice is, of course, a model but
Praetorius relates it also to Isaiah’s vision of multiple
heavenly choirs and to performances of Psalms at the time
of David. This manner of performance is labeled "per
choros."  

Whatever his prescription for distributing
the text among the vocal forces, the most common instru­
ment remains the organ, undoubtedly because it is standard
equipment in municipal churches and ducal chapels and be­
cause an organist was part of each musical establishment.
One or another of the choirs may include instruments. For
example, he describes this four choir arrangement:

Das man zu dem einen Chor die Cantores
oder vocales Musicos. Zum 2. Chor Musicos
Instrumentales mit blasenden Instrumentan
als Zincken und Posaunen. Zum 3. Chor Plock:
und Querflöten den Bass aber mit einem Fagot
oder Dulcian; Oder an deren stadt Krumbhörner
und andere dergleichen Instrumenta; Oder wo
man die nicht haben kan vier Musicos vocales.
Zum 4. Chor Geygen und Violen da denn eine
Laute Clavicymbell, Harffe oder Theorba, (wo
di vorhanden) lieblich mit einstimmet: Oder
in mangelung dieser aller die Orgel Positieff
oder Regal gebrauchen. . . .

135. Praetorius, Werke, XVI, p. VIII.
136. "That one [assigns] to the first choir
the singers or vocal musicians. To the
second choir [one assigns] instrumentalists
with wind instruments like cornets and
trombones. To the third choir [one assigns]
Praetorius himself applies these principles only once, to the final four-choir "Jesus Christus unser Heiland."

He calls for the musical forces, at four separate locations, to be arranged as follows:

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<th>Choir 1</th>
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- **Choir 1**: four vocalists, by themselves or with the organ
- **Choir 2**: soprano, or with four viola da gam-bas, with one or more lutes and pandora, or a regal
- **Choir 3**: cornett
- **Choir 4**: voice and transverse flute or recorder, or harpsichord, or spinet (Symphoney)

This manner of distributing instruments reveals several

recorders and transverse flutes [and] to the bass a bassoon or dulcian, or instead krumhorns and other similar instruments, or where they are unavailable [one assigns] four singers. To the fourth choir [one assigns] strings and viols to which a lute, harpsichord, harp, or theorbo may be a lovely addition (where they are available), or, in the absence of these [one] uses the organ, positive, or regal. . . ."

Praetorius, *Werke*, XVI, p. X.

emerging patterns:

1) each choir tends to employ instruments
   of the same type (brasses or strings) as
   opposed to a broken consort (flutes and reeds).

2) when other instrumental possibilities fail,
   an organ, a positive, or a regal can be used,
   since the latter two are portable and all
   are capable of supplying several parts.

3) while no basso continuo part for each choir
   is mentioned, it may be presumed based on
   his other writings. 138

4) plucked strings are a recommended addition
   to the bowed strings sound.

Fortunately, at the end of his career Praetorius chose to
explain all these matters to his German colleagues, basing

138. The lack of a separate basso continuo part for each
choir is explained by Praetorius in Syntagma Musicum
III: "Wenn man per choros musiciren und bey etlichen
unterschiedenen Choren sonderliche Organisten oder
Lautenisten ordnen wil: so zweiffelt mir nicht es
werden ein jeder ohn mein erinnern wissen dass der
General-Bass so offt muss abgeschrieben und einem
jeden Chor darinnen mit roter oder anderer Dinten
unterstrichen werden was ein jeder bey seinem Chor
schlagen solle." Michael Praetorius, Syntagma Musi-
cum III (Wolfenbüttel, 1619), facsimile ed. by Wili-
bald Gurlitt (Kassel: Bärenreiter, 1978) 242, here-
after cited as Praetorius, Syntagma III. There is an
English translation of this: Hans Lampl, "A Trans-
lation of Syntagma Musicum III by Michael Praetorius,"
Unpublished D. M. A. dissertation, University of
Southern California, 1957.
his advice on his own rich experiences, in his published
music and the third volume of his Syntagma Musicum.

The Styles and Methods for Performance

Since chapter VIII of Syntagma Musicum III (1619)
gives Praetorius's most comprehensive description of the
various ways of assigning vocal and instrumental forces
in the concertato style, it is the best guide to the use
of instruments in his polychoral works. Here Praetorius
identifies three types of ensembles in works which al­
ternate between two or more choirs (concerto per chor­
139 os.) The first choir type is the coro favorito, the
best singers without instrumental doubling. This choir
is variously called "chorus vocalis," "Concertat-Stimmen,"
voci concertate or "voces concertates." With the
group is the director, conducting from a thorough bass
part, and an organist performing the basso continuo
part.140 The second type of choir is the chorus instru­

139. Praetorius acknowledges that his notions about per­
forming a concerto are derived from prefaces of Ita­
lian composers, from oral accounts of Italians he
met, and from his own ideas. Praetorius, Syntagma
Musicum III, [5r]. He also discusses (pp. 2-9) vari­
ous terms used of vocal works, especially concerto
and motet. For a useful summary of Praetorius's ideas
about the various choirs in concertato style see
Harold E. Samuel, "Michael Praetorius on Concertato
Style," Cantors at the Crossroads, ed. Johannes
Riedel (St. Louis: Concordia Publishing House, 1967)
95-109.

140. See Praetorius, Syntagma III, 126-127 [106-107].
mentalis, an ensemble of instruments only. According to circumstances, it may be entirely omitted, voices may be substituted for instruments, or a single voice may be incorporated in the instrumental choir. Praetorius calls the instruments which perform continuo parts "fundamental" instruments and all others "ornamental" instruments. Thus, the fundamental instruments include: organs, positives, regals, harpsichords, spinets, lutes, theorbs, harps, citterns, and lyras. The ornamental instruments (winds, or Tibicina, and strings, or Fidicina) perform a single pitch at a time. When added to a vocal ensemble, they give greater substance and color to the tone. Some instruments (i.e., spinetts, lutes, theorbs, citterns, harps, lyras, and chittarones) may have either a fundamental or an ornamental function, though in large ensembles they work best as ornamental instruments. The third type, capella or chorus pro capella, is a kind of tutti in which singers and instrumentalists, or when this is impossible, singers alone or instruments alone perform. In the works of Praetorius omnes (Italians might use ripieni)

Note: since the original of Syntagma III is misnumbered between pp. 103 and 130, brackets are used for the correct pagination.

141. Praetorius, Syntagma III, 127, 138-40 [118-120]. Note also that in Praetorius's terminology an "Instrumentist" is a player of a melody (ornamental) instrument and never of a fundamental instrument like the organ. Ibid., 125 [105].
calls for all performers in an ensemble; voce, solus, instrumento, trombone, etc. indicates that there is a single performer. 142

One category of compositions, which Praetorius labels "The Third Style," receives extensive discussion. These are works which feature solo voices accompanied by basso continuo (i.e., as in works by Ludovico Viadana). Because these works were less popular in Germany than works with greater instrumental timbre, Praetorius gives nine "methods" to accommodate them to German tastes. In all, he describes twelve "styles" for performing works like his Polyhymnia Caduceatrix et Panegyrica (1619). For the sake of brevity, his comments are summarized here.

The first style. In this style one may include trumpets and timpani. When circumstances do not permit this, the compositions may be performed without their sonatas (Sonaden) or the sonatas may be played by other instruments (strings, or cornetts and trombones). Since trumpeters are in the habit of rushing (to avoid running out of breath), the conductor should take a little faster tempo when they enter and when they are not playing resume the slower tempo. In such concerti, five, six, or seven

142. Praetorius, Syntagma III, 131f [111f].
trumpeters (timpani are optional) may be placed next to the church (nahe bey der Kirchen), not in it; if located in the church, their sound must not overpower the other performers. The conductor gives the tactus so that it can be seen by the ensemble on one side and the trumpeters opposite, particularly the Quint player (or, Principal, i.e., tenor part). In each concerto Praetorius has written parts for the trumpets and, in the German compositions, some variations so that the trumpeters and timpani do not always have to play as a full ensemble. For example, the clarino may double the chorale melody in another ensemble, or sometimes there is a duo (for two clarini or clarino and Quint) or a trio (for two clarini and a Quint). Above all, it is necessary to have at least two trumpeters, i.e., the Quint and the second clarino, who are able to read music. The first clarino follows the chorale melody; the Alter-Bass player must study the score to choose pitches which fit. The other players (i.e., Volgan, Grob, Flad-dergrob, and timpani), following the Quint, also find their own pitches. When the trumpeters are unable to

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143. Praetorius includes explanations for various terms used by trumpeters, including Intrada, Sonada (or Sonata), Post (which is sixteen tactus in length), Principal (also called Quinta or Sonada, which leads the others in the trumpet ensemble), clarino (the discant, which may ornament a melody), Alter-Bass
read music, they may play their usual sonatas, which should consume exactly the same number of tactus as the score prescribes. 144

The second style. In this style, four boys (good singers) are stationed at separate locations in the church, i.e., the first by the organ and the fourth with the chorus pro capella. When the boys are far apart, it is good to put a regal, positive, harpsichord, theorbo, or lute with each and to prepare a part, extracted from the thorough-bass or from the capella fidicinia, 145 for the instrumentalist to play when the boy sings. When an organist accompanies the boy near him, only the softest eight foot Gedackt stop should be used; when the full choir enters, a louder registration, but not the full organ, may be used.

("alto" part, which harmonizes with the Quint in thirds, fourths, and rarely, fifths), Volgan (which sounds the fifth above the bass), Grob (bass, sounding a single tone, i.e., a "c"), Fladdergrob (which sounds an octave below the bass). According to Praetorius it was typical for the Quint and clarino to play a melody in parallel octaves. When these practices were applied, it was necessary to publish only three parts, clarino, Quint, and Alter-Bass. See Praetorius, Syntagma III, 171-72.


145. A capella fidicinia is an instrumental ensemble that performs slowly, solemnly, delicately, and without diminutions. Various timbres are possible: a regal or reed stop on an organ, stringed instruments (i.e., violins, lutes, harps, or, most desirable, viols), four trombones (cantus played an octave lower than
And, one may have a regal with the second boy, a lute choir and harpsichord with the third, and a positive, regal, or harpsichord with the fourth. In addition, with each boy there may be another instrumentalist who joins in the tutti sections, i.e., a violin with the first boy, a cornett with the second, a violin with the third, a recorder, transverse flute or a small recorder (if the player is good) with the fourth. If there are not enough instrumentalists for this, all the instrumentalists may be placed together and at another place all the singers. For occasions where there are not enough fundamental instruments Praetorius has provided parts for a separate capella fidicina (four string players) to furnish the foundation for all four boys, which can be placed opposite the organ with the second or third boy. In long written), three trombones with a tenor recorder (or cornett), three recorders and bassoon, or lutes (alternating with strings and occasionally together with strings). Another pleasant combination:

"Wenn man diese Capellam Fidicinam, nach Art der Engländere mit einem gantzen Consort anstellet also dass ein starck Clavicymbel zwei oder drey Lautten eine Theorba Bandoer Zitter Bass-geig Block-oder Querflöit stille Posaun Viole de Bastarda, und eine-klein Discant Geige fein rein und lieblich zusammen gestimmet miteinander fortgehen: Die Concertat Stimmen aber das ihrige cum grata & decenti harmonia darunter mit einbringen."
compositions, when the capella fidicinia has rests, a lute choir or organ plays. Another method is to place the first and third boys next to the organ and the second and fourth boys with the strings (Violisten). The scores for each accompaniment must be marked to show that it sounds only when the boy(s) next to it sing(s). If there is a keyboard with each boy, the capella fidicinia, for variety, may be omitted in some verses, joining whenever the chorus pro capella enters. The first verse might be sung by boys alone, accompanied by a soft stop on the organ. Also, tenor voices or instruments, i.e., two cornetts, two violins, or cornett and violin, can replace the boys, if there are not enough good boy singers. In this style, one may omit some verses from works which have many.

This instrumental ensemble should be placed away from the organ and the Concertat Stimmen so that both singers and instruments can be heard clearly. Praetorius, Syntagma III, 168f


Praetorius, Syntagma III, 168.
The third style. Concerti and psalms in the third style are mostly in "the present Italian manner" and require one, two, or more good singers (Concertat-Stimmen) and an organ or regal. Since there are many options, Praetorius describes nine methods to increase the instrumental timbre in these works.

1) Three or four solo voices, in one or several locations, are accompanied by an organ or regal played from a thorough-bass. In a work with three parts a bass viol, trombone, or bassoon may replace the bass. Or, two cornetts, two violins, or two recorders may replace the upper solo parts.

2) Two boys sing the upper parts of a three-part work and a bass trombone or bassoon (an octave lower) replace the bass voice. In sections with triple time, in-

147. Praetorius, Syntagma III, 172-75.

148. Here Praetorius refers to works with basso continuo by Ludovico Viadana, whom he quoted extensively in chapter VI. See Praetorius, Syntagma III, 144-152. As a continuo instrument for the Concertat Stimmen Praetorius prefers a regal or a reed stop on an organ since the player, avoiding diminutions and runs, presents a simple accompaniment that is too thin and uninteresting for contemporary German ears with only flute stops. Ibid., 136 [116].

149. Because the basso continuo practice, a recent Italian invention, was just beginning to be used in Germany, Praetorius explains it by translating from instructions in prefaces by Ludovico Viadana and Agostino Agazzari and adding his own observations (see Praetorius, Syntagma III, 144-[124-]152). The
1) Instruments may double the voices, i.e., two cornetts, two violins, two recorders, a cornett and a violin, or a violin and a recorder. (The portions in triple time are even more appealing if parts are devised for a choir of four or five voices.)

3) The third method resembles the first except that the discant uses diminutions "in the Italian fashion." Each singer should have a bass instrument with a distinctive timbre, i.e., with two sopranos a bass trombone or a bass viol (Bass-Geige) contrasting with a bassoon or soft pommer. In this and all following methods of the third style, the parts can be sung by a choir assisted by a bass (per choros) instrument. If there are no organist who wants to play basso continuo must understand counterpoint, be proficient at reading both (full) score and tablature, and have a good ear for properly contributing to the ensemble. The basic concepts of figured bass are explained, including matters of ornamentation and proper registration of an organ. On using a bass instrument, in addition to a keyboard or lute player, Praetorius says: "Dass es sehr gut auch fast nütig sey denselben General Bass mit einem Bass Instrument, als Pagott Dolcian oder Posaun oder aber welchs zum allerbesten mit einer Bassgeigen darzu machen lest." This applies also to a vocal ensemble. Ibid., 145.

instruments, each vocalist may perform with a fundamental instrument, i.e., organ, positive, or regal. And, the two soprano parts may be done instrumentally, without voices, by a pair of cornetts, of violins, of recorders, or a violin and a cornett. Or, the first time the part is done vocally, the second time instrumentally and then together, as one might perform secular works with alternating vocal and instrumental ensembles.

4) The fourth is like the first method except that the basses are replaced by a *capella fidicinia*, in addition to an organ or regal which helps fill out the inner voices. This method is especially useful when an organist is inexperienced at figured bass since it provides all the inner parts without making parallel unisons or octaves with the *Concertat-Stimmen*. In small rooms, with a few singers performing, the strings must be played softly or be entirely omitted; in large rooms, where the strings can be placed at a separate location, they are essential to a fuller harmony.

5) The fifth method is like the fourth except that also a *chorus pro capella* (voices and instruments) enters in the middle or at the end of the work. In the fourth and fifth methods one should remember that a fundamental

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instrument should be placed with each boy or choir and that, when unavailable, the capella fidicinia must be positioned where it can support every boy or choir. (Sometimes Praetorius has indicated in the thorough bass part where the ornamental string and wind instruments may enter.)

6) In the sixth method there is no capella fidicinia replacing the thorough-bass, instead there are two instrumental choirs at separate locations to supply inner parts and the harmony for the Concertat-Stimmen. The performers must not be too close to one another, i.e., next to the organ one may station the first soprano and first tenor, opposite them, with a regal, a second soprano and second tenor. Farther away on each side, beyond its respective vocal choir, is each instrumental choir positioned so that every performer can be clearly perceived. Or, the vocal choirs might also be placed directly opposite each other with the first instrumental choir not far from the second vocal choir, etc. In the first instrumental choir there may be cornetts and trombones, or recorders, transverse flutes, and bassoons played softly; in the second there may be four viols, four violins, or flutes and strings, and, if available, also a theorbo, lute, pandora, and cither. If there are not enough instruments for two instrumental ensembles, one may have theorbo, lute, etc.,
and the other ornamental instruments (strings or winds). If necessary, an organ or regal may take the place of the lute choir. Or, from the parts of the two instrumental choirs, a single instrumental choir can be devised to play throughout like the *capella fi̇dicinia* previously described. Or, soprano and bass of each instrumental choir may accompany the voices. Or, as in the first method, the instrumental choirs can be omitted and the *Concertat-Stimmen* alone perform with an organ or regal.

7) In this method two sopranos or tenors perform the first verse of the chorale with diminutions and imitation, each singer accompanied by an instrumental bass. In subsequent verses a third instrumental or vocal choir joins, a practice mentioned in connection with the third style.  

8) The eighth resembles the sixth method except one or two *capellae* (vocal choirs) perform along with the two instrumental choirs. Sometimes the *Concertat-Stimmen* and thorough-bass perform alone, later to be joined again by instrumental choirs and *capellae*, i.e., "Ach Gott vom Himmel," No. XXXI in *Polyhymnia Caduceatrix et Panegyrica*.

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152. For the many different ways this can be applied, see the explanations Praetorius gives in the thorough bass partbook of the *Polyhymnia Caduceatrix et Panegyrica*, a reference provided by the composer himself. Praetorius, *Syntagma III*, 181.
9) In some works various of the methods of the third style are combined.

In all methods of the third style, the Concertat-Stimmen, with the organ and other fundamental instruments, may perform without ornamental instruments (whether or not they are specified) as described in the first method. In the thorough-bass parts, therefore, Praetorius has marked and numbered the vocal and instrumental parts which provide its complete framework. Optional instrumental parts are not notated there, though they may be found in the table of clefs in the thorough-bass partbook of his Polyhymnia. In schools, particularly when there are no fundamental instruments, two boys can be assigned to each soprano part to assure a more secure performance. And, where the Italian style of singing (i.e., with diminutions, tirare, tremoli) is not yet mastered, the simple parts, also given in some works, may be substituted. Concerti in the fourth, fifth, sixth, seventh and eighth methods, which have several verses to a psalm or hymn, may be performed in figural style (with or without added instruments) for the first and final verses; other verses may be done in unison by the congregation. 153

The fourth style. In this style the placement of the choirs opposite one another is left to the musician.

The second choir should include a *capella fidicinia* (or lutes, strings, and soft instruments in the manner of an English consort) and a tenor (or a good soprano). If unison singing of the chorale alternates with figural music (i.e., in the second, third, or fourth method of the third style), the organist must enter with a strong registration at the end of the next to last verse and after three or four tactus make a cadence so that the congregation ceases. Thus, the composition may be concluded with the final verse in figural fashion. Where the congregation is not accustomed to being stopped in this way, it is better to let it sing the final verse and then conclude with the figural version of the same.  

The fifth style. In this style the whole choir performs a Hallelujah or Gloria or another text at the beginning, in the middle, and at the end of a work. Even though they are performed with either singers or instruments or with both, these sections may be called *ripieni* or *ritornelli*.  


155. On *Ripieno* Praetorius writes, "Dieses wort brauchen die Italiänner wenn sie wollen andeuten dass alle Voces und Instrumenta in allen Choren zugleich miteinander einfallen sollen: auff Teutsch ein vollstimmige Music in allen Choren." In scores the words *Tutti, Omnes, Plenus chorus, Capella plena* mean exactly this. For these sections the organ should be played with a full registration, i.e., principal,
the proper term for a section by instruments alone is sinfonia or ritornello.) Such repetitions were used by David, the royal prophet and chief Kapellmeister, in his Psalms as well as in ancient Latin chants, Invitatories, etc. 156 In Polyhymnia some compositions have instrumental ritornelli, and some have ritornelli with texts. Similarly, to Italian works with two to six voices one can add ripieni for a second choir. Other works may also have Hallelujahs or Glorias, in the same mode, inserted. In order to achieve the proper effect, one must be sure to place the full ensemble and the ripieni (in the second, third, and fifth styles) opposite, not next to, the organ and Concertat-Stimmen. 157

The sixth style. This style is like the fifth except that at the beginning of a work one or more kinds of instruments play a sinfonia in four, five, or six parts in the same way that an organist would make a prelude to a vocal work. When this concludes, the voices enter and the instruments continue. If instruments are not

octave and Sifflöte or small mixture, as opposed to the soft Gedackt or flute stop on the Rückpositiv used with the Concertat-Stimmen. Praetorius, Syntagma III, 131 [111].

156. Praetorius provides a long list of Psalms, Latin chants, and works of his own. See Praetorius, Syntagma III, 185-87.

available, the sinfonia may be played by an organist who should incorporate pleasing mordents. Instead of the sinfonia, one may use a pavan, mascerade, or ballet, or a short madrigal which has full harmony. A galliard, saltarello, courante, volta, or canzonetta, if not too long, may replace a ritornello.  

The seventh style. In this style a single voice sings the chorale while instruments play the other parts (i.e., two, three, four, five, or more). If no diminutions are employed, an instrument may double the voice. Also, for fuller harmony an organ, regal, or harpsichord may be added but the player must carefully observe any sixths, fourths, and sevenths which the instruments play above the bass. There are settings in this style by outstanding organists, which present the chorale melody sometimes in soprano, sometimes in tenor, alto, or bass, surrounded by artful counterpoint. These works can be performed with greater effect on a variety of ornamental instruments than on organ or another fundamental instrument.  

The eighth style. Works for three, four, five and six choirs may be performed in this style by leaving out several voice parts. For example, since they move

158. Praetorius, Syntagma III, 189f.
159. Praetorius, Syntagma III, 190f.
mostly in parallel sixths, only the soprano and tenor parts may be retained, accompanied by lutes, regal, or organ. This may work also with soprano and bass, alto and bass, or with alto alone (when the harmony permits).  

The ninth style. Concerti in the ninth style do not have separate choirs, rather each part has both an instrumentalist and a singer. The partbooks indicate which performs, i.e., "voces," "instrumento," and "omnes." Because some musicians failed to observe these directions, Praetorius considered publishing the parts for instruments without text underlay. However, since schools where instrumentalists were unavailable would then have to insert the text, he has instead chosen to print "voce," "instrumento," or "omnes" at the appropriate places. Schools without instrumentalists should use a single (best) voice where it is marked "voce" and similarly where it is marked "instrumento." At "omnes" all singers enter. Or, some compositions in this style could be performed with one or two capellae at separate locations. In works where instruments are used only for doubling voices in the "omnes" sections they may replace the Concertat-Stimmen and act as a kind of ritornello provided that a voice sings along with the part that has a chorale melody. "Instrumento" sections may, according to the conductor's

discretion, use cornett or violin, trombone or viola
(Tenor-Geig), bassoon or violone, or other instruments.\textsuperscript{161}

The tenth style. In this style there is alternation between the Concertat-Stimmen and the instrumental choir or other capellae, which repeat what was just sung by the Concertat-Stimmen. In this fashion the whole piece unfolds.\textsuperscript{162}

The eleventh style. In the midst of a German concerto where there is a tenor (soprano or alto) solo accompanied by violins, viols, or other instruments in four or five parts (the seventh style), one may accompany the singer, if he possesses a beautiful and skillful voice, instead with a theorbo or chittarone. Or, one may use a regal, harpsichord, lute, positive, or organ. For example, after the first verse is done in figural style, the second verse is sung with pleasant diminutions and passagi by a tenor and the third in the same manner by a soprano, each accompanied by fundamental instruments mentioned above. As a conclusion to the work, the figural setting for the first verse is repeated by the full

\textsuperscript{161} Praetorius, Syntagma III, 191f. He devotes a chapter to details a director should consider in assigning instruments to ensembles and includes separate sections on flutes, trombones and bassoons, capped reed instruments, shawms, and lute choir. \textit{Ibid.}, 152-68.

\textsuperscript{162} Praetorius, Syntagma III, 193.
ensemble but now with the text of the final verse applied to it.

There is one caution about a Gedackt or Coppel stop on old organs: though it should be the softest stop, its speech may be so loud that it overpowers the vocal and instrumental parts. To the organist it may seem balanced with the other performers, nevertheless these pipes, high above and reflected from the ceiling, often seem louder to the listeners than to the performers. Therefore, one may have to reduce the volume by closing the wings of the organ. The director must check the balance himself and advise the performers, including players of fundamental instruments, how to get each part to be clear and distinct.163

The twelfth style. In this style voices or choirs alternate with each other in an echo fashion (loud then soft). In small rooms it is delightful but in large churches, those too near the performers may not hear the echo or only barely hear it. The organist may have to drop out or play only the bass, striking the keys gently so that the soft voices are not drowned out by the organ or regal.164

163. Praetorius, Syntagma III, 193f.
164. Praetorius, Syntagma III, 194f.
Styles and Methods Applied

To illustrate how the various styles and methods are applied to a composition Praetorius discusses one in his own works, "Siehe wie fein und lieblich" (No. XXIV in *Polyhymnia Caduceatrix et Panegyrica*). He writes:

In the same [work] there is 1) a symphonia in Part 1 at the start and also in Part 2 in the middle [which is] done in the sixth style.

"2) At the text ('Sihe wie fein') there are solo soprano singers as Concert-stimmen with basso continuo set in the first method of the third style. This same style [is used] also several times with soprano, alto, tenor, and bass voices performing together--five times as with the text ('bey einander wohnen') and several other places."
From his own description it is clear that within a single composition there were various principles for assigning instruments to ensembles in his sacred vocal works.

From his own published works we can see how all these styles are used by Praetorius. In *Polyhymnia Caduceatrix et Panegyrica* (1619) his annotations are often several paragraphs long for a single work and his own index makes clear which styles are applied to each work.166

TABLE 3 gives the title, the number of parts, and remarks, which include the Style and Method each work represents, references to individual instruments made in the score, and quotations from Praetorius's own notes to the performer when these illustrate or expand on his general directions in *Syntagma Musicum* III. Thus, the table shows which

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"3) At the text ('wie fein und lieblich ist') the vocal forces per choros alternate with one another in the eighth style.

"4) At the [text] ('Lobet den Herren' at the end of Parts 1, 2, and 3) there is a true ritornello, or ripieni, in the fifth and sixth styles.

"5) In Part 2 ('wie der köstliche Balsam ist') where some notes have undergone diminution [it] employs for the instrumental choir the fourth method of the same style.

"6) Regarding the [sections] with *chori pro capella* which suddenly enter, [they are done] according to the fifth method, etc."

Praetorius, *Syntagma* III, 195f.
instruments Praetorius specifically calls for in a work, to which choir they are assigned, and what great variety of instrumental combinations he envisioned for these primarily polychoral works. Of necessity, the remarks are selective and are meant only to illustrate for the reader the kind of detailed suggestions the composer offers to performers in an age when each Kapellmeister had to adapt a work to his own circumstances.  

The Titlepage for Theatrum Instrumentorum

The title page for Theatrum Instrumentorum (1620) of Praetorius has symbolical and practical meaning and is an illustration of how instruments were used in sacred vocal works (See PLATE 5). The Latin inscriptions in the upper half remind the reader that the heavens are filled with God's glory. In the center of the top is

166. Praetorius, Werke, vols. XVII, 1 & 2: Polyhymnia Caduceatrix et Panegyrica, ed. Wilibald Gurlitt (Wolfenbüttel: Georg Kallmeyer, 1930-33). Vol. XVII gives the lengthy general introduction by Praetorius (XII-XVI), the composer's index according to the twelve styles (XVII), and an index, in numerical order, showing the performing forces as assigned to the fifteen partbooks (XVIII-XX). Since only the Octavus partbook (D-brd, W, 3.4 Musica fol.) was personally examined, a modern edition has been used for these works.

167. Similar tables could have been devised for Polyhymnia Exerciatrix (1520) and Puercinium (1621), respectively, vols. XVIII and XIX in Praetorius, Werke, but, for the sake of brevity, just one collection from his fifth phase will exhibit the application of the styles and methods.
"Yahweh" (which is the name of God in Hebrew) surrounded by four beasts; below is the "Lamb of God" on Mount Zion with angelic creatures on the left and King David with a host of harpists on the right. Their harps resemble the basic shape of the "Gemeine Harff" (No. 1) in Table XVIII of the Theatrum.

The lower half depicts an earthly choir in a polychoral performance, one of many possible distributions of singers and instrumentalists. The inscriptions label it as a "concerto" for twelve to twenty-one voices in three choirs, each with four to seven voices. The instruments and performers are divided as follows:

<table>
<thead>
<tr>
<th>Choir 1</th>
<th>Choir 2</th>
<th>Choir 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conductor (singer?)</td>
<td>Conductor (singer?)</td>
<td>Conductor</td>
</tr>
<tr>
<td>2 violin players</td>
<td>cornett player</td>
<td>2 singers (boys?)</td>
</tr>
<tr>
<td>Violone player</td>
<td>cornett player</td>
<td>2 trombone players</td>
</tr>
<tr>
<td>organ (player not shown)</td>
<td>organ player</td>
<td>2 singers</td>
</tr>
</tbody>
</table>

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
The Titlepage from Theatrum Instrumentorum (Wolfenbüttel, 1620), section VI of Michael Praetorius, Syntagma Musicum II (Wolfenbüttel, 1619); facsimile edition by Willibald Gurlitt (Kassel: Bärenreiter, 1958) opposite 236.
All three groups seem to be performing at the same time. In Choir 3 the four non-instrumentalists may be *Concertat-Stimmen*, usually placed with the main organ and the Kapellmeister.\(^{168}\) There are only three performers with visible partbooks, the conductors. (Though it may be simply an engraver's choice, each conductor holds a partbook with the right hand and directs with the left.) One also notes that in Choir 1 the string players hold their instruments in two different ways.

It is not obvious that a particular piece or style is represented since Choir 1 could be employing the Third Style (Method 4, 5, or 9), Choir 2 the Fourth or Seventh Style, and Choir 3 the Third (Method 3), Ninth or

\(^{168}\) Heinrich Sievers has suggested that this organ may be a representation of the one in the castle chapel at Wolfenbüttel: "Es ist möglich, dass dem Hersteller des Titelbildes zu Praetorius Instrumentenabbildungen in *Syntagma Musicum* II das Innere der Schlosskapelle vorgeschwebt hat; denn die phantasievolle Darstellung verrät deutlich einen renaissancehaften Rundbau, der in seiner Innenausstattung genau auf die Einrichtung der Schlosskapelle passen könnte. Vielleicht ist die dort abgebildete Orgel mit der tatsächlichen Schlosskapellensorgel identisch." According to Sievers, this instrument was renovated in 1595, shortly before Praetorius came to Wolfenbüttel. A 1725 renovation, depicted in an engraving (see Thöne, *Wolfenbüttel*, 206), has the organ placed high above the altar and the pulpit, which would seem to argue against Siever's theory. Heinrich Sievers, "Die Orgel der ehemaligen Schlosskapelle zu Wolfenbüttel; Beiträge zur Geschichte der Kirchenmusik in Wolfenbüttel," *Jahrbuch des Braunschweigischen Geschichtsvereins* V/2 (1933) 102.
Tenth Style.\textsuperscript{169} However, at the beginning of a catalogue of instruments, its purpose is undoubtedly to show various families of instruments deployed in sacred vocal music along the lines described in Syntagma Musicum III, published shortly before.

Summary

We have seen how the works and writings of Praetorius integrated the Protestant traditions of German sacred vocal music with foreign influences, even in matters of instrumental timbre. In the early works an instrument that could cover the vocal range of a given part was a possible substitute for the voice. In the last decade of his life the use of instruments had expanded and their application was considerably more sophisticated. The "fundamental" instruments could perform individual parts

\begin{quotation}
169. Alfred Berner relates this titlepage to the musical practice of Praetorius when he writes:


\end{quotation}
or full harmony according the practice of basso continuo. The primary instrument in this group was the organ since it could sustain pitches with ease, furnish a variety of timbres (many in direct imitation of Renaissance instruments), and be a replacement for an entire instrumental choir when necessary. The use of "ornamental" instruments developed from the alternating practice (variatio per choros), which he inherited, and produced a frequent change of timbre within long works. These instruments were chosen to fit vocal ranges and grouped in choirs, first with at least one singer to bear the text. In the later works the concerted style brought instrumental sound as an element of construction in a work, e.g., ritornello or symphonia. And, some parts in these works were notated with the idiomatic melodic lines, formerly a matter of improvisation by the players. Thus, as Arno Forchert has observed, one can see three phases in the use of instruments: 1) instruments simply replace voices, 2) instruments are used for their special timbres, and 3) instruments are used idiomatically, that is the parts are designed to feature the special character of the instrument.\footnote{Arno Forchert, \textit{Das Spätwerk des Michael Praetorius, Italienische und deutsche Stilbegegnung} (Berlin: Merseburger, 1959) 144f.} This important role for instruments, at least in part, answers an objection raised by Charles Burney...
when more than a century and a half after Praetorius he wrote: "Many of the works of Praetorius have fallen into my hands, which having scored, I found to be dry, and totally devoid of genius, though correct in harmony."  

Johann Schop

Violinist

Though Johann Schop (ca. 1590-1667) served at Wolfenbüttel for only a short time (1614-15), his performing specialty and his sacred works suggest attributes valued by the court. When Praetorius sent Duke Friedrich Ulrich his memorial (23 October 1614) proposing that the Hofkantorei be rebuilt, he described Schop as a fine performer on the violin: "Johannes Schop; ein sehr guter Discantgeiger: kan das seine uff der Lautten, Posaunen und Zincken auch prestiren."  

It was soon after the duke rejected these plans that Schop became violinist in the musical establishment of Christian IV at Copenhagen where he met William Brade, the famous viol player from England. In 1619 both musicians left Copenhagen to avoid the plague. After 1621 Schop was in Hamburg and attained recognition


172. "Johann Schop—a very good fiddler, can also hold his own on the lute, trombone and cornett." Deeters, 113.
as its most important string player. Eventually, he achieved the title of "Ratsmusikdirektor," a post he held until his death. In 1634 he did return to Copenhagen to participate, with Heinrich Schütz and Heinrich Albert, in the festivities for Prince Christian's wedding. His contact with English viol players and with violin masters from Italy helped him become an important leader in German violin music. It is significant that Praetorius recognized this talent and tried to retain him for Wolfenbüttel.

Sacred Concertos

While Schop's compositions date from his Hamburg period, one collection of sacred works is included in this study. His Erster Theil Geistlicher Concerten (1643), published nearly thirty years after he left


174. Schop's other works do not come under consideration. His solo songs, frequently with sacred texts by Johann Rist, are strophic works in the tradition of songs by English lutenists and are generally accompanied by basso continuo only. A nineteenth century edition of one secular song for a single voice and keyboard, "Dafnis ging vor wenig Tagen" (1642), is in C. F. Becker's Die Hausmusik in Deutschland (Leipzig, 1840) 96f. Although his two collections of pavans, galliards, allemandes, ballets, courantes, and canzonas were a significant contribution to the suite in Germany and widely admired in his own time, these purely instrumental works are not within the scope of this study.
Wolfenbüttel, is dedicated to Duke August and Duchess Sophie Elisabeth of Braunschweig-Wolfenbüttel. Here there are thirty compositions, each with basso continuo. Four works are for vocal solo, eight are for two soloists, four for three soloists, and four for four soloists. Ten works are for eight voices. In three of these he calls for two equal choirs (SATB), in five he requires a "high" and a "low" choir, and in one a second choir is optional. The final work, "Nun lob mein Seel den Herren," is for two choirs and two instrumentalists. Each of four stanzas is set as a separate movement; the first stanza has been transcribed for this study (see SCORE 2). Published two decades after Praetorius and Selich, this movement reveals several traits regarding instruments in sacred vocal music.

In "Nun lob mein Seel den Herren" the five partbooks provide six vocal parts, divided into high and low choirs (SAT, TBB), two treble instrumental parts, and

175. See the basso continuo partbook, Johann Schop, Erster Theil Geistlicher Concerten Mit 1. 2. 3. 4. und 8. Stimmen, SambtbeVfÜgtem Basso Continuo vor die Orgel . . . (Hamburg: Jacob Rebenlein, 1644) D-brd, W, 2. 6.5 Musica.

basso continuo. The title page specifies organ as the continuo instrument. The index in the basso continuo partbook allows that one may employ trumpets and kettledrums (Trommeten und Heer-Paucken). Presumably, trumpeters skilled in the clarino register could perform the two instrumental lines and a part for the drummer could be devised. The partbooks yield no other clues about the choice of instruments, though two cornetts or two violins seem obvious possibilities. One notes that the treble instruments do not double voice parts, instead they are two obbligato voices, sharing the soprano range with the cantus. And, their presence permits a short instrumental opening for the work. In general, they are used in those measures where all six vocal parts participate. Thus, while there is commitment to polychoral sound (high and low choirs, alternating and together), the third (e.g., instrumental) choir, prevalent in works of Praetorius and Schütz from the second decade of the century, is here reduced to two solo, clearly instrumental parts. The absence of directions for doubling the voice parts or performing them instrumentally neither confirms nor denies such a practice with instruments, since this performing tradition may now have been common knowledge and too dependent on local circumstances, especially in a wartime economy, to require comment in a composer's introduction.
Daniel Selich, Kapellmeister

Kapellmeister

The successor to Michael Praetorius at Wolfenbüttel was Daniel Selich (1581-1626), Kapellmeister from 1621 until his death. Little is known of his life. Born in Wittenberg, he matriculated at the university there in 1601. According to the title page of his Ein Weynacht Gesang (1616), he was director of the Duke of Wesenstein's musicians.¹⁷⁷ Perhaps soon thereafter he became Kapellmeister at the court of Duke Philipp Sigismund, Bishop of Verden and Osnabrück. And upon the death of Praetorius in 1621, Duke Friedrich Ulrich, selecting a musician experienced in the north German protestant tradition, named Selich Kapellmeister at Wolfenbüttel. Selich's ability in composition is praised in a poem by Godfrid Lischke, published in Breslau (1660), in which Selich's name is mentioned with that of Schütz, Scheidt, and Schein.¹⁷⁸


With Selich's death in 1626 the Wolfenbüttel Hofkantorei apparently broke up and the court's "exile" in Braunschweig, soon thereafter, permitted little or no musical activity.

Sacred Works

Only a few works by Selich have been preserved (see the list of works in TABLE 4). Those works which have survived in manuscript give no hint about the use of instruments with voices. The single voice (a tenor?) from the brief "Benedicamus Domino" is marked "vocal solo." Unfortunately, two other works by Selich, listed in the index to this motet collection, are a part of the manuscript now lost. These titles are: "Wer unter den Hirn" and "Wol dem d[er] in Gottes." While an organ tablature by Daniel Schmidt, from 1676, preserves "Ich frewe mich des das mir geredt ist. 8 vocum. Daniel Selichus," the manuscript, obviously, gives no hint about instruments used with voices. Nevertheless, the published works do reveal many combinations of voices and instruments.

179. "Benedicamus D[omi]no, " #94 in fragment of a motet collection, D-brd, W, Vogel 323. This manuscript is a collection of 320 motets by the most famous composers of the first half of the seventeenth century.

180. D-brd, B, Mus. ms. 40158, #71. Undoubtedly, this is a transcription of Selich's Opus Novum, #11.
Selich's chief publication is *Opus Novum* (1623), a collection of Latin and German concertos and psalms dedicated to Duke Friedrich Ulrich. The twenty-four compositions are in nine partbooks, including one for basso continuo which gives figures throughout. In the introduction Selich acknowledges a model: psalm compositions by Heinrich Schütz, e.g., *Psalmen Davids* (1619), polyphonic works with basso continuo. Selich also reminds the director to follow suggestions in the parts for assigning voices and instruments to these works. In his words,

Nemblich der Director Chori Musici oder Organist unter andern auff dass Wort Favò: Da durch Chori Favoriti, oder concertat Stimmen welchen der Capellmeister am besten favorisiren, und aufs beste und lieblichste anstellen sol: Und dann das Wort Tutti oder Capella, dadurch der plenus concentus angedeutet wird gebührliche achtung geben wolle und darnach die Harmoniam nach seiner discretion regulieren. Wo fern auch die Music an Persohnen stärcker als allhier Stimmen gesetzt sind kan der Director leitlich einen Chorum plenum tam Vocalem quam Instrumentalem, wo das Wort Tutti oder Capella stehet (welches im General Bass sonderlich in acht genommen worden) hierausser ziehen und also der Music einen bessern ornat und Pracht geben oder er kan auch zu jeder vocal Stimmen einen Instrumentisten, und zu jeder Instrumental Stimmen einen Vocalisten sonderlich wo gedachttes Wort Tutti oder Capella stehet mit einstimmen lassen zu dero behueff meistentheils in den Instrumental Stimmen sonderlich wo es zusammen gehet der Text applicirt ist Jedoch

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181. Daniel Selich, *Opus Novum, Geistlicher Lateinisch und Teudscher Concerten und Psalmen Davids...* (Wolfenbüttel: Elias Holwein, 1625) D-brd, Kl 2° Mus. 22-1. Note: the introduction bears the date, 10 November 1623.
stelle ich solches alles eines jeden erfahnen
Musici discretion anheimb denen ich mich hiemit
zu allen möglichen Diensten wil befohlen haben.182

Thus, Selich gives options for using instruments in these
works. In general, he allows that in the capella or tutti
sections a director may strengthen his forces with ad-
ditional voices or instruments. If additional color and
pomp are desired, an instrument may be added to each vocal
part. Or, an instrumental choir may be strengthened by
assigning a singer to each part and providing text as
necessary.

The twenty-four pieces in this collection reveal
several patterns in the use of instruments with voices (see
TABLE 4 for specific performing forces in each work).

182. "For instance, the director of musicians or
organist moreover would give fitting atten-
tion to the word Favo[rito] likewise to
Chori-Favoriti, or concertat Stimmen, to
which the Kapellmeister should assign his
favorite [singers], the best and most
pleasing, and then to the word Tutti or
Capella by which the plenus concentus is in-
dicated and accordingly the sound would be
regulated according to his discretion. If
there are more musicians than the total
number of written parts, where the word
tutti or capella appears (which usually is
found in the basso continuo [part]), the
director can easily select a chorus plenus
of voices, rather than of instruments, and
give the music greater ornament and splen-
dor, or he can let an instrumentalist
double each vocal part and a singer double
each instrumental part where the afore-
mentioned word tutti or capella appears;
for this reason he adds the text mostly
First, all works employ a (figured) basso continuo; only one continuo part is provided even if there are multiple choirs. Though he allows for other possibilities, Selich specifically mentions (on his title page) three different continuo instruments: organ, lute, and chittarone. Secondly, there are several methods for combining voices and instruments: 1) no instruments, except continuo, accompany the voices (no. 1, 2, 5 have a single choir; nos. 11 and 14 have two choirs of voices); 2) voices and instruments are combined in a single choir (nos. 4, 6, 7, 8, 9) or in two choirs, each a blend of voices and instruments (nos. 13, 17, 18, 19, 20, 21, 22); 3) a choir of voices opposes a choir of instruments and voices (nos. 12 and 16); and 4) a choir of voices versus a choir of instruments (nos. 3, 10, 15) or two choirs of instruments (nos. 23 and 24). The predominant method is to mix voices and instruments in the same choir. Thirdly, in more than half the choirs with instruments Selich specifies a mixed consort. In only

in the instrumental parts especially where all performers [are involved]. At any rate, I leave all such [matters] to the judgement of each experienced musician to whom I here-with commit myself in every possible ser-vice."

Selich, Opus Novum, basso continuo partbook, 1v.
ten instances does he call for instruments from a single family (nos. 4, 9, 12, 13 in Choir 2, 16 in Choir 2, 20 in Choir 2, 21 in Choir 2 and Choir 3, 22 in Choir 1, 23 in Choir 2 and Choir 3, 24 in Choir 2). Since a string choir is specified in seven of these (nos. 4, 9, 16, 20, 21, 23, 24), a group of bassoons in three (nos. 12, 13, 22; in no. 13 trombones are permitted instead of bassoons), and a group of trombones in three (nos. 21, 23, 24), it seems clear that a string choir is preferred over double reeds or brasses. Thus, of nineteen works that require instruments beyond a continuo about half employ a mixed consort and half employ consorts of one instrumental family. Neither ideal seems predominant.

An examination of one work for two choirs discloses that there are two functions for instruments: some parts are solo and some are accompaniment, in Praetorius's terminology "ornamental" and "fundamental". In "Herr, der du bist vormals gnadig" (also no. 13 in Opus Novum), published separately in 1623 under the title "Christlicher Wundsch," there is a high choir and a low choir (see SCORE 3). Choir 1 (SSAT) has two solo cornetts, whose

parts are clearly instrumental in character and untexted. (In Opus Novum these parts are marked "Cornetto à Violino.") The other two parts, marked "Voce à Cornetto" (in Opus Novum: "Voce, vel instrum.") and "Voce à Trombone" (in Opus Novum, the same) respectively, are texted throughout. The alto may be vocal or instrumental; the tenor requires voice and trombone. Thus, at least one of these four parts carries the text. Likewise in Choir 2 (by range TTBB) the "cantus" is vocal and the lower parts are for three bassoons (or two tenor trombones and a bass trombone). The bass instrumental part is also texted. The basso continuo part generally doubles the lowest pitch in the other parts.

In this work only the two highest parts of Choir 1 are instrumental in character. In the opening section (mm. 1-12) Choir 2 is accompanied by the pair of cornetts from Choir 1. When the rest of Choir 1 enters, it dialogues with Choir 2 in a primarily homophonic texture for the remainder of the work. The cornett parts frequently have smaller note values than the other parts and exhibit instrumental figures established in the opening section. A comparison of the two editions of this work suggests that

184. Note: in Opus Novum the alto and tenor are untexted and similarly marked "Fagotto à Trombone" but the bass part reverses the order of the instruments, "Trombone majore, à Fagotto."
Selich did not insist on a single instrumental timbre in a choir or on clear timbre contrasts between choirs.
CHAPTER III

EMANCIPATION OF INSTRUMENTAL PARTS FROM VOCAL PARTS

Early in the reign of Duke Friedrich Ulrich, events of the Thirty Years' War (1618-1648) disrupted the musical life of the Braunschweig-Wolfenbüttel court. Not until the 1640s when Duke August had established peace with the emperor did significant musical activity return. In the 1650s, with the encouragement and assistance of Duchess Sophie Elisabeth, August gradually improved his chapel and court music. In the sacred vocal works of court composers like Schütz, Löwe, Weiland, and Köler the basso continuo is almost always present, and when instruments are used they are generally few in number and accompany from one to six voice parts. Only a few works mix vocal and instrumental forces in the concertato style of the late Praetorius works, since there were few occasions for which the necessary musicians could be assembled.

The Thirty Years' War

During the Thirty Years' War, which can best be thought of as a series of wars at different times and places across Europe, the rulers of Braunschweig-Wolfenbüttel were allied primarily with the Protestant princes
of the north. By 1584, Duke Julius had introduced the Lutheran Reformation in all of his lands, since the Peace of Augsburg (1555) permitted each ruler to make his subjects adopt his own religion. However, the religious character of the war was inextricably bound up with political, constitutional, and economic factors. Since the French, Dutch, Danish, English, and Swedish leaders shared with most German princes the desire to limit the Austrian Hapsburg emperor's expansion of authority, each country made alliances that would serve its own interests.

In the first third of the war Wolfenbütel was a fortress of the Protestants. Under pressure from family members, Friedrich Ulrich had allowed Danish and other troops to occupy his residence town and its fortifications. When the Catholic League's troops under Johann Tserclaes von Tilly defeated the Danish alliance, commanded by Christian IV of Denmark, in the Battle of Lutter (27 August 1627) and Friedrich Ulrich went over to the emperor's side, both groups looked on him as an enemy and his estates as suitable for vengeful forage and pillage.¹ Wolfenbütel itself was under siege for fourteen days, was taken on 19

December 1627, and became a fortress of the imperial al-
liance. Ferdinand II confiscated many of Friedrich
Ulrich's estates as prizes of war. The situation was
hardly improved when Gustavus Adolphus of Sweden, having
occupied Pomerania in 1630, formed a new Protestant al-
liance which included Friedrich Ulrich. After the death
of Gustavus Adolphus, troop movements and acts of plunder
in the north were on a smaller scale than in the first half
of the war. Thus, when the middle line of the house of
Braunschweig (see PLATE 2) ended with the death of Fried-
rich Ulrich in 1634, Duke August the Younger of Dannenberg
inherited fewer Protestant estates than Heinrich Julius
had some twenty years earlier and lands which were socially
and economically ravaged by the war.

Other factors, i.e., strong religious polarity (in
general, a Protestant north and a Catholic south), brought
changes to the cultural life in Germany. Also, each po-
itical unit struggled under a new generation of princes

Geschichte der Lande Braunschweig und Lüneburg, II,
595-667.


3. As Paul Henry Lang described it,

"... the whole cultural life of Germany was
split and the cultural intercourse of the two
large sections of Germany, the Protestant
north and the Catholic south, remained cloudy
until fairly recent time. ..."
to employ arts and letters to reflect its parochial splendor and importance, particularly since the general effect of the war was toward a new principle: that Europe was "a community of sovereign, independent states, of equal status, regardless of form of government or confession of faith." In music, new and ecstatic religious texts suited an expressive, dramatic musical style; the solo performer, schooled in the monodic style, gradually became as important as an ensemble of singers and instrumentalists for concertato works. Songs accompanied by basso continuo and vocal pieces with obbligato instruments (in the manner of Italian opera arias) became more frequent. Together these trends gradually brought changes to the role of instruments within the sacred vocal music of the Protestant north.

Duke August (1635-1666)

Though Duke August (1579-1666) did not begin to rule Braunschweig-Wolfenbüttel until after he was fifty years old, his administrative abilities and his many scholarly interests were apt partners to a rebirth of the

Paul Henry Lang, Music in Western Civilization (New York: W. W. Norton, 1941) 390.

court music, accomplished with the aid of his third wife, Duchess Sophie Elisabeth.

Born at Dannenberg on 10 April 1579 to Duke Heinrich of the middle house of Lüneburg and Ursula of Saxony-Lauenburg, August was the youngest of five children. With little chance of succeeding his father, he chose to become a scholar. At the age of fifteen he was sent to the university in Rostock. And, in the fall of 1595, he began two years of study at Tübingen, concentrating on "theology, Roman history, Roman law, political science, astronomy, and cryptography" and engaging in such knightly pursuits as riding, fencing, and the like. At each university he was made honorary rector. In 1598, before embarking on a two-year study-trip to Italy, he spent a half-year in Strassburg, where his brother, Franz, was Domprobst. The Italian itinerary, preserved in his own diary, took August through Stuttgart, Ulm, Augsburg, Munich, Innsbruck, Trent, Padua, Mantua, Milan, Verona, Venice, Malta, Bologna,

7. von Katte, Sammler Fürst, 64.
Florence, Pisa, Sienna, Rome, Naples, Sicily, Coburg, Erfurt, and Magdeburg among other places. His diary annotations give special praise to the art collections encountered in Augsburg, Munich, Ambras, and Florence and to the libraries visited in Bologna, Sienna, and Rome.8

In June 1603, August began another extended journey which took him through Holland, England, and France and allowed him to become acquainted with current international viewpoints and with members of other noble lines. He went through Bremen, Münster, Zwolle, Amsterdam, and Leiden, where he visited the library. Via Delft, Vlissingen, Ostende, Dover, and Canterbury, he arrived in London on 7 July 1604, staying for the coronation of James I on 25 July. Side trips in England included a visit to Oxford and its new Bodleiana library, to Windsor and other royal castles. In Paris he had an audience with Henry IV and saw the royal library and various palaces. On his return to Dannenberg he passed through Strassburg, arriving there on 8 November.9 Subsequent diplomatic travels took him in 1609 to Prague to meet with Emperor Rudolph II, in 1612 to Frankfurt for Emperor Matthias's coronation festivities,

8. von Katte (Sammler Fürst, 65) gives a complete list of places visited.
9. von Katte, Sammler Fürst, 68.
in 1613 to Regensburg, and in 1629 to Vienna to visit Emperor Ferdinand II.\textsuperscript{10}

From 1604 to 1634, August lived in Hitzacker, a small town not far from Dannenburg where he built a suitable residence. His older brother, Julius Ernst, granted this to him when in 1598 Julius Ernst succeeded their father, Heinrich. Here August devoted himself chiefly to scholarship and a book collection which eventually grew to 135,000 titles. His first marriage (1607) was to Clara Maria, daughter of Duke Bogislav XIII of Pommern. Following her death in 1623, August took Dorothea, daughter of Duke Rudolf of Anhalt-Zerbst, as his wife. From this marriage four children grew to adulthood: Rudolf August (b. 1627), Sibylle Ursula (1629), Clara Augusta (1632), and Anton Ulrich (1633). Shortly after Dorothea's death, August married for a third time. Sophie Elisabeth, daughter of Duke Johann Albrecht of Mecklenburg, bore him Ferdinand Albrecht (1636), Maria Elisabeth (1638), and Christoph Franz, who died in infancy.\textsuperscript{11}

With the death of Duke Friedrich Ulrich the middle line of the house of Branschweig ended. Immediately, a

\textsuperscript{10} Maria von Katte, "Fürst und Gelehrter im Hitzacker, 1604-1634," Sammler Fürst, 71 and "Zeittafel," ibid., 26f.

cousin of August, Duke August, "the Elder," of Celle, attempted to take possession of Friedrich Ulrich's realm. However, August, "the Younger," came to Braunschweig, pressed his claims vigorously, and presented his arguments before the emperor. On 14 December 1635 the territories of Wolfenbüttel and Calenberg (with the city of Hanover), joined under one ruler since 1584, were divided: the Calenberg line became the "New House of Lüneburg" and the Wolfenbüttel line became the "New House of Braunschweig." In 1636, upon his brother's death, Duke August also inherited Dannenberg. 12

For the first eight years of his reign, August lived at the Burg (Grauer Hof) in Braunschweig, since the emperor's troops still occupied Wolfenbüttel. With the withdrawal of Swedish troops from the general area in 1637, it was possible for the emperor's outposts to be reduced. And, August's efforts at achieving a separate peace with the emperor resulted in the "Goslar Accord" of 16 January 1642, which returned the Bishopric of Hildesheim to him. 13 Wolfenbüttel, however, was not handed over until September, 1643.

13. Spiess, (Stadt Braunschweig I, 200) has summarized this agreement as follows:

"Danach mussten die Fürsten alle Verbindungen mit den Feinden des Kaisers aufgeben und den
When Duke August made his festive entry into Wolfenbüttel on 17 September 1643, he found a town deteriorated by years of occupation by foreigners. His entry (PLATE 6) is shown in an engraving by Albert Freyse and Sebastian Furck, dated 17 September 1643. It shows Duke August arriving with troops and entourage and about to enter the Marienkirche. The medallion above the roof bears the image of Duke August. In the foreground are two military drummers, one on each side of the flag bearers.

It would take years to restore the residence town and castle to its former reputation as a cultural center in the north of Germany. Spehr characterizes August's reign as pious, peaceloving, intelligent, and scholarly. Cultural life at August's court was shaped by humanism of

Kaiserlichen Heeren den freien Durchzug durch die welfischen Lande gestatten. Wesentlich für die Stadt Braunschweig war auch die Bestimmung, dass das sogenannte Grosse Stift Hildesheim, d. h. die fürstbischöflichen Landesteile, die 1523 an die Welfengefallen warn..., nun endgültig an das Bistum Hildesheim, das sich damals in den Händen des Kurfürsten Ferdinand von Köln befand, zurückgegeben musste. Das Kaiser aber versprach, die Stadt Wolfenbüttel zu räumen. Als Termin für die Übergabe der Festung wurde 27. August 1642 bestimmt."

the late Renaissance and Protestant piety. Paul Raabe describes the court life as follows:

"That one read and admired the ancient authors, that one made music in the courtly family circle, wrote, published, and listened to poetry, affected a court culture which permitted no wastefulness but practiced a style which would not carry on in excess at the expense of its subjects, but saw itself as a humane way of life."


August's personal contribution to this included his work as an author, e.g., Das Schach-oder Königsspiel (1616), Cryptomeytices et Cryptographie libri IX (1624), membership in the Fruchtbringenden Gesellschaft (1634), Geschichte des Herrn Jesu (1640), and Evangelische Kirchen-Harmonie (1645). The high quality which August desired in arts and letters is reflected in the careful selection of court appointees. For example, Justus Georg Schottelius (1612-1676), author of drama and poetry and an influential member of the Fruchtbringende Gesellschaft, came to the Wolfenbüttel court already in 1638 and assisted greatly in

15. "That one read and admired the ancient authors, that one made music in the courtly family circle, wrote, published, and listened to poetry, affected a court culture which permitted no wastefulness but practiced a style which would not carry on in excess at the expense of its subjects, but saw itself as a humane way of life."

16. Titles are from a chronological table prepared by Peter Mortzfeld and Eckhard Schinkel, Sammler Fürst, 27f.
creating a high literary and educational tone for the court. Application of these values to the sacred music at this court is the subject of the remainder of this chapter.

Stephan Körner

In a 1614 evaluation of the performing forces at Wolfenbüttel, Michael Praetorius made this estimate of Körner: "der will hiernächst ein guten Altisten oder Tenoristen darneben geben." If we assume that this is the same Körner who became Kapellmeister under Duke August, then it also seems possible that in some capacity he served the Braunschweig-Wolfenbüttel court continuously. At the time of Praetorius, Körner was "Preceptor über die Kapellknaben" (governor of the choirboys); in 1634 he was made organist, and on 24 January 1638 Duke August named him Kapellmeister. If this is one and the


18. "Who is at the point of becoming a good alto or tenor." Quoted in Chrysander, "Geschichte," 155.

same person, then Körner had gradually developed his musicianship through the difficult war years, had achieved leadership of a small musical establishment, and carried the Praetorius connection (and model) into the 1640s. And, one wonders if he served for the whole of August's reign, or if it is a son who is listed among the twelve musicians at Wolfenbüttel in 1666.  

Soon after Duke August took up residence in Braunschweig (perhaps late 1637) Körner proposed that he appoint three singers, three instrumentalists and two choir boys as court musicians. He petitions for an alto and a tenor who can double as instrumentalists and a bass who can also perform the bass line on an instrument and teach the choir boys. In addition, he wants a good viol player who might also play the lute, a performer on cornetto and viol, and one on dulcian and bassoon. An apprentice could play the organ and do clerical tasks under Körner's supervision. Notations in the duke's hand raise the salary of each adult musician 20 Thaler over Körner's proposed figure, set the pay for the Kapellmeister at 400 Thaler, and sketch the duties of the Kapellmeister. He wrote: "Ord-


21. Chrysander, "Geschichte," 156; Wf, NSA, 1 Alt 25, Nr. 45, 2r–2v.
inarie solte er alle Sontage und feyertage in der Kirchen und zu Hufe unter den mahlzeiten musiciren. Extraordina-rie aber so ofte es von nothen und er gefordert würde.\textsuperscript{22}

The highest salary (140 Thaler) would be paid to the string player, the lowest (100) to the bass and the other musicians would each receive 120.

A second, undated document urges that Körner try to get the instrumentalists from Hamburg and Lübeck and to locate singers who could also perform on instruments.

Again, in a 12 January 1638 document the authorization is described, including the Kapellmeister's function, described as follows:

dass er uns behuf des Gottesdienstes in der Kirchen, wie auch zu aufwartung vor unserer fürstl. Tafel in unserem Gemache, Gott dem Allerhöchsten zu sonderem Lob und Ehren und dann uns und den Unsern zur Recreation eine ausbündige gute Cap­ellen anrichten und dero behuf auserlesene aus-bündige Musicos, welche sich night allein auf die Musicum vocalem, sondern auch auf allerhand musi­kalische Instrumente verstehen und dieselbe zur Lieblichkeit zu gebrauchen wissen.\textsuperscript{23}

\textsuperscript{22} "Ordinarily, he should perform every Sunday and feast-day in the church and for the court's meals. In ad­dition, [he should perform] as often as it is required and he is commanded to."

\textsuperscript{23} "That he assist us at worship in the church, likewise attend to our princely table for our enjoyment, to offer praise and honor to God the Almighty and then [to serve] us and our needs during recreation, to manage an exceedingly good Kapelle and to supervise our select, excellent musicians, who know [how to perform] not just vocal music but
A few days later (24 January) Körner was appointed Kapellmeister with this charge:

Es soll aber er, Stephanus Körner, vor allen Dingen dahin sehen, dass er ausbündige und in der Wissenschaft der Kunst sonders erfahrene und in Lehre, Leben und Wandel unärgerliche Musicos, so dem Gesöff und ander Unartigkeit nicht zugethan sein, ausrichte.  

The court records also reveal a few of Körner's actions in reviving instrumental music. A receipt from 2 November 1641 shows that several reed instruments had been repaired, including a "Bombart," "Schalmei," "Discant Schalmei," "Discant Kromphorn," "Krumpfhorn," "Sordun." On 29 November 1641, Körner was reimbursed a total of 28 Reichsthaler for a new English "Viol d' Gamba" from Hamburg (18 Rthlr.), an "English Chitarina" from Hamburg (7 Rthlr.), and a "Tenor Viol d' brachio" (3 Rthlr.).

also on various musical instruments which they employ artfully."

Chrysander, "Geschichte," 157; cf. Wf, NSA, 3 Alt 461, 3r.

24. "He, Stephan Körner, should see to it above all that he coordinate musicians [who are] excellent, experienced in the knowledge of [their] art, and without malice in learning, life, and conduct (for example, have nothing to do with drunkenness and other bad habits)."


25. Wf, NSA, 1 Alt 25, Nr. 45, 3r.

26. Wf, NSA, 1 Alt 25, Nr. 45, 12r.
One notes that the source of supply is England via Hamburg, a port city outside the "war zone." The choice of viols, rather than violins, is partially explained by the background and interests of Duchess Sophie Elisabeth. Perhaps the viols were intended chiefly for domestic music by the ducal family of for the duke's table music. In any case, Körner also acquired three more stringed instruments and repaired several wind instruments at hand. Each instrument could be employed in the sacred vocal music using the methods of Praetorius for including instruments in polyphonic music. Körner had firsthand acquaintance with this tradition and, given the interests and tastes of Duke August, undoubtedly continued it into the 1640s.

Of the court music under Körner we know little more than the names of some musicians. On 17 October 1643 Benedictus Höfer joined the Hofkantorei, having previously served Duke Wilhelm of Saxony-Jülich for more than three years. As a player of organ and positiv, he may also have become the "assistant" which Körner had previously envisioned. About 1644 J. A. Obermayer and in 1646 W. Teubner, a harpist, were appointed musicians for the court. According to Schmidt, we assume that Körner

27. At this time "it was in England that viol making, viol playing, and viol composition" reached its "'golden age,' mainly c. 1625-75." Apel, "Violin Music," HDM, 913.
Celebration in Wolfenbüttel's Marienkirche, 1643. Martin Bircher and Thomas Bürger, Alles mit Bedacht: Barockes Fürstenlob auf Herzog August (1579-1666) in Wort, Bild und Musik (Wolfenbüttel [Herzog August Bibliothek] 1979) 51; original in Martin Gosky, Arbustum vel Arboreum Augustaeum, . . . (Wolfenbüttel, 1650) opposite 284.
was the composer of the music for two dramatic works performed at Wolfenbüttel: "Ballet der Natur" (February, 1646) and "Der Wald-Gott Pan" (October, 1646). And, the music for the "Ballet: Die Triumphierende Liebe" (1653) was probably Körner's. None of these nor any sacred works he may have composed have been preserved.

Körner is depicted (PLATE 7) with the court musicians in an engraving by Albert Freyse and Sebastian Furck, which commemorates the celebration of Duke August's entry into Wolfenbüttel in 1643 (cf. also PLATE 6). Here we see the organ in the rear gallery of the Marienkirche with some musicians on each side of the Rückpositiv. On the right are five instrumentalists, performing on a curtal, trombone, violin, lute, and cornet, and, behind the lute and cornet players, a singer (?). The left of the gallery has six singers and the Kapellmeister (Stephan Körner), directing from a partbook. This arrangement of performers

28. Wf, NSA, 3 Alt 461, 19r-20r and 21r-v.
30. Schmidt, Neue Beiträge, I, 1.
31. Haase, Sammler Fürst, 271.
32. One notes that the sculpted figures in the organ's casework play cornetts, straight trumpet (perhaps there is another behind the banner on the right), lutes, and a bass viol. The organ was completed in the early 1620s. One also notes that, as in PLATE 5, the Hebrew name of God ("Yahweh") appears at the top of the engraving.
suggests a work for two choirs (one of singers and another of a mixed ensemble of instruments with a single singer), not unlike a combination described by Praetorius twenty-five years earlier.

**Duchess Sophie Elisabeth (1613-1676)**

**Musical Training and Interests**

Born on 20 August 1613 in Güstrow, Sophie Elisabeth was the daughter of Duke Johann Albrecht of Mecklenburg-Güstrow, a follower of the Reformed faith. Apparently, Sophie inherited musical talent from her grandfather, Christoph of Mecklenburg, and, according to Siegfried Fornacon, was instructed in viol playing by William Brade (1560-1630), one of a group of English musicians who

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specialized in polyphonic instrumental compositions for strings and served at various courts of north Germany. 34 To escape the dangers of war in the north, Sophie Elisabeth spent two years (1629-31) at Kassel, known for well-appointed music under Counts Moritz (1592-1627) and Wilhelm V (1627-37). 35 Undoubtedly, her musical training included the study of lute, keyboard, and composition. 36

When on 13 July 1635 she became the wife of Duke August, she brought to his court this musical training and a keen interest in its musical life. Her acquaintance with the English string music seems to have been an influence on her taste and was expanded by the music encountered in Kassel. Thus, at Braunschweig-Wolfenbüttel, she helped revive the Hofkantorei, enlisting the aid of Heinrich Schütz, who also gave at least a little guidance in composition. 37 The pieces she composed for court celebrations

34. Andreas Moser describes the importance of these English string players; see Andreas Moser, Geschichte des Violinspiels, 2nd ed. (Tutzing: Hans Schmeider, 1966) 91-93. According to Ernst Meyer, others in the group were Simpson, Flood, Price, Jordan, Dixson and Rowe. Meyer, MGG, II, 180.


36. Haase, Sammler Fürst, 268.

37. The correspondence between Sophie Elisabeth and Schütz will be discussed in the section on Schütz. There are few clues about instruction in composition; see Walter Horst, "Sophie Elisabeth," NG, XVII, 530.
and court devotional life are closely related to melodies of the Genevan Psalter, John Dowland's and Adam Krieger's solo songs, and instrumental works of the William Brade type.  

It is not surprising that she guided the music-making of Duke August's children, as suggested by the scene in PLATE 8. This anonymous oil painting, perhaps by Albert Freyse about 1645, shows Duke August (center) sitting at a board game. Behind him and at the right are members of his court. On the left are Duchess Sophie Elisabeth (at a trapezoid spinet) and the duke's six children, each playing a viol. The youngest, Ferdinand Albrecht, sits directly in front of the duchess. On her right are Rudolf

38. Daetrius's funeral oration for Sophie Elisabeth gives this assessment of her composing:

"Es ist . . . vielen berühmten Componisten . . . bekannt, . . . welcher Gestalt diese hohe . . . Person . . . auch in Musicalibus artibus & singulare plane componenti felicitate unvergleichlich excellirett, welches die so artlichst . . . verfertigte melodien vorstellen, da die Kunst und der Thon sich gleichsam nach der Natur der Materi und inh. der Worte gar eigentlich richtet. . . ."

Quoted in Fornacon, MGG, XII, 921.

August and Sibylle Ursula; to her left are Anton Ulrich and Clara Augusta, with Maria Elisabeth directly in front of Anton Ulrich. Seven open partbooks, a recorder, a lute and another medium-sized viol are visible. Thus, the court's family circle is serenaded with a consort of viols and continuo played by the duchess and the duke's children. This suggests that the English viol music tradition was important at Wolfenbüttel, at least for domestic occasions.

Music for Stage

Sophie Elisabeth's compositions are of two types: music for stage (court performances) and music for the court's devotional life. The stage works are in the Singspiel tradition and give us information about the use of instruments at the court. The music for two of these have been preserved: Neuerfundenes Freudenspiel (1642) and Glückwünschende Freüđensdarstellung (1652). Librettos, but no music, exist for four others: Der Natur Banquet (1654), Ballet der Zeit (1655), Der Minervae Banquet (1655), and Glückwünschende Wahrsagung und Ankunft der Künstigen Nicaulae (1656).^41

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41. Based on Walter's list in NG, XVII, 530.
The first **Singspiel** with music by Sophie Elisabeth was organized to celebrate August's peace with the Emperor in 1642 and was published in 1648 under the title **Neu erfundenes Freudenspiel genandt Friedens Sieg**. The title page states that it was performed by young males of the ducal family and others at the "Burg Saal" in Braunschweig in 1642 and that Sophie Elisabeth composed the music for it. The publication includes several copper engravings which show the performers, audience, and musicians ("Capellknaben und Musikanten"). These suggest what instrumental forces could be assembled for this important occasion at the end of a long period of economic deprivation. We now discuss the libretto and its musical scores.

42. Justus-Georgius Schottelius, **Neu erfundenes Freuden­spiel genandt Friedens Sieg** (Wolfenbüttel, 1648) D-brd, W, Lo 6992, hereafter cited as **Friedens Sieg**. Undoubtedly, Schottelius wrote the libretto. **Singspiel** seems the most appropriate designation for this dramatic work with spoken dialogue, songs, dances, and instrumental pieces.

43. According to the foreword by Schottelius: "... auch die mannigfaltigte liebliche Music dabey von einer vor­nehmen hocherleuchteten und E. F. Gn. gantz wolbekanten Princessinn selbst also angeordnet auch alle Musical­ische Stükke und Symphonien von deroselben componirt worden. ..." **Friedens Sieg**, 6v-7r.

44. **Friedens Sieg**, 16r. A helpful description of this work is: Max Schneider, "Ein Braunschweiger Freudenspiel aus dem Jahre 1648," **Musik und Bild: Festschrift Max Schneider zum siebzigsten Geburtstag** (Kassel: Bürenreiter, 1938) 87-94.
In the "Neben Aufzug" which follows Act I Cupid's song, seventeen stanzas long, has a treble part and an unfigured bass line, undoubtedly a continuo part. Another "Neben Aufzug" involves two shepherds and two shepherdesses who sing twenty stanzas. The score for this gives two treble and bass parts. After the final stanza is sung in unison, they lay aside their staffs, take up their "Pfeiffern," and exit.

Act II calls for a trumpet fanfare as Mars makes his entry though no music is provided for this. Four allegorical figures (Death, Hunger, Poverty, and Injustice) sing four stanzas of a song. The score for the first and third stanzas has only a melody and bass part; the second and fourth have separate five-part settings. A song (ten stanzas) with brief echo responses concludes the act. Its score has only melody and bass parts.

In Act III nine Muses enter, carrying instruments. The libretto directs that in the song, "Lobet ihr Schwester" the stage performers sing and play their instruments: "Hiefangen die Musen folgendes Freudenliedlein an zu singen

45. Friedens Sieg, 34v-35r and 47r.
46. Friedens Sieg, 47r.
47. Friedens Sieg, 57.
48. Friedens Sieg, 98r, 100.
und darin zugleich zu spielen." Soon, to the accompaniment of strings, they sing and play again: "Allhie wird abermahl dieses Willkom[men] Liedlein von dem Muses lieblich in Seitenspiele gesungen." This may be taken to mean that the six parts of both the song and its "Symphonia" (also in the score) are to be done instrumentally and that the voice or voices were doubled by instruments. Similarly, a five-part song, "GUldner Fried' uns wol ergetzet," is performed by the Muses, concluding with a stanza in seven parts. Instrumental music for other songs was performed, but not printed, as explained in this note: "Folget die Melodia auf Vorhergehendes Lied. Wiewol doch die Symphonien, weil keine Noten dem Trukker beihändig waren nicht haben können anhero gesetzt werden." Later, another combination is described: "Und wird folgendes Liedlein mit einer lustigen Musica und ein

49. "Here the Muses begin to sing the following happy song and at the same time to play along." Friedens Sieg, 107.

50. "Here once again this welcoming song of the Muses will be sung with charming string accompaniment." Friedens Sieg, 108.

51. Friedens Sieg, 107-109, 113. Neither score nor libretto mentions the Kantorei performers.

52. "There follows the melody of the previous song. Albeit also the symphonies were to be reproduced here but the printer had no musical notes on hand." Friedens Sieg, 142.
A score with five-parts in four separate settings for the seven stanzas was included. Finally, a five-part song with four stanzas comes at the end of Act III. And, as the peace is celebrated by the stage performers, the libretto calls for a large ensemble of instruments:

Die Orgel lies sich mit ihren Klaresten Stimmen hören, Zinken, Posaunen, und Trommeten gingen mit Lust darein, allerley Seitenspiel vermengte aufs lieblichste das künstliche Getöne, . . .

In addition, the instruments accompany a "Bawern tantz" and a "Ballet," given in a two-part (melody and bass) score.

Thus, the libretto calls for various instruments: Pfeiffer, trumpets, cornetts, trombones, Seitenspiel, (e.g., plucked and bowed strings instruments), and organ.

The few scores in the libretto do not specify instruments.

53. "And [here] will begin the following song with a joyous tune and at the same time a resounding trumpet." Friedens Sieg, 146.

54. Friedens Sieg, 143f, 150.

55. "Let the organ be heard with its clearest stops; [let] cornetts, trombones, and trumpets merrily join in [and] all kinds of strings blend in for the loveliest of artful sonority, . . ."

Friedens Sieg, 151.

56. Friedens Sieg, 155.
There are, however, several engravings which show instruments in the hands of stage performers and a few musicians, grouped in front of the organ.

From Act I, PLATE 9 shows a harp and a large viol played by musicians (seated) in front of a group near the Kapellmeister, who holds a partbook. Behind him stand a choirboy and a violin player. The individuals behind the harpist may be musicians (e.g., singers) or spectators. The organ appears to have two or three divisions, one of which may be a Rückpositiv. This would place the organist at keyboards out of view. PLATE 10, a detail from an engraving in Act III, also shows a pair of instrumentalists providing continuo, the harpist and viol player. Next to them (this time on the other side) is the Kapellmeister (Stephan Körner), holding a partbook. Again, a group of musicians or spectators is behind them. PLATE 11 has another detail from the same engraving. Here the actors include the nine Muses around a wagon, each with an instrument. In the foreground, there is a harp, viol, lute and a singer (?) with a partbook. The Muses in the background have a recorder, a curved cornett (?), a trombone, a theorbo or cittern, and a violin. PLATE 12, an engraving

57. Friedens Sieg, engraving precedes Act I. Schneider identifies the harpist as Wolfgang Teubner; see Schneider, Tafel 27, #1.
Stage performers, end of Act III. Justus-Georgius Schottelius, Neuerfundenes Freudespiel genandt Friedens Sieg (Wolfenbüttel, 1648). Detail, near end of Act III, 147.
from the end of Act III, also shows the Muses with instruments (lute, viol, harp, violin, theorbo or cittern, curved cornett, trombone and recorder). No engraving shows a trumpeter, trombonist, cornettist or an organist among the musicians by the organ, even though the stage directions mention them. The engraver was perhaps more concerned with showing the royal persons who were among the stage performers, or the brass players were stationed somewhere "off stage."

In honor of Duke August's birthday on 10 April 1652 Glückwunschende Freudendarstellung, a congratulatory ballet with music composed by Sophie Elisabeth, was performed. In the 1652 edition, each section (Spring, Summer, Autumn, Winter, Heaven) has an engraving with a scene of the ballet and its interpretation. Instrumental pieces, with as many as five parts (two treble clefs, two C clefs, and one F clef), follow the engravings for scenes 1, 3, and 5. Since one triple time section with three parts calls for "Viol: 1." and "Viol: 2.," e.g., violin 1 and violin 2, one may assume that the instrumental parts

58. The full scene is given in MGG, II, 235f, Abbildung 5.

are for an ensemble of strings. The number of instrumental voices varies: in Scene 2 one C clef is omitted; in Scene 4 there are three C clefs and continuo; Scene 5 has a brief (six measure) "Sinfonia" with two C clefs and continuo. The bass is figured throughout. A "song" with figured bass follows each instrumental piece. In the final scene a song, for four voices (SATB), employs some imitative procedures while the four instrumental parts, not including the continuo, have contrasting musical material, suggesting that the work "is conceived in the manner of a scenic festival cantata." According to the title page of a later edition, it was also performed on 1 May 1655. This includes the music, some engravings, and various stage directions. A second version ("Ballet der Zeit"), also from 1655, has further hints about instrumentation. For example, in the opening, strings play from behind the stage: "Anfangs ist das Theatrum verdeckt und wird dahinter eine Music von Seiten-Spiel gehört hernach folgendes Lied gesungen."

60. Glückwunschende Freudendarstellung, 9.
62. Sophie Elisabeth, Glückwunschende Freudendarstellung, Wolfenbüttel [1655], D-brd, W, Gn 20° 200 (2). A second version of this, perhaps intended for the audience, carries the title Ballet der Zeit and is bound with the other 1655 version.
"Glück dem Vermehrer der Wülpenstadt" from 1653 and composed by Sophie Elisabeth is another short congratulatory work for Duke August. Here a single voice part is accompanied by three (unspecified) instrumental parts.

Devotional Music

Two printed collections containing sacred works, presumably by Sophie Elisabeth, reveal little about the use of instruments. Vinetum evangelium (1651) has fifty-eight hymn melodies in a score for one voice and continuo. In Christ Fürstliches Davids-Harpfen Spiel (1667), a collection of sixty sacred arias whose texts are undoubtedly by Duke Anton Ulrich, the melodies, primarily syllabic with occasional melismatic word painting, are provided with an unfigured bass line. Each collection requires only a continuo.

63. "At the start the stage will be concealed and from behind it will be heard music by strings [and] then the following song will be sung." Ballet der Zeit, 4r.
64. Sophie Elisabeth, Gloria et Memoria Natalitia... Wolfenbüttel, 1653, D-brd, W, N 8 Helmst 2° (2). Text and music are reprinted in Bircher and Bürger, 106-09.
65. Walter, NG, XVII, 530.
A manuscript collection of sixty-seven songs, in Sophie Elisabeth's hand, was compiled between 1647 and 1655. For each song there is a melody and a bass line. The texts (in French, Italian and German) are a mixture of sacred and secular. According to notations in the manuscript some texts are by members of the ducal family, including the composer. Several songs were copied from the works of another composer. For example, number 27 bears the notation "Jean Valentin: maestro di Capell: Cesar:" and number 33, whose bass part is incomplete, "Air de Mons: Bosset." Seven of Sophie Elisabeth's compositions have a short sinfonia for two treble and one bass instrument.

"Lass dich nun nichts," SCORE 4, is the seventh song in this notebook. An instrumental movement for three instruments, also dated 12 August 1647, follows the brief song and perhaps was performed after each of the three stanzas. The song alternates between duple and triple meter. Its final cadence in A minor would connect well with the sinfonia, in $\frac{3}{4}$, which begins in C major and ends in A minor. The treble parts are not difficult since they

share the same rhythm and move primarily in parallel thirds. Figures in the penultimate measure of the bass line make it clear that a continuo instrument was intended. There are no other hints about instrumentation.

Heinrich Schütz

In reconstructing the court life at Wolfenbüttel after the Thirty Years' War the duke and duchess sought the aid of the most talented German musician of the seventeenth century, Heinrich Schütz. His appointment document and extant letters reveal that he recruited singers, instrumentalists, and Kapellmeister and that for a period of twenty years he provided expert advice regarding court music. Since his candidates for Kapellmeister came from the Dresden court musicians, we may assume that Schütz's compositions, whether or not they were performed in Wolfenbüttel's court chapel, were primary models for their works also in the use of instruments.

Foremost German Musician

Born in 1585 at Köstritz, near Gera, Heinrich was the son of Christoph Schütz, who already in 1590 moved his family to Weissenfels, where he had inherited the inn "Zum guldnen Ring." When Landgrave Moritz of Hessen-

68. These are numbers, 3, 7, 9, 12, 13, 39, and 41. In all except number 39 the sinfonia follows the song.

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Kassel heard young Heinrich sing, he recruited him as a choirboy, but only after much hesitation by Heinrich's parents. From 1599, then, Heinrich Schütz sang under Kapellmeister Georg Otto in the Landgrave's highly-regarded Hofkapelle and studied at the Collegium Mauritianum. When he lost his treble voice, Heinrich acceded to his parent's wishes and in September of 1608 matriculated at the University of Marburg to study law. However, the Landgrave soon convinced him to accept a grant to study in Venice with Giovanni Gabrieli. Schütz went, and studied until Gabrieli's death. The relationship between them must have been close, since Schütz always spoke highly of Gabrieli and never mentioned any other as a composition teacher. Upon his return to Kassel at the end of 1613 Schütz served as second organist.

In 1614 Johann Georg I, Elector of Saxony, was searching for musicians and arranged that Schütz come to Dresden, presumably to assist Praetorius, who was visiting Kapellmeister at the time, and the aged Rogier Michael, official Kapellmeister but not capable of regular service. Schütz, apparently, directed on regular occasions and began to devote himself to composing. His first published collection of sacred works was Psalmen Davids (1619), twenty-six polychoral works on German texts. Not until

1619 did Schütz attain the designation Kapellmeister; at least, the first reference to use this title is Johann Georg's letter to Landgrave Moritz on 25 March 1619. Schütz provided music for the elector at various princely assemblies and at baptisms and weddings of the elector's children, as well as in the usual worship (though after 1620 these regular duties were handled by a Vice-Kapellmeister). Schütz also recruited musicians, saw to their living conditions, and supervised the training of choir-boys.

In his early years at Dresden we know that Schütz had occasion to perform sacred concerted works with a distribution of singers and instrumentalists in the manner of Praetorius's late works. Through a description by the court chaplain Matthias Hoe von Hoenegg, we know the number of musicians in 1617 for the Dresden celebration of the centenary of the Reformation. In one of the services a concerted work used:

- eleven instrumentalists, eleven singers, three organists, four lutenists, one theorist, three organ choir boys, five discantists with interchange of all kinds of magnificent instruments, with two organs, two regals, three clavicymbels, and, in addition, eighteen trumpeters and two kettledrums, all presented with due solemnity under the leadership of Heinrich Schütz from Weissenfels.

From Schütz's own hand we have a list of the performing

70. Rifkin, NG, XVII, 5.
forces from the elector's Hofkapelle for an assembly of the electors at Mühlhausen in October, 1627. The memorandum mentions six singers and twelve instrumentalists, a combination suitable for his "Da pacem, Domine" (SWV 465) written for the occasion. Soon thereafter, when the economic pressures of the Thirty Years' War reduced the musical forces at Dresden, Schütz gained permission in 1628 to travel once more to Italy. The dedication in Symphoniae Sacrae III (1650) indicates why he went: "da-selbst seithero meiner ersten Wiederkehr von dar der inzwischen aufgebrachten Neuen und heutiges Tages gebrauchlichen Manir der Music mich zuerkundigen . . . ." We know he purchased music and instruments for the elector's chapel, recommended to the elector an excellent Discantgeiger (violinist), Francesco Castelli, and studied the

71. Moser, Schütz, 99. Hoenegg's account also gives a detailed outline of the music at two services. Rifkin suggests that the works by Schütz, subsequently published in his Psalmen Davids, were "SWV 41, 43 and 45, and perhaps 35 and 47." Rifkin, NG, XVII, 6.

72. The list of works in NG, XVII, 30, gives the instrumentation as five viols. Rifkin, NG, XVII, 7. Cf. Moser, Schütz, 126.

73. [I went] "that I might there investigate the new advances and present practices in music which had been developed there since my first sojourn. . . ." Translation from Moser, Schütz, 127. Heinrich Schütz, Symphoniarchum Sacrarum Tertia Pars . . . . [1650], D-brd, W, 9.2 Musica fol., 1'.
music of Claudio Monteverdi and others. What Schütz observed was a trend toward *stile concitato* and the strophic aria. Ensembles with solo voices, a small choir, and organ continuo were displacing recitatives and solo madrigal techniques. For example, Alessandro Grandi's (d. 1630) *Motetti a una et due v. con Sinfonie d' Instrumenti* (1621) employed one, two or three solo voices with obbligato instruments. In response to such works Schütz published the *Symphoniae Sacrae* I (1629) at the end of his stay.

As the elector became more involved with the war, e.g., joining with Gustavus Adolphus in the Battle of [Page 191]

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74. Moser, Schütz, 128.

75. Jerome Roche, "What Schütz learnt from Grandi in 1629," *Musical Times*, CXIII/1557 (November 1972) 1074. We know that Schütz was acquainted with at least one work by Grandi. In the "Appendix" to *Symphioniarum Sacrarum Tertia Pars*, D-brd, W, 9.9 Musica fol, 2', Schütz comments that at #9, "O Jesu süß wer dein gedenckt," this notation should have been printed above the music: "Super Lilia Convallium Alexander Grandis, darauff es auch vom Authore gesetzt worden ist und für seine Invention keines weges ausgegeben haben wil."


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Breitenfeld (11 September 1631), the Hofkapelle, which in 1632 still had thirteen singers and a larger number of instrumentalists, began to be sharply reduced and the court music drastically curtailed. Schütz now looked for opportunities to employ his musical talents in larger scale works while others, e.g., Caspar Kittel, could attend to the elector's musical needs in his absence. On February 1633 he begged leave because there was little call for music with many performers. Finally, Prince Christian of Denmark persuaded the Elector to permit Schütz to come to Copenhagen. Here he was appointed "Royal Danish Kapellmeister" and prepared music for the October, 1634, wedding of Prince Christian to Johann Georg's daughter Magdalene Sibylle. In May 1635 Schütz returned to Dresden, arriving for the service celebrating the Peace of Prague. The dedication for Erster Theil kleiner geistlichen Concerten (1636) remarks that music has declined and "an manchem Ort gantz niedergelegt worden stehet neben andern

76. Rifkin, NG, XVII, 8. Another source reports that there were thirty-nine members in 1632; see Wolfran Steude, "Dresden," NG, V, 616.

77. Moser (Schütz, 145) gives this translation of the letter: "on account of the war conditions prevailing at present I would readily get away, because the times do not demand or allow music on a large scale, and the more so because the company of instrumentalists and singers has at present considerably diminished."

78. Moser, Schütz, 147.
allgemeinen Ruinen und eingerissenen Umordnungen so der un-
selige Krieg mit sich zu bringen pflegt vor männigliches Augen. . . ." 79 Reflecting the reduced availability of singers and instrumentalists, these works introduce a new type of concerto: only a basso continuo instrumental accompaniment to a voice or voices. A second volume followed in 1639. At this time Dresden suffered its deepest distress: from 1630 to 1637 it endured the black death and lost half its population and from 1637 to 1640 the Swedes plundered all the villages around it. 80

In 1637 Schütz was allowed to make a brief, second visit to Copenhagen, returning to Dresden in 1638 for electoral prince Johann Georg II's wedding. Subsequently, he was appointed Kapellmeister von Haus aus by Duke Georg of Hanover. 81 On his return to Dresden the musical situation was so desparate that Schütz on 7 March 1641 petitioned for four choir boys and four boy instru-

79. [Music] "in many places is discontinued altogether, standing side by side with other general ruins and prevalent disorder, as is the usual outcome of holy warfare in the eyes of Everyman. . . ." Heinrich Schütz, Neue Ausgabe sämtliche Werke, X: Kleine geistliche Konzerte 1636/1639, ed. Wilhelm Ehmann and Hans Hoffmann (Kassel: Bärenreiter, 1963) VII, hereafter cited as Schütz, Neue Ausgabe; the English translation, ibid., XI.

80. Moser, Schütz, 143, 162.

81. Rifkin's recent chronology (NG, XVII, 10) places Schütz in Hanover and Hildesheim from September of 1639 until early 1641.
mentalists so that at least these could be trained toward reestablishing the court music. In May 1742 he returned to Copenhagen for a third time, as Oberkapellmeister and, in part, for the double wedding of Christian IV's twin daughters. When he left Copenhagen in 1644, the Dresden court still had limited funds for music. In fact, in this period the Dresden court had no more than ten musicians.

From 1645 onwards Schütz continued to request that the elector relieve him of regular duties and permit him to retire so that he need be in Dresden only for special occasions, since Schütz preferred to work in Weissenfels. The *Symphoniae sacrae secunda pars* appeared in 1647 and in 1648 a set of motets, *Geistliche Chor-Music*, to encourage young composers to tackle polyphony before they tried writing concertato works. And, in 1650 *Symphoniae sacrae tertia pars* was published as the elector was increasing his Hofkapelle to nineteen, though the singers and instrumentalists could not yet count on a regular salary. Finally, in 1657, his petitions for retirement were granted when Johann Georg II, the new elector, placed

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his Hofkapelle, now combined with his father's, under Bontempi and Albrici. Thus, Schütz had to be at court only a few times a year and could spend more time with his composing. Though unable to publish the backlog of compositions because the works for large forces would find no princely musical establishment able to properly perform them, Schütz wrote several extended works without instruments: *St. John Passion* (1665), *St. Matthew Passion* (1666), and *St. Luke Passion* (1666). Other occasional works followed until his death in 1671.

**Dresden's Court Chapel**

On copper engraving (PLATE 13), which appeared on the title page of Christoph Bernhard's *Geistreichen Gesang-Buch* (1676), published five years after the death of Schütz, shows Heinrich Schütz with the elector's musicians in the Dresden court chapel. A paraphrase of Psalm 150 accompanies the engraving and makes clear that "not everything in it is to have a literal interpretation."  

Dresden's Court Chapel. Titlepage of Christoph Bernhard's Geistreichen Gesang-Buch (1676); engraving by David Conrad. Heinrich Schütz, Neue Ausgabe, VI: Der Psalter nach Cornelius Beckers . . . , ed. Walter Blankenburg (Kassel: Bärenreiter, 1957) opposite 1.
Der CL. Psalm im Kupfer-Titul:

Seht hier das Gottes-Hauss des Königs untern Sachsen
Des Rauten-Davids an wie seine Zier erwachsen
durch Kosten Kunst und Fleiss! Seht selbst den David (1) stehen
und seinem Assaph (2) vohr—zur Andachts Folge——gehn.

Hört wie die Sänger-Köhr' (3) in Heiligthum
GOTT loben;
und wie das Engel-Volk (4) in seiner Macht-Fäst' oben
des HErren Ruhm erhöht; wie seine Thahten (5) Ihn
in seiner Herrlichkeit (6) mit Lob-Getöhn umzühn.

Hört der Posaunen Hall (7) des Harffen-Psalters
(8) Schweißen
der Pauk- und Reygen (9) Lob den Ruhm der Säit-
und Pfeiffen (10)
der Zimbeln (11) Lispel-Speil das wohl- und lie-
blich klingt;
Ja was nuhr Odem hat (12) Ihm Halleluja! singt.87

With these lines in mind, we interpret the engraving. The elector (1) with his harp stands before the altar and in the center of the room Heinrich Schütz (2)

87. "Psalm 150 in the copper-engraved title: See here the chapel of the king of Saxony, [namely,] the figure of David, in his expensive, exquisite, and intricate finery! See David himself standing and his Asaph leading [the singers] in the course of the service. Listen as the select singers praise God in the sanctuary, and as the angel-band above extols the greatness of the Lord in his mighty festival, as his deeds in sounds of praise surround him in his majesty. Hear the sound of trombones, the echoing of (triangular) harps, the praise of drums and dances, the glory of strings and pipes, the murmuring sounds of small bells which chime in a pleasant and quiet way. Yes, everything that breathes sings 'Hallelu­jah!' to him."
conducts twenty-six singers (3) who surround a large music stand. In the galleries above the altar are other musicians praising the Lord. On the extreme right are three trombone players (7) and on the extreme left two string players and two cornett players (10). In the lower galleries are allegorical (heavenly) instrumentalists (4): on the left there are five figures with a pair of small kettledrums (9), a triangle, two tambourine-like instruments, and a lyre; on the right there are five figures with an English harp (8), a triangle, a shawm, a tambourine-like instrument, and a small bell (11).

Though they were available for performances in the elector's chapel, the three organs in the engraving do not appear to be part of the ensemble. In opposite corners of the lower galleries are two positive organs acquired in 1662. In the center of the uppermost gallery is a

88. Schütz is David's (that is, the Elector of Saxony's) seventeenth century Asaph. The biblical references reveal that, at the direction of King David, the Levites appointed cantors to sing and play instruments in worship at Israel's tabernacle and that Asaph was among those who were to clash bronze cymbals (I Chronicles 15:17 and 16:5). Later the sons of Asaph were among the prophets who accompanied their singing with lyre, harp, and cymbal (I Chronicles 25:1). Note the three 3s above the heads of the singers around Schütz which suggest that the numerals in the paraphrase are meant to refer to the engraving.

89. Berner, 61. In a handwritten dedication to his final composition, a German Magnificat published with his setting of Psalm 119 (1671), Schütz makes reference
larger organ, which, according to Praetorius, was built by Gottfried Fritzsche in 1614 and had thirty-three stops in four divisions.  

The engraving, thus, seeks to make a direct connection between the use of instruments in Israel's worship and the music of the elector's chapel. However, one observes a significant departure from Schütz's use of instruments in polychoral works: the lack of a singer in each instrumental choir.

Consultant to Wolfenbüttel

Though Heinrich Schütz, on his return from Copenhagen to Dresden in 1638 could have visited Wolfenbüttel for the first time, it is more likely that Martin Geier's necrology and Walther's *Musikalisches Lexikon* refer to his service to the Hanover line. In any case, there is a letter from Schütz to Duchess Sophie Elisabeth, dated Braunschweig, 22 October 1644, which deals with the possible purchase of an organ in Hamburg for which Schütz requested the elector to have the Magnificat performed "in Your Highness' Court Chapel by eight good voices, with two good organs, by the two beautiful musical choirs placed opposite each other above the altar." Moser, Schütz, 686.


91. See discussion of *Psalmen Davids* below.

expresses willingness to act as agent. He also remarks that the arias which she had composed and sent to him showed improvement after the little instruction he gave her.\textsuperscript{93} Another letter, dated 17 March 1645, reports that the musician ("Musicalische guete Vogel") Schütz had been ready to recommend was no longer available.\textsuperscript{94} Apparently, from the same period, though undated, is a document by Schütz giving suggestions for reconstituting a musical establishment at Wolfenbüttel.\textsuperscript{95} In it Schütz seeks to determine what number and type of musicians are desired, for what occasions they will perform, and what kind of rooms will be used for church music and for rehearsals.

Items 1 and 7 deal with instrumentalists and instruments:

\begin{quote}
Wegen der Company der Instrumentisten
\begin{enumerate}
\item wie starck dieselbige sein solle
\item was (d. i. was für ein) Instrument sie gebrauchen sollen
\item woraus dann zu schliessen sein wird was (für ein) Oberinstrumentist von nöthen thue. \ldots
\end{enumerate}
\end{quote}

\textsuperscript{93} The entire letter, apparently not available to Erich Müller for his collection of Schütz letters (see below) is transcribed (and translated) by Moser, \textit{Schütz}, 174f.

\textsuperscript{94} This (reproduced in \textit{MGG, II}, 233f, Abbildung 4) and other letters of Schütz have been transcribed in Erich H. Müller, \textit{Heinrich Schütz: Gesammelte Briefe und Schriften} (Regensburg: Gustave Bosse, 1931) 154f, hereafter cited as Müller, \textit{Schütz: Briefe}. Some of Schütz's correspondence with Sophie Elisabeth is also transcribed in Chrysander, "Geschichte," 159-171. Cf. Moser, \textit{Schütz}, 176f.
Von Beihandenschaffung allerhand notherwendigen Instrumenten

1. einem Zimmer darzue woselbst auch das tägliche Exercitium geschehen kann
2. deroselben Inspection und Verantwortung. 96

No correspondence is preserved from the next ten years.
There is, however, a congratulatory poem for Duke August, with four stanzas by Schütz, entitled "Der Musen Glückwunsch," published in 1650. 97

From the mid-1650s several letters reveal the continuing relationship with the Wolfenbüttel court music.
Sophie Elisabeth's letter to Schütz (22 June 1655) concerns his help in securing singers. The duke and duchess look

95. Chrysander, "Geschichte," 160f; Müller, Schütz: Briefe, 155f. Both scholars assign it to 1645.

96. "Concerning the company of instrumentalists [one needs to know] 1. how many there should be, 2. what kind of instrument[s] they should use, [and] 3. from this it is to be concluded what type of instrumental leader will have to be appointed. . . . Concerning the handling of all sorts of indispensable instruments [one needs] 1. a room for that purpose where also the daily rehearsal can take place, 2. the same [room] for supervision and [other] responsibilities."

Transcription in Chrysander, "Geschichte," 160; the original: Wf, NSA, 1 Alt 25, Nr. 45, 18r.

for the arrival of a *Falsettist* and need "ein guter Bassist." They await a reply from one in Kassel but hope that Schütz can recommend a bass who can also perform instrumentally. On 24 July Schütz replies from Dresden that he has already sent Johann Jacob Löwe, recommended as Kapellmeister, and two *Discantisten*. Löwe, he says, should be retained for at least a year since he is well-prepared in composition and a good singer. He is also ready to send a young instrumentalist if he will be useful at Wolfenbüttel. In a postscript Schütz requests his back pay (100 Goldgulden) as Kapellmeister von Haus aus, although he will gladly accept instead 100 Thaler in two equal installments. According to Chrysander, the duchess drafted a response in her own hand on the back of his letter, stating that Löwe and the choir boys had arrived and would undoubtedly be appointed. However, the *Violiste* would not be needed.

In the same notation the Duchess directs that the appointment document, prepared a week after Easter, 1655, which made Schütz "Obercapellmeister von Haus aus" at an annual salary of 150 Reichsthaler, was to be included with


99. Müller, Schütz: Briefe, 253-58; Chrysander, "Geschichte," 162-64.

100. "Der Violiste, weilen die Stelle allhier noch besetzt, hat nicht unter kommen können." Chrysander, "Geschichte," 164.
her reply. On 23 August 1655 Schütz signed it. This document shows that his duties were 1) to furnish well-qualified musicians "die so woll in Vocalis als Instrumentali Musica woll abgerichtet sein,"\(^{101}\) and particularly to keep the Kantorei supplied with good choir boys and basses, and 2) to supervise the Untercapellmeister (J. J. Löwe) through letters and, when circumstances require it and the Saxon elector allows it, through his personal presence, 3) as well as to advise on musical matters.\(^{102}\)

According to a letter from the duchess on 30 October (now lost), Löwe was satisfactory.\(^{103}\) Schütz wrote on 27 November that he was sending a theorbo player who was

"einen zimlichen gueten Poeten, und hat darinnen sonderliche guete Inventionen welche er selbst aufgesaget und hernacher in seine Theorbe absinget, welches sich dann bei einer Fürstl. Tafel gar wohl schicket und Zweischen der andern Musik eine guete Abwechselung gibt ... .\(^{104}\)

\(^{101}.\) "... [musicians] who are well-trained in both vocal and instrumental music." Chrysander, "Geschichte," 164f.

\(^{102}.\) Chrysander, "Geschichte," 164f; Müller, Schütz: Briefe, 258-61.

\(^{103}.\) Chrysander, "Geschichte," 166; Moser, Schütz, 206.

\(^{104}.\) "A fairly good poet, showing considerable good invention, who recites his poetry and afterwards sings to his theorbo; something that fits well at a court banquet and offers a pleasing variety to the other music."
According to extant records Schütz continued in the employ of Duke August at least until Easter, 1665.\textsuperscript{105}

In addition, there are two letters that Schütz sent to Duke August along with copies of his works for the Duke's library. With the 10 April 1661 letter Schütz sent the latest edition of his *Becker Psalter* (one copy for the duke and one for the duchess) and remarks that it is his impression that the Duke's "Collegium Musicum" is now in good condition. Through his friend Stephan Daniel, a merchant in Braunschweig, Schütz, according to a letter dated 10 January 1664, fulfilled a promise to furnish for the duke's famous library copies of his published works in which he personally corrected various errors in the editions.\textsuperscript{106} One notes that these were not for performance but for a library collection and perhaps were presented with an eye to posterity. A year later the duke also received a manuscript copy of Schütz's *St. John Passion*.\textsuperscript{107}

\textsuperscript{105} Moser, Schütz, 206. In MGG, XII, 205f, Abb. 2 there is a facsimile of a receipt from September 1656, signed by Schütz, for payment of 75 Reichsthaler.

\textsuperscript{106} Chrysander, "Geschichte," 169-71; Müller, Schütz: Briefe, 274-76, 283-85. Chrysander (p. 171) lists the eleven titles "die von Schütz eingesandten Exemplare seiner gedruckten Werke sind noch, wenn auch theilweis unvollständig, erhalten." These items were personally consulted by the present author.
Works

We can divide the works of Schütz into three periods which relate to the events of his life: early (to 1628), middle (1629-50), and late (1651-72). These periods also illustrate several patterns in the use of instruments. We will not attempt to examine every work but concentrate on those Schütz chose to send to Duke August for his library and major works which call for instruments. Since, as far as we know, none of his works were written specifically for Wolfenbüttel or were performed there, his primary impact on the use of instruments in sacred music there is that his works may have been a model to his pupils who served Duke August.

In Schütz's first collection of sacred pieces, Psalmen Davids (1619), he shows his ability to write in the sumptuous Gabrieli manner for eight to twenty voices in several choirs, a style which he had observed first-hand. Apparently, these pieces were written between 1612 and 1615. There are thirteen partbooks: 1-4 for Choir

107. This copy, dated 10 April 1665, does not call for instruments, D-brd, W, Cod. Guelf. 1.11.1 Aug. 20.


I, 5-8 for Choir 2, 9-12 for the "Capella" forces (facing pages of a partbook each carried a part from the same work), and 13 for the continuo (organ). His dedication to Elector Johann Georg of Saxony makes this comment about his model:


In the continuo partbook he supplies suggestions to the performers, making seven separate points about latitude in performing matters. First, he distinguishes between "Coro Favorito" (selected singers, one voice to a part) and "Capella" (ripieno performers), clearly marking the continuo players's part where each performs in order to facilitate changes from loud to soft, e.g., organ registration. Secondly, in placing the choirs one should

110. "And consequently before this I composed several German psalms in the Italian manner into which I was inducted by my dear and world-renowned teacher, Giovanni Gabrieli, while I stayed in Italy with him."

Schütz, Psalmen Davids, D-brd, W, 170.1 Musica div fol, ijr-v.

Thirdly, if instrumental capellae are omitted in a performance, Choir 2 of the remaining eight voices should function as a capella and Choir 1 as a "Coro Favorito."

The fourth and fifth items speak directly to the use of instruments:


112. "... the choirs be placed crosswise and that the first capella is next to the second coro favorito and likewise the second capella is next to the first [coro favorito and] in this way the capellae will achieve the desired effect."

Schütz, Psalmen Davids, D-brd, W, 170.13 Musica div fol, 3r.
The sixth comments on the new "stylo recitativo." Finally, Schütz requests that the organist, in some pieces, should prepare his own score:

7. Der Basso continuo ist eigentlich nur für die Psalmen gemeinet von der Motet an: Ist nicht Ephraim biss zum Beschluss dess operis werden sich fleissige Organisten mit absetzen in die Partitur zu bemühren wie dann auch sonsten (wo­fern mehr als eine Orgel gebraucht werden soll) durch die Psalmen die Bässe herauss zu ziehen wissen. 113

Occasionally, there are solo parts (see TABLE 5) for specific instruments, e.g., #17, "Alleluia. Lobet den

113. "4. The capellae thus are set with high parts primarily assigned to cornetts and other instruments. However, if one can also have singers with them, it is so much better and, in this case, from the low bass part (with the F on the fifth line) which is suitable for the large violone, low trombones, [and] bassoons one may transcribe another bass part to fit the proper range for bass [voices] (with the F on the fourth line).

"5. Where such instrumental capellae with high clefs are found, it is easy to envision [that they are used] for the most part in the entire collection even for so-called motets, concertos, etc. where a choir is meant to sing—in contrast to the cori favoriti [ensembles] which must employ singers. Notwithstanding, also [in] several of the psalms, namely, 1) 'HErr unser Herrscher,' 2) 'Wol dem der nicht wandelt,' 3) 'Wie lieblich,' 4) 'Wol dem den HErren fürchtet sich nicht Übel schicken,'
Herren" and #26, "Jauchzet dem Herren." More often, when instruments are named (#17, 19-26), they are grouped by families: strings (#17 3 violins alternate with cornett, in #20 2 violins, 2 violas, and a violone, in #26 violin and 3 violas), brasses (in #17, 19, 20 cornetts and trombones, in #19, 21, 24, 25 an ensemble of trombones, sometimes with voices, and in #17, 19, 22, 23, 25, 26 an ensemble of cornetts, sometimes with voices) or "woodwinds" (in #25 3 cornetts and bassoon, in #26 2 flutes or cornetts with bassoons). Choir 2 of #23 combines a soprano and violin with three trombones. According to his title page, Schütz allows organ, lute, chittarone, or other instruments for the continuo and his preface (note 4) suggests that where a separate bass instrument ("Violon, Quartposaun, Fagott") was called for the bass line could

when the high choir uses cornetts [or] violins, the low choir [uses] trombones or other instruments and a [single] voice sings along with each choir [ensemble]."

Schütz, Psalmen Davids, D-brd, W, 170.13 Musica div fol, ij³-V.

114. "7. In general, the basso continuo is meant only for the psalms; from the motet 'Ist nicht Ephraim' until the final work organists will trouble themselves diligently to set the [music] in score as also formerly (where more than one organ should be used) they knew to extract the basses of the psalms."

Schütz, Psalmen Davids, ij."
be adapted for voices also. Only one work (#13) has a section labeled "sinfonia." Instruments are not limited to a tutti function, they provide instrumental color to individual choirs.

The Cantiones Sacrae (1625) is a collection of forty Latin motets, published in five partbooks for SATB and "Bassus ad organum." Instrumental usage here is restricted to an optional continuo. 115 Schütz had dedicated the collection to Prince Hans Ulrich von Eggenberg, a Protestant who became a Catholic and served the Imperial court, perhaps with some hope for a wider audience. Almost all the works are for four voices. The collection employs Scriptural passages or prayer texts and a style of composing which undoubtedly grew out of his exercises in writing Italian madrigals. The only indication that instruments might be used is the continuo partbook but this

115. According to Grote, these motets were not for liturgical use but were sacred chamber music:

"Schütz did not write these Latin motets for the large dimensions of an actual church, nor for the liturgically ordered services of a court chapel; they were to be performed as sacred chamber music in some imposing aristocratic household, as one must imagine used to happen in the home of Prince Eggenberg."

Heinrich Schütz, Neue Ausgabe, VIII: Cantiones Sacrae, ed. Gottfried Grote, XIV.
was provided only because the publisher insisted and therefore, according to Moser, Schütz also "included (Nos. 33-35) a few pieces adapted to thorough bass." According to Moser, Schütz also "included (Nos. 33-35) a few pieces adapted to thorough bass." Schütz's notice in the basso continuo partbook makes clear that he was unhappy with this in the non-concerto works:

Vos autem Organicos, qui auribus delicatioribus satisfaciendum judicatis, rogatos volo, ne grave-mini voces omnes in Partituram seu Tabulaturam, uti vocant, vestram transcribere. Siiquidem in hoc genere Bassum solum pro solido fundamento vobis struere, vanum atq; inconcinnum mihi visum suit.\[117\]

A few years later Schütz published another collection of "Hauss-Music," the so-called Becker Psalter (1628). The 1627 preface urges the Elector to consider that "solches auch in dero Churf. Residenz und Schloss Kirchen täglich fleissig Üben und singen lassen."\[118\] Here each


\[117\] "I would, however, beg you organists who want to satisfy more sensitive ears not to feel overburdened in transcribing all the voices into your score or tablature, as it is called. If indeed you wish to improvise only a continuo part from this general bass, I should consider it worthless and awkward."

Cf. Schütz, \textit{Neue Ausgabe}, VIII, p. XVII. The original Latin is on the verso of the title page of the \textit{Bassus ad Organum} (partbook), D-brd, W, 2.7.19 Musica.

\[118\] "...[he should] allow such [works] also to be practiced very diligently and sung every day in the electoral residence and castle churches." Heinrich
psalm paraphrase is set in four-parts. Not until the 1661 edition did Schütz provide a continuo partbook\(^{119}\) and any use of instruments seems limited to this.

The works from the middle period use instruments in smaller ensembles. In *Symphoniae sacrae*, I (1629), published in Venice, Schütz reveals a diversity of scoring.\(^{120}\) For the twenty Latin titles there are six partbooks (Cantus, Tenor, Bassus, Violino Primo, Violino Secondo, Bassus Pro Organo). Though the partbooks seem to suggest that two violins are used in every, or nearly all, works, the instrumental combinations also involve flutes, cornetts, trombones, bassoons, and a trumpet (see TABLE 6).

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Schütz, Psalmen Davids Hiebevorn in Deutsche Reimen gebracht Durch D. Corneliun Beckern. . . (Güstrow, 1640) D-brd, W, 2.6.9 Musica, iiij. Cf. Schütz, Neue Ausgabe, VI: Der Psalter, Ed. Walter Blankenburg, VII.


120. Rudolf Gerber has characterized them as follows:

"Solo numbers, duets, trios for every sort of combination of voices (though with a preference for male voices) are combined with distinctive instrumental colours and mixtures of tone-colour (strings and wind) that are dictated, as is the melodic style of the vocal sections, by the feeling and expressive content of the text."

Schütz, Neue Ausgabe, XIII: *Symphoniae sacrae*, I, ed. Rudolf Gerber, x. The second ten of these works is in vol. XIV.
When two instruments are used, both are from the same family; sometimes three (in #16, 18) or four (in #13, 14) of the same instruments are combined. Other ensembles use contrasting timbres (in #3 violin and bassoon or trombone; in #13 and 14 violins and trombones; in #15 cornett or violin, trombone and bassoon; in #19 cornett, trumpet and bassoon).

In these works each part lends its own timbre to the work to create a homogeneous sound or for the sake of contrasting colors. Except in the bass, melodic lines are not doubled, e.g., an instrument with a voice, as might occur in a polychoral work. Here the instrumentation is explicit; where options occur, only two choices are given.

Again, in Kleine geistliche Concerte (1636) no instruments other than "Basso Continuo vor die Orgel" are needed. According to the dedication, Schütz wrote these during the worst years of the war in order to keep his God-given talents in practice. The twenty-four pieces employ from one to five voices. A second volume with thirty-one pieces followed in 1639: Anderer Theil Kleiner Geistlichen Concerten. Two works in these collections have

121. Schütz, Neue Ausgabe, X: Kleine geistliche Konzerte 1636/1639, ed. Wilhelm Ehmann (Kassel: Bärenreiter, 1963) XI.
a "sinfonia" (a short passage for continuo alone): in his first volume #3, "Ich dancke dem Herrn," and in the second #28, "Sey gegrüsset Maria du Holdselige." 122

Die sieben Worte, though undated, probably comes from Schütz's middle period (perhaps 1645). 123 For the evangelist and other soloists there is a continuo accompaniment; the words of Jesus are accompanied by two violins and continuo. After the opening chorus and before the closing chorus there is a "Symphonia" for five instruments, a number frequently associated with an ensemble of viols. 124 Schütz, however, gives no hint about instrumentation of the sinfonia.

The second volume of Symphoniae sacrae (1647), according to its title page, contains twenty-seven "Deutsche Concerten Mit 3. 4. 5. Nehmlich einer zwo dreyen Vocal, und zweyen Instrumental-Stimmen Alss Violinen, oder dergleichen Samt beygefügtm gedoppelten Basso Continuo Den einen für den Organisten, den andern für die Vio-

122. For #3 see Schütz, Neue Ausgabe, X, 11-15; for #28, XII, 36-46.

123. Moser, Schütz, 493.

Of the seven partbooks four are for instruments: "Violinum Primum," "Violinum Secundum," "Bassus pro Violone," and "Bassus ad Organum." Here for the first time are separate partbooks for the continuo's bass line. Except for an option in #4, "Meine Seele erhebt den Herren," all works have solo singers "cum duobus Violinis" and continuo instruments (organ and violone). "Meine Seele" employs "Cantus vel Tenor solus cum Violinis & allis Instrumentis diversitis si placet," according to the organist's partbook. The partbooks reveal this instrumentation: two violins alternating with two violas (or trombones), two cornetts, two "Flautini," and two "Cornettini o Violini," in addition to basso continuo instruments.

Two details of instrumental performance are subjects of comments by Schütz. In #27, "Freuet euch des Herren" Schütz writes out the organist's chords in full so that the sustained notes will sound over a moving bass part. In a concluding note to the two violine partbooks he explains to German violinists a simplification for a "Tremolant" in #2: "Wer der Discant Geigen nicht recht mächtig ist kan den Tremolant zum Singet dem HEerrn


126. See Schütz, Neue Ausgabe, XVII, 92, m 86ff.
an statt der beyden Chorden nur auf einer Streichen ..

. ."127 In addition, Schütz's preface remarks that many Germans do not understand "the constantly drawn-out musical
stroke or bow on the violin."128

Furthermore, from remarks in the foreword and from the way he used material from a Monteverdi madrigal we learn that Schütz acknowledged his Italian models yet wished to remain true to his German roots. He writes that the new Italian style (stile concitato), for which Monteverdi is one of the chief proponents, is little known in Germany. He cautions that Germans who would perform newly published works in this style should learn how to perform the notes with drama and excitement from someone who is familiar with the black notes and the appropriate bow techniques.129 On his musical quotation from Monteverdi's madrigal:

Die weil ich auch in dem Concert: Es steh Gott

127. "Whoever is not especially proficient with the soprano violin can [perform] the tremolo in 'Singet dem Herrn' on a single stroke instead of with two strokes" [e. g., a quarter instead of two eighths]. Schütz, Symphoniae Sacrarum, Secunda Pars, D-brd, W, 11.5 Musica fol, HhVx. Cf. Schütz, Neue Ausgabe, XV, 16, m 107ff.

128. Moser, Schütz, 543; cf. Schütz, Neue Ausgabe, XV, p. XVI.

129. Schütz, Symphoniae Sacrarum, Secunda Pars, D-brd, W, 11.7 Musica fol, i3f. Cf. Schütz, Neue Ausgabe, XV, p. XVI.
auff u. des Herrn Claudii Monteverdens Madrigal
einem Armate il cuor &c. so whol auch einer seiner
Ciaccona, mit zweyen Tenor-Stimmen im etwas wen-
ges nachgangen bin so lasse ich (wie weit solches
von mir geschehen sei) diejenigen hiervorn ur-
theilen welchen jetzo gedachte Composition bekand
ist. Wolle aber dess wegen niemand meine 'übrige
Arbeit in ungleichen Verdacht ziehen als der ich
nicht gefliessen bin mit frembden Federn meine
Arbeit zu schmücken. 130

A third volume followed three years later with
twenty-one Deutsche Concerten mit 5, 6, 7, 8. Nehmlich
Dreyen Vieren Fünffen Sechss Vocal- und zweyen Instrument-
al-Stimmen Alss Violinen oder derogleichen Samt etlichen
Complementen welche aus dem Indice des allhier beygefÜgten
geduppelten Bassi Continui auch ersehen und nach Beliebung
mitgebracht werden können. 131 Four of the eight partbooks

130. "While also in the concerto 'Es steh Gott
auff u.' I have followed to some degree
Claudio Monteverdi's 'Armate il Cuor etc'
and also one of his chaconnes with two
tenor parts, I allow those who [would to]
judge just how extensively I may have bor-
rowed from these aforementioned, widely-
known compositions."

Schütz, Symphoniarum Sacrarum, Secunda Pars, D-brd,
W, 11.7 Musica fol, ij'. Cf. "Es steh Gott auff,"
Schütz, Neue Ausgabe, XVI, 27ff.

131. "German concertos in 5, 6, 7, [and] 8 [parts],
namely, three, four, five, [or] six voices and two
instrumental parts, such as violins or the like, to-
gether with several additional [instrumental parts]
which are also noted in the index for the doubling
basso continuo and can be added as desired." Heinrich
Schütz, Symphoniarum Sacrarum, Tertia Pars. . .
Dresden, 1650, D-brd, W, 9.2 Musica fol, title page.
The respective volume of the Neue Ausgabe has not yet
appeared.
were for instruments: "Violinum Primum," "Violinum Secundum," "Bassus Complementi," "Bassus ad Organum." Despite the titles for the instrumental partbooks, Schütz makes no mention of violins in the index included in the organist's partbook, instead he employs a general designation like "cum Duobus Instrumentis & complemento Vocali & Instrumentali a 4" or "cum Tribus Instrumentis," etc. In the continuo player's score, however, there are occasional clues for the use of violins, e.g., with #s 2, 3, 4, 8, 10, 14. No other names of instruments occur there. And, twice (at # 11 and 12) in the second violin's partbook it mentions "a. 7. Fagotto," probably a reference to the "Bassus Complementi" instrument. In the "Appendix" to the organist's partbook Schütz describes how additional instruments can be incorporated in one work:

In dem Concert. n. 8. O Süßer Jesu Christ etc. In der angehenden Symphoni, seynd zwey Instrumental mittel-Parteyen bey dem Alto und Basso Complementi zu befinden und ist der Bassus Instrumentalis ausegelassen worden weil aber der-selbige vielleicht auch von nöthen seyn wurde wann man einen absonderlichen Chorum Instrumentalem anstellen wolte als wird der verständige Dirigente, dergleichen Bass für einen Fagot, Trombon, oder anders aus dem Continuo wohl auszuziehen und denen andern Instrumenten beyzu-fügen wissen. 132

132. "In the concerto no. 8. 'O Süßer Jesu Christ, etc.' [namely] in its opening symphony, there are two middle parts for instruments to be found with the supplementary alto and bass parts; the instrumental
And, in a note to the reader he explains how a director may add a choir to one of these works by assigning the four parts to two ensembles, one vocal and one instrumental, and having some sections of it performed by both groups. Schütz's remarks about the basso continuo figures reveal that, though the Italians often omitted the figures, he felt it was too risky to leave the realization to the performers. Therefore, he takes the precaution of providing them in these works.

Together the three volumes of *Symphoniae sacrae* show a new trend in the use of instruments as aspects of the polychoral model that was applied to reduced forces. The few voices of the first volume, using Latin texts, showed an equilibrium between singers and instruments. This balance was maintained with German texts in the bass part has been left out because it was perhaps necessary [only] when one wanted to employ a special instrumental choir. The intelligent director will know how to extract a bass part from the continuo [part-book] for a bassoon, trombone, or another [instrument] and [when] to add the other instruments."

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second volume. In the German concertos of the third volume, his last published collection, Schütz allowed a Kapellmeister considerable freedom in assigning instruments yet did not leave the continuo realization to the performer's skills. And, in these works he returned to the monumental structure previously employed in Psalmen Davids and brought choral music toward the cantata of the late seventeenth century as his instrumental parts gained greater freedom and mobility.  

In 1648 Schütz published Geistliche Chor-Music, twenty-nine motets which use voices and instruments with optional continuo. The preface makes clear that Schütz wanted to interest younger German composers in counterpoint as excellent training for composition of motets, even in a style that used basso continuo. As in Italy, such writing should be mastered, he says, first without a basso continuo part, then with a basso continuo if desired.

135. Moser, Schütz, 629.


137. Schütz, Geistliche Chor-Music, D-brd, W, 12.1 Musica fol, 2V. Cf. Schütz, Neue Ausgabe, V, p. VI.

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The seven partbooks reveal that only five works (# 24 with 4 instruments, #s 26, 27, and 28 with 5, and # 29 with 6) require instruments. Since the parts are labeled simply "Instrumentum Primum," "Instrumentum Secundum," etc., and since an occasional work, e.g., # 27, offers text under the instrumental parts, the assignment of these parts to either or both singers and instruments was left to the Kapellmeister, as in the early decades of the century. In addition, the collection allows the old practice of adding instrumental color to selected parts where instruments are not specified in order to generate an eight or twelve parts works from a four-part score.

After 1657 the works of Schütz seem to honor older traditions of sacred music and at the same time employ the highest polyphonic craft. Part of the non-progressive quality of this period is the way instruments are left to the discretion of the performers or avoided entirely, e.g., his three passions (1665-1666) follow the ancient liturgical practice of unaccompanied voices. Even the Zwölf geistliche Gesänge (1657) for four-part chorus, according to Christoph Kittel's foreword, includes the basso continuo part only at the suggestion of the publisher:

Daher auch der Bassus Continuus nicht aus noht sondern nach beliebung dabey zugebrauchen auff
Kittel also states that instruments and voices may perform without a continuo. The performer should be aware:

"... dass diese Composition für einen völlichen Chor auch ohne die Orgel Vocaliter und Instrumentaliter zu musiciren eigendlich gemeinet und eingerichtet. 139

138. "Thus, also the basso continuo, prepared at the suggestion of the bookseller and herewith printed, can be used not from necessity, but as desired; the organists who wish to join in these pieces will kindly remember that where several compositions have none, they should transcribe it (especially the Mass and the Magnificat) beforehand into their usual tablature or score and to accompany from that."

139. "... that these compositions for a full choir are intended and arranged to be performed properly by voices and instruments also without the organ."

Heinrich Schütz, Zwölff Geistliche Gesänge ... (Dressden, 1657) D-brd, W, 12.8 Musica fol, 1v-2f. The respective volume of the Neue Ausgabe has not yet appeared.

Schütz, Zwölff Geistliche Gesänge, 1v.
Finally, his Historia der Geburt Jesu Christi, first performed in 1660, uses basso continuo with the Evangelist. In the seven Intermedia there is instrumental color employing recorders, trombones, trumpets, and strings. According to the list of works given in the New Grove Dictionary of Music, extant versions of this work (labeled SWV 435, 435a i and ii, and 435b) are nearly unanimous on the instruments for the intermedia. On viols they are divided: 435a, i gives 3 viole; 435a, ii gives 2 violettas or viole and 6 viole; 435b gives 2 violettas and viole. On the other instruments there is considerably more agreement: 2 violins, viola (435b?), 2 recorders, bassoon, 2 trumpets (only 435a, i: or cornetts), 2 trombones, and continuo (435a, i: organ, harpsichord, viola; 435a, ii: organ). Here Schütz calls for the full range of instrumental color and the sources from his own time give evidence of further variety.

Schütz's sacred works, composed over five decades, exhibit several practices in the use of instruments with voices. First, a keyboard could be employed with almost


141. Note: since SWV 435 has preserved only tenor and continuo parts, it does not speak to this question. Rifkin, NG, XVII, 29.
every work. In strongly polyphonic textures, where a figured bass did not serve well, an organ was useful for doubling the voice parts. Secondly, a few concertati of the Gabrieli type specify individual instrumental timbres; a Kapellmeister could assign other instruments. Some works do include solo instrumental parts. Thirdly, after his second visit to Italy Schütz composed for small ensembles of various instrumental combinations with continuo and no doubling vocal parts. In these works sinfonias are more common than in his concertati. Many late works, including the Symphoniae sacrae of 1647 and 1650, return to ensembles of voices and instruments which were typical of the early seventeenth century works of Praetorius and others. To a great extent, Schütz seems to have avoided the Italian methods of the 1620s and 1630s, which combined a few instruments and continuo with the new vocal monody. As Moser has observed, he remained faithful to the basic principles of Protestant German music even though at the beginning he seemed to be almost an ambassador to northern Germany of the trans-Alpine art.  

142. Moser, Schütz, 150.
Johann Jakob Löwe

Kapellmeister

Born in Vienna (1629) to Johann Lewe, a Lutheran from Thuringia who served Saxony as a diplomat to the imperial court, Johann Jakob undoubtedly witnessed the work of numerous court musicians. The introduction to Löwe's Canones (1664), now lost, gave this report of his musical training:

dass er seine studio musico habende Scienz, so wol in Theoria als auch in Praxi bey vornehmen Virtuosen am Kayserl. Hofe zu Wien, und an andern Fürstl. Höfen erlanget habe.\textsuperscript{143}

Perhaps he also studied in Italy.\textsuperscript{144} In January 1652 he came under Schütz's guidance in Dresden and, at least for half a year, served the court at Altenburg. In 1655, upon the recommendation of Schütz, Löwe became Kapellmeister for Duke August in Wolfenbüttel. In his letter to Duchess

\textsuperscript{143.} "That he obtained his musical training (knowledge of theory as well as practice) with distinguished virtuosos at the imperial court in Vienna and at other princely courts."

Quoted in Walther, Lexikon, 368.

\textsuperscript{144.} Horst Walter, "Johann Jakob Löwe von Eisenach," NG, XI, 289. Walter lists Bertali, Piscator, Giovanni Valentini and Verdina as possible teachers. Chrysander ("Geschichte," 181" also mentions possible study in Italy.
Sophie Elisabeth, dated 24 July 1655, Schütz remarked on Löwe's personal qualities:

Dieser Johann Jakob Löwe ... ist ein aufrichtiger ehrlicher Mensch, an welchem ich keine notabel Laster, als lange er sich bei mir angehalten, jemahls verspürt habe: allein so ist er sonst frisches Oesterreichisches Humors und Sitzen, will gerne alles nach seinem embsigen Sinn haben, daheyo ich wohl auch besorgen muss, dass er die Knaben vielleicht etwas zu viel belüstigen und sie sodann über ihn klagen, oder (wie für ihrem Abreisen sie sich gegen etliche Personen sollen haben verlaufen lassen) wohl gar wieder davon laufen werden.¹⁴⁵

Admiration of Vienna's court music persisted, as we learn from Löwe's letter to Schütz (5 May 1660), which expresses his desire to visit Vienna and elsewhere in order to copy pieces that could be performed at Wolfenbüttel.¹⁴⁶ Löwe retained his Wolfenbüttel position until 1663, when he became Kapellmeister at Zeitz for Duke Moritz of Saxony.

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¹⁴⁵. "This Johann Jacob Löwe ... is an upright, reliable person in whom I have found no noticeable vice during the time he has been with me. Instead, he possesses a lively Austrian humor and etiquette [and] is very willing to grasp everything with his eager mind. Accordingly, I must also be concerned that he probably annoys the choirboys too much and, as a result, they complain about him or will perhaps run away from him. (As for their departure, several of them should have been driven off.)"


¹⁴⁶. Werner Flechsig, 400 Jahre Musik Leben im Braunschweiger Lande (Braunschweig: Braunschweigisches
In 1655 he left there for Jena. From 1678 to 1681 he was in Hanau. His career ended in Lüneburg, where he was organist at St. Nikolai (1683-1703).  

Works

Two collections of instrumental works, three collections of secular vocal works, and one collection of sacred vocal works have been preserved. There is also evidence that Löwe may have composed music for operas performed at Wolfenbüttel's court. He is the supposed composer of Amelinde (1657), Regier-Kunst-Schatten (1658), and Ballet des Tages (1659). In the libretto of Anton Ulrich's Orpheus aus Thracien (1659) Löwe is specifically named as composer of its music.

Löwe's Synfonien, Intraden, Gagliarden, Arien, Balletten, Couranten, Sarabanden (1658) contains fifty-two

Landesmuseum für Geschichte und Volkstum, 1974) 11; original, Wf, NSA, 1 Alt 45, 32r.

147. Walter, NG, XI, 190.

148. Based on list in Walter, NG, XI, 290.

149. Schmidt, Neue Beiträge, 1.

movements with three and five parts and basso continuo, dedicated to Duke Rudolf August. The six partbooks are labeled "Violino primo," "Violino secondo," "Viola da braccio prima," "Viola da braccio secunda," "Basso pro Viola o Fagotto," and "Basso continuo" (has no figures). One sinfonia (#52) is for two violins and bass; the rest are five-part works. Except for the single three-part work, the dance movements are grouped as four, five, or six pieces in the same key of which the first is invariably a sinfonia. A second collection, entitled Sonaten, Canzonen und Capriccen (Jena, 1664), has seventeen works for two clarinos or violins, viola and basso continuo and shows influence of Italian instrumental forms.

His secular songs, too, show Italian influence, since they are modeled after Italian arias and canzonettas.


There are forty songs (for one to four voices, strings, and basso continuo) in his *Salianische Musenlust* (Jena, 1665). Another collection, *Einstimmige neue Arien mit zweystimmigen Ritornellen* (Nuremburg, 1682), has sixty-one songs, which nowhere specify the instruments for the ritornelli. In the twenty-two songs of *Zweyer gleich-gesinnten Freunde Tugen- und Schertz-Lieder*, dedicated to Duke August and Duchess Sophie Elisabeth, Löwe collaborated with the Wolfenbüttel singer, Julius Johannes Weiland. The introductory remarks point to Viennese models:

Die in diesem Wercklein gesetzte Gesänge worunter etliche Arien etzlichen Cantzonetten (Von den Welschen also genandt) befindlich; sind auff deren neueste Art und wie sie in der Hohen Musik-Schule am Kayserl. Hofe in Welscher Spraach gebrauchlich: Werden denen so da nicht wissen was die Welschen für eine discretion in dem Singen und Spielen gebrauchen besondern sie mit der Schüler-gassen-Tackt nur oben hin Leyren allerdings nicht sonderlich gefallen: Diesen aber welchen sothane Artim Singen und der Welschen mensur bekannt; dürften ein gunstiges belieben hierzu bekommen.


154. Johann Jakob Löwe und Julius Johannes Weiland, *Zweyer gleich-gesinnnten Freunde Tugend und Schertz-Lieder, Auff die jtzige neueste Art in die Sing- und Dicht-Kunst verfasset*. . . (Bremen: Jacob Köhler, 1657) D-brd, W, 4.1 Musica fol. From the prefatory evidence Haase (Sammler Fürst, 273) concludes that Löwe was the sole composer of these works.
In these secular works there is a preference for two violins with various combinations of vocal soloists; each work has basso continuo (with figures) throughout. Seven songs are for "Canto solo con Ritornello" or "con Sinfonia." The first work calls for "1. Violin, 2. Viol;" the next six also require two instruments, presumably violins. Instrumental parts occur only when the singer is silent. The next five pieces are for two sopranos (or tenors) and are called "Cantzonet mit 2. Stimmen" or, simply, "Aria," as are numbers 13, 14, 15, for three singers with basso continuo. The sixteenth song is for baritone, two violins and basso continuo. Numbers 29 and 20 employ solo voice (alto, tenor respectively) with basso continuo. Two violins are used in numbers 17, for two sopranos and bass, and 22 ("Madrigali a 5"), for two sopranos and alto. The

155. "The songs presented in this little publication, among them several arias [and] several canzonetta (as foreigners call them), are in the newest style and in a foreign language, as they are customarily done in the music academy at the emperor's court. To those who do not know how foreigners execute such singing and playing, particularly [musicians] who are not satisfied with the school-boy-beat done only superficially on lyres, there will certainly be nothing out of the ordinary. But those who are acquainted with this type of singing and with the foreign mensuration may develop a favorable impression."

Löwe, Zweyer gleich-gesinnten Freunde, 2v.
eighteenth calls for a bass voice, two violins, viola [da gamba], and basso continuo. In number 21 an alto is accompanied by "2 Violett:" (a pair of soprano viola da gambas?) and continuo. A ritornello (or sinfonia) occurs in six of the pieces for solo voice. Abandoning the partbook system, Löwe present the pieces in full score.

Löwe's Neue Geistliche Concerten (1660) has twelve pieces, five with Latin texts and seven with German texts, for one to three voices, two violins, and basso continuo. A single work, number 10, is for two violins and viola. In six works there is an opening instrumental "sinfonia;" number 10 labels its opening instrumental movement "Sonata." In the two surviving partbooks we observe that both vocal line and instrumental part have similar rhythms and melodic characteristics. One notes that Löwe's preference for the violin family follows the new Italian taste in instrumentation. His surviving works show little

156. In this work the "viola" part is the same as the basso continuo.


158. On this feature of Löwe's sacred and secular works Walter (NG, XI, 290) comments: "he [Löwe] remained aloof from the aspirations of the Hamburg school of songwriters to a popular folklike style, and wrote instrumentally conceived melodies in an imitative style."
resemblance to the polychoral concertati of Gabrieli, Praetorius, and Schütz; instead they exploit the virtuoso singer and player in the manner of Italian composers of the mid-seventeenth century.

**Julius Johann Weiland**

**Musician**

Though his date of birth is uncertain, we do know that Julius Johann Weiland was a student at the Gymnasium in Braunschweig in 1642 and soon thereafter, for about four years, a member of the Hofkantorei at Wolfenbüttel. Subsequently, he was in Minden "for further training." In *Erstlinge musicalischer Andachten* (1654) he identifies himself as a Küchenschreiber (private composer) to Count Wittgenstein. In 1655 he returned to the Wolfenbüttel court as a singer and keyboard player and, after May 1660, as *Vizekapellmeister*. Chrysander associates him with both vocal solos and leadership in the dramatic music. Weiland died at Wolfenbüttel in 1663.

We know at least seven other names of musicians working at Wolfenbüttel with Löwe and Weiland: Gerhard Wilken, a bass and an instrumentalist, began service on 7

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August 1655; Heinrich Götke, a singer and an instrumentalist, was appointed on 3 August 1657; Christoph Hartwig joined the Hofkantorei on 23 July 1659; Johann Philipp Roth from Augsburg, began service on 26 April 1660; Christoph Dikenius, a bass, assumed his duties at Christmas in 1660; Kilian Fabricius, who had participated in the performance of Iphigenia in 1661, served from 1662 until his death in 1668; Alexander Schmidt, a singer and instrumentalist, was appointed on 26 January 1663.¹⁶¹

Works

Before his appointment to the Hofkantorei in 1655 Weiland had published a collection of sacred works with German and Latin texts, Erstlinge Musicalischer Andachten (Bremen, 1654).¹⁶² These small sacred concertos, in the tradition of Heinrich Schütz, are dedicated to Sophie Elisabeth, Duchess of Braunschweig-Wolfenbüttel, and Sophie Cataline of Schleswig-Holstein, wife of the Count of Oldenburg and Delmenhorst. The five partbooks con-

¹⁶¹ Chrysander, "Geschichte," 182f.

¹⁶² Julius Johann Weiland, Erstlinge Musicalischer Andachten: Mit I. II. III. und IV. Stimmen auch zweenen Violinen in die Orgel oder Clavicymbel zu singen und zu spielen (Bremen: Jacob Köhler, 1654) D-brü, K1 4° Mus. 74-1-5. Two of these works have a modern edition: Jauchzet Gott alle Lande, ed. Ferdinand Saffe, Nagels Musik-Archiv, 14 (Hanover: A. Nagel, 1928); Herr, wie lange willst du mein so gar vergessen, ed. Ferdinand Saffe (Kassel: Bärenreiter, 1933).
tain twenty-two works, each with basso continuo, for various combinations of voices and instruments (see TABLE 7), ranging from a single voice and continuo to four voices, two violins, and continuo. Of the twenty-two pieces, six (numbers 10, 11, 19, 20, 21 and 22) call for a pair of violins and have a sinfonia; two (numbers 10 and 11) have a second sinfonia. In two works, the continuo is either optional or used from time to time according to notations in the Vox Prima partbook: "XVI. Motetta a 3. A. T. & Basso con & senza Basso Continuo" and "XVII. Motetta a 3. Alto, Tenore & Basso, cum & sine Basso General."

In 1656 Weiland published a collection of sacred works on Latin texts, Deuterotokos, . . . Sacratissimarum Odarum. 163 There are sixteen pieces, each requiring string instruments (see TABLE 8). The last piece is purely instrumental, employing two violins, viola [da gamba], and basso continuo. Another work (number 3) calls for a violin and a viola da gamba. Four others specify "Viola," presumably viola da gamba, in the instrumental ensemble. 164


164. At number IX the partbook is clearly labeled: "Viola de gamba."
Apparently, the violoncello was not yet a regular continuo instrument at Wolfenbüttel in the 1650s or the viol family was preferred in these works.

Weiland's congratulatory aria from 1660, "Grosser Fürst, wer kan doch recht," is eleven measures long with four stanzas for soprano and continuo.\(^\text{165}\)

Weiland's \textit{Nun dancket alle Gott} (see SCORE 5) from 1661 is dedicated to Duke August and calls for four voices (SSAT) and five instruments (four violins, and bassoon) with basso continuo.\(^\text{166}\) It has an opening sinfonia and a chorus, "Nun dancket," which is performed at the beginning, middle, and end of the work. In the brief sinfonia the four violins are equally active with the highest pair executing a few sixteenth notes. Where the bassoon has repeated notes, dotted patterns, and passing tones the continuo part is generally simpler. In the "Nun dancket"

\(^{165}\) [Julius Johann Weiland] Camoenae Vernae, de Climacteris universi Nebulis in Guelphide . . . (Wolfenbüttel: Sternen [1660]) D-brd, W, 54.2 Poetica, L2. The instrumental forces are sparse compared to a congratulatory ode for Duke August from 1662. In G. C. Wecker's piece there are twelve stanzas for the soprano and it requires two violins, three viola da bracchio, a violon, and basso continuo. The instruments play from beginning to end; there is a ritornello. G. C. Wecker, \textit{Aria, Oder Glückwünsche Ehren-Klang mit einer Sing- und 6. Geig-Stimmen . . .} (Wolfenbüttel, Sternen, 1662) D-brd, W, Gn Sam. Bd 18 (3).

section the five instrumental parts are entirely distinct from the four voices, never doubling the voice parts. The second section, "Der uns von Mutterliebe," employs two sopranos and tenor with continuo accompaniment, after which the "Nun dancket" section repeats. A third section begins in triple meter with pairs of voices answered by the five instruments. In the subsequent duple meter the instruments have an eighth-note "tremolo" (four repeated eighth notes under a single slur), which is soon abandoned in favor of imitative counterpoint, introduced by the voices. Then, a chant-like texture (sustained notes by all performers while the voices present the text in an unmeasured style) leads to a new imitative subject presented through various combinations of voices and instruments, which climaxes in a nine-part texture given first loudly, then softly. The "Nun dancket" section concludes the work.

Weiland's Psalm 117 (1662), also dedicated to Duke August, calls for eight parts (two sopranos, alto, two tenors, bass, 2 violins) and basso continuo. The opening section, "Laudate Dominum omnes populi," is repeated after two middle sections, an adagio (in duple meter) and a short "Alleluia" (in triple meter).

In another sacred work dedicated to Duke August, Uns ist ein Kind gebohren (1663), the title page mentions that there are thirteen parts "in 3. Chor abgetheilet," i.e., three sopranos; two sopranos, alto, tenor, and bass; two violins, two violas, and basso continuo. The three sopranos constitute "Der Engelgesang" and each part has a name: "Cantus-Christian," "Cantus-Hänsel," and "Cantus-Klüster." That an organ was the continuo instrument, at least for this choir, is clear from the basso continuo partbook: "Der Engelgesang a 3. Cantus. Auff der Orgel." In this work there is a short instrumental sinfonia followed by a tutti section, and "Der Engelgesang." Subsequent sections alternate between duple and triple meter, leading to a concluding "Alleluia."

Martin Küler

Kapellmeister

Martin Küler (Colerus) was born in Danzig about 1620. We know from a 1661 titlepage that he was a member of the poetic academy Elbschwanenorden with the appellation "Musophilus." On 2 May 1663 he was installed as Kapellmeister at Wolfenbüttel, succeeding J. J. Löwe. Schmidt has

suggested that Küler was the composer of the opera Wie der böse Feind, performed at Wolfenbüttel in 1665. Küler was among the musicians dismissed in April 1667, a few months after the death of Duke August.

Apparently, he assisted with the wedding music of Margrave Christian Ernst of Brandenburg-Kulmbach in Bayreuth in 1671. If he held the title of Kapellmeister for the Margrave, the appointment was of short duration; Johann Philipp Krieger had the post from early 1672. In 1675 Küler succeeded Johann Theile as Kapellmeister at Gottorf in Schleswig, serving for only four months. In 1681 he was still in Schleswig but we do not know if he continued in the Hofkapelle. His final years were probably spent in Hamburg, where he died in 1703 and 1704.

At the end of his tenure in Wolfenbüttel Küler had eleven other musicians with him:

Musikanten: Körner, Hartwig, Alexander (Schmidt), Philipp (Rothe), Hieronymus (Hagen), Ambrosius (Scherl), Killian (Fabricius), Christoph Jäger. Organist: Sylvester Hännken. Zwei Capellknaben.

Hartwig, Schmidt, Roth, and Fabricius had served under the previous Kapellmeister.

170. Schmidt, Neue Beiträge, I, 3.

171. Political considerations made this a short tenure. Duke Christian Albrecht in 1675 was forced into exile (Hamburg). Kurt Gudewill, "Gottorf," MGG, V, 577.

172. Ruhnke, MGG, VII, 1326.
Köler's sacred works can be divided into two categories: 1) songs and 2) motets with instrumental accompaniment. Only the fifteen motets, preserved at Wolfenbüttel and Berlin, come under examination here.

"Lob Psalm Davids a 7" is dedicated to Duke Anton Ulrich, the second son of Duke August. This setting of Psalm 113 is scored for two sopranos and bass, two violins, two viols, and basso continuo (see SCORE 6). It opens with a short bass solo in duple meter, accompanied by continuo and two violins, which play during the singer's rests and in the closing phrase of the section. In the "Gelobet sei des Herrn Name," a section in triple meter,

173. According to Praun (1744) reported in Chrysander, "Geschichte," 183. Schmidt was a singer and an instrumentalist; Scherl played viol.

174. Ruhnke, (MGG, VII, 1326) lists the several collections which contain more than seventy of Köler's sacred songs, in the Johann Rist tradition. On Köler's place among the composers of this literature, see Carl Von Winterfeld, Der evangelische Kirchengesang und seine Verhaltnis zur Kunst des Tonsatzes (Leipzig: Breitkopf & Härtel, 1843-7) II, 429. One MS copy (from about 1920) of Johann Rist's Neue Hochhellige Passions-Andachten (Hamburg: Johann Naumann, 1664) contains no less than forty-six of Köler's songs; D-brd, B [Berlin, Staatsbibliothek Preussischer Kulturbesitz] Mus. ms. 3885. The score has parts for soprano and basso continuo, with only one stanza for each song.

175. Martin Köler, "Lob Psalm Davids a 7," D-brd, W, Cod. Guelf, 44 Musica Handschr. Ruhnke (MGG, VII, 1326) dates the work no later than 1667, the year of Köler's departure from Wolfenbüttel.
all voices and instruments perform. In the bass solo duple meter returns and the section exploits various combinations of voices and instruments (two sopranos, two viols, bass and two violins, three voices, two pairs of instruments) as a new point of imitation is devised for each phrase of the text. The final section is an "Alleluia," which develops a single motive. This ends on the dominant, with eighth-note motion to the very end of the measure. Though the score does not specify, it is obvious that some portion of the work, most probably the first twenty-eight measures, should repeat to conclude the work and end on the tonic.

Each of the fourteen motets preserved in Berlin (all MSS are full scores from about 1700, see TABLE 9) requires a small instrument ensemble and basso continuo, in addition to singers. In the motets with one or two vocal parts Küler frequently scores for two violins with continuo (nos. 2, 9, 10) or two violins and, presumably, bassoon with continuo (nos. 5, 13). In "Gott is getreu" (no. 8) he uses a violin, a viola, and continuo with a soprano and in "Lobe den Herrn meine Seele" (no. 11) the bass is accompanied by (presumably) two violins, two viols, and bassoon, and continuo. One work (no. 7) is scored for three vocal parts with three instrumental parts (2 violins

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176. All MSS have the same shelf number (D-brd, B, Mus. ms. 3840) and are attributed to Martin Küler.
and bassoon (?) and continuo; another (no. 14) employs two violins, two violas, bassoon, and continuo with three vocal parts. Each work with five vocal parts (nos. 1, 4, 6) has a different instrumentation, usually four string instruments and bassoon (?). One work (no. 4) calls for both violone and bassoon. Some movements of "Alleluia, lobet den Herrn" (no. 1) employ a pair of cornetts and three trombones. Four strings and bassoon are also required in one of the pieces for six voices (no. 3); in the other (no. 12) there are two violins and four trombones. All the motets begin with an instrumental movement, usually labelled "sinfonia" or "ritornello."
CHAPTER IV
IDIOMATIC INSTRUMENTAL PARTS

In the previous chapter we saw how the smaller ensembles in many sacred works written during and immediately following the Thirty Years' War reveal new instrumental combinations. In these works, instruments no longer double or replace singers, rather they act as equal partners with voices. A basso continuo accompanies both instruments and singers.

Since only one of Duke August's sons who ruled Braunschweig-Wolfenbüttel in the last third of the century had a keen interest in music, musical activities at the court were curtailed for more than a decade. In his first year as ruler Duke Rudolf August sharply reduced the Hofkapelle, retaining only two or three musicians besides the Hofkantor, organist, and trumpeters. However, with the appointment of Johann Rosenmüller as Kapellmeister (probably in 1682) the younger brother, Duke Anton Ulrich, coregent from 1685 to 1704, succeeded in revitalizing the

1. Martin Ruhnke, "Wolfenbüttel," MGG, XIV, 806. Chrysander (p. 184) names two musicians who were retained: the singer Kilian Fabricius and the violist Ambrosius Scherl.
court music. Two of his subsequent Kapellmeister, Johann Theile and Johann Kusser, will also come under study. In the closing decades of the century the Wolfenbüttel court regained its fine reputation for achievement in the arts, a reputation equalled only by the fame of the musical life under Duke Heinrich Julius at the beginning of the century.

Rudolf August (1667-1704)

Rudolf August, son of Duke August and his second wife, Duchess Dorothea, was born on 16 May 1627 in Hitzacker. He received a thorough education, eventually studying at the university of Rostock. Perhaps he applied himself to his studies at the expense of practical pursuits more suitable for a prince; one writer observes that he had a tendency toward melancholy and a distrust of his own abilities. After his university studies he travelled for a year in the company of the young Elector Friedrich Wilhelm of Brandenburg and, in 1648, also to Cleve. On 10 November 1650 Rudolf August married Christine Elisabeth, the daughter of Count Albrecht Friedrich of Barby and Mühlingen. When his advanced years forced Duke August to relinquish some tasks, he delegated to Rudolf August only supervision of the hunt, the forests, and the fisheries.

Although Duke August intended that Rudolf August

succeed him, a misplaced will and testament clouded the issue. Ultimately, Rudolf August and Anton Ulrich made an agreement in 1667 which gave the succession to the older brother and made the younger a Statthalter (governor). (The youngest brother, Ferdinand Albrecht, was given the castle and governance of Beven). Over the years Anton Ulrich took on more and more of the leadership and was named "coregent" in 1685.

Finding a successor to Rudolf August was a perplexing matter, too. When his first wife died in May, 1681, he married Elisabeth Mente, the daughter of a citizen of Minden. Since neither marriage produced a male heir, Rudolf August adopted Anton Ulrich's son, August Wilhelm, and, moreover, gave his own daughter in marriage to August Wilhelm. 3

Rudolf August, whose special interest was theology, tended toward the pietistic views of Spener. At Riddagshausen, near Braunschweig, he founded a seminary. With Anton Ulrich he continued to foster the university at Helmstedt, and in 1687 they established a Ritterakademie (knight's school) in Wolfenbüttel. Rudolph August's scholarly projects included collecting books, corresponding with learned theologians (among them, Hardt, Neuss, Caspar Crusius), and writing devotional literature, i.e., Kern

3. Zimmermann, 529.
der Fest- Catechismus- und andern schönen Gesängen und Gebeter (1672), Einer undächtigen Seele Gedanken von Gott zu Gott und in Gott (1702), and Kurzen Psalter aus allen Psalmen zusammengezogen (1702). He was a member of the fruchtbringende Gesellschaft. In short, he was a prince from the old school, devoted to theology, fond of his mother tongue (Plattdeutsch), and enthusiastic about the hunt.  

Anton Ulrich (coregent 1685-1704; 1704-1714)

Born at Hitzacker on 4 October 1633, Anton Ulrich was the third son of Duke August, who with the stepmother, Duchess Sophie Elisabeth, guided Anton Ulrich in developing his interests in literature, theater, poetry, theology, music, and dance. They arranged that his education be supervised from 1638 to 1646 by Justus Georg Schottelius, learned in German poetry, and from 1646 to 1647 by the poet Sigmund von Birken. To Schottelius Anton Ulrich owed his comprehensive outlook, his acquaintance with ancient and modern languages, and his knowledge of history and theology. Von Birken's influence continued in later

4. Zimmermann, 528.

years through correspondence regarding poetry and activities of another literary society, the Pegnesische Blumenorden; in 1659, Anton Ulrich also became a member of the fruchtbringende Gesellschaft.\(^6\)

From 1650 to 1655 he studied at the University of Helmstedt, where the Lutheran theologian Georg Calixt exerted an important influence. In contrast to Rudolph Ulrich's inclination toward Pietism, Anton Ulrich identified with a scholar with liberal leanings, i.e., interest in bridging the theological division resulting from the Reformation movement.\(^7\) Later in life Anton Ulrich corresponded with Calixt and Valentin Andreae, who gave him new perspectives on art and patronage. At the conclusion of his university studies, Anton Ulrich, with his younger brother Ferdinand Albrecht, made a grand tour, which acquainted him with trends in literature and the arts and fashioned his idea of the arts in service of a court.\(^8\)

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7. George Calixt (1586-1656) became "one of the most independent and original thinkers among Lutheran theologians of his era," spending the last twenty-five years of his life laying the foundations for reunion efforts, based on the baptismal creed and a "concensus" of Christian writers of the first five centuries. Arthur C. Piepkorn, "George Calixt," The Encyclopedia of the Lutheran Church, ed. Julius Bodensieck (Minneapolis: Augsburg Publishing House, 1965) I, 350.

8. On the importance of this tour Gerkens (Salzdahlum, 15f) has written: "Sie formte den jungen Herzog in so
The trip took Anton Ulrich to Göttingen and its medieval churches, to Fritzlar with its wealth of church architecture, to the famous armory at Giessen, and to Frankfurt-am-Main. In Darmstadt he visited the Ballhaus, Ballhausplatz, and the Lustgarten (his first acquaintance with a grand Baroque garden) and called on the Duke of Württemberg and the Margrave of Baden-Durlach, gaining new insights into politics. In July he arrived in Strassburg, which was cause for special ceremonies at the cathedral where he was canon from 1648. Upon seeing an art collection there, he vowed to assemble such a collection, too.

In September he reached Paris, his most important sojourn. Here he made the acquaintance of two German princes, the Margrave of Baden and the Duke of Mecklenburg. On 5 October he visited the royal palace, in November Mazarin's palace, and in February the royal gardens and palace at Luxembourg. According to the reports of Duke August's agents, Anton Ulrich met Louis XIV on 17 March and made a good impression on the king. While in Paris

entschiedener Weise, bestimmte seine spätere Haltung zur Kultur und Kunst so grundsätzlich, dass darum eine nähere Behandlung dieser Bildungsreise hier notwendig ist. Zum anderen gibt sie einen wünschenswerten Einblick in diesen Abschnitt der Hofmannserziehung an einer Zeit, wo das Ideal des Honnête Homme erfüllt."

10. Gerkens, Salzdahlum, 18f.
Anton Ulrich devoted himself to the French theater, attending twenty comedies and ballets. In March of 1649 he purchased several paintings. He made his way back to Wolfenbüttel by way of Strassburg and Heidelberg and soon after his return he married Princess Elisabeth Juliane of Holstein-Norburg (17 August 1656).

Libretti

His impressions of French court life and of the dramatic and literary activities in Paris were important models for his own contributions to Wolfenbüttel's court life. His Singspiele and ballets were created for various court occasions. Eight of his libretti were for celebrations of Duke August's birthday: Amelinde, Oder Dy Triumphierende Seele (1657), Regier-Kunst-Schatten (1658),

11. Though he was not in Paris at the time of the performance, Anton Ulrich acquired a copy of the 1653 Ballet de la Nuit (text by Isaac de Benserade and music by Jean Baptiste Lully), which is preserved in the Herzog August Bibliothek in Wolfenbüttel. "Ballet Royal De La Nuit. Divise en quatre Parties, ou quatre Veilles. Et danse par sa Majesté le 23 Fevrier 1653." D-brd, W, GK Mischbd 29 (2).


14. In the works of Anton Ulrich it is not always possible to make a clear distinction between Singspiel and ballet. On this point Bernhard Mewes (in his concluding remarks to a modern reprint of Anton Ulrich's
Andromeda, Ein Königliches Fräulein aus Aethiopien (1659), Ballet der Natur (1660), Ballet des Tages (1660), Iphigenia, ein Königliches Fräulein (1661), Masquerade der Hercinie (1661), and Der Hoffmann Daniel (1663). 15 Orpheus aus Thracien (1659), an opera, was written for Sophie Elisabeth's birthday. Selimena, Ballet der Gestirne (1663) was created for the wedding of his sister Maria Elisabeth and Ballet der Diana (1663) for the wedding of his sister Sibylla Ursula. 16

Each of Anton Ulrich's Singspiele, following French models, had a prologue to introduce the allegorical figures in the work and to draw a connection between the

Iphigenia) has written: "Die Form seiner Stücke lehnt sich an die französischen Barockoper an, sie stehen auf der Grenze zwischen Oper und Ballet. Sie sind mit erzieherischer Absicht zur Erbauung und Bildung, aber auch zur Unterhaltung geschrieben." [Anton Ulrich] Iphigenia: Ein Singe-Spiel von Herzog Anton Ulrich zu Braunschweig-Wolfenbüttel (Braunschweig; 1965), [76].

15. Gerkens, Salzdahlum, 23, note 65. Anton Ulrich's works include novels, dramas (eighteen titles, including ballets and Singspiele), and songs (whose texts were published in seven different publications.) One collection with song texts attributed to Duke Anton Ulrich (music attributed to his stepmother, Sophie Elisabeth) is Christ-Fürstliches Davids' Harpfen-Spiel, discussed above in connection with Sophie Elisabeth's compositions. A list of the duke's works is given in Wolfgang Bender, "Herzog Anton Ulrich von Braunschweig-Wolfenbüttel Biographie und Bibliographie zu seinem 250. Todestag," Philobiblon VIII/3 (September 1964) 166-87.

dramatic content and the festive occasion. 17 His ballets, too, were patterned after French works. The purpose of the ballet was the same as at the French court: to entertain and to glorify the court itself. In form, there were four sections, each with several entrees, and a concluding "grand ballet." 18 Members of the court acted the parts of allegorical dieties, singing and dancing as well. In the conclusion to each work it was typical to associate rather clearly these individuals with the heavenly dynasty:

Denn kein Ballett in Wolfenbüttel endet ohne den deutlichen Hinweis darauf, dass über Göttinnen, Göttern und himmlischen Erscheinungen letztlich noch das Welfenhaus steht. 19

Unfortunately, none of the music for the Singspiele or ballets has survived. It is assumed that Kapellmeister Lüwe or Vice-Kapellmeister Weiland provided the music, as the title page of the libretto for Orpheus aus Thracien


18. Gerkens, Salzdahlum, 26f.

19. "For no ballet in Wolfenbüttel ended without a clear hint that to the very day the Guelph dynasty stood among the goddesses, gods, and heavenly figures." Gerhard Gerkens, "Die Ballettdichtungen Herzog Anton Ulrichs zu Braunschweig und Lüneburg," Braunschweigisches Jahrbuch, XIV (1964) 50, hereafter cited as Gerkens, "Ballettdichtungen." To assist with the dancing in these ballets the Wolfenbüttel court had engaged a French dancing master, Ulrich Roboam de la Marche (ibid., 34).

20 We get some idea of the instruments which may have been used in these pieces through a few stage directions and from a court document. The libretto of Anton Ulrich's *Iphigenia* has brief directions regarding the music.  

21 In the list of performers the final item is hardly specific about instrumentalists: "Chor der Musikanten."  

22 From a note in Act I, Scene XI, it is clear that instrumentalists were needed: "Alhie wird mit etlichen Instrumenten lieblich gespielet."  

23 Some brief instructions simply call for music, presumably by instruments.  

Act II, Scene VI, requires music of nightingales: "Alhie endert sich der Schauplatz . . . und lesset sich eine angenahme Music von Nachtigalen hören."  

24 In Act II, Scene IV, specific instrumental sounds are called for: "Alhie


22. "Ensemble of musicians."  

23. "Here there is charming music by several instruments."  

24. "Here the scene ends . . . and there is heard the pleasant music of nightingales."
verendt sich der Schauplatz . . . und höret man eine Music von Hörnern und Dulcianen." 25 An accounting, dated 13 May 1661 and signed by Weiland, suggests how the Hofkantorei was supplemented for special occasions, perhaps in connection with Iphigenia which was performed on 10 April 1661. The document makes clear that for the ballet music Ambrosius Scherl, a viol player from Celle (later a member of the Hofkantorei), and his apprentices were retained for two weeks. Kilian Fabricius, a student from Helmstedt, who also joined the Hofkantorei in 1662, was hired to sing in the Singspiel. An organist and two choirboys from Cellerfelde and the Bergleute ("mountain-folk"), singers who often performed at festive occasion, were also paid for their part in the music. 26 This evidence from 1661 shows that the instrumentalists included at least players of horn, curtal, viol, and keyboard, and that extra musicians were hired for the performance of these courtly entertainments.

The value of Anton Ulrich's Singspiele and ballets, according to Gerkens, rests less on the poetry itself than on their conception and artistic purpose. And, in part, 25. "Here the scene ends . . . and one hears the music of horns and curtals." Presumably, these were hunting horns and the sweet-toned bass descendants of the shawm, the curtal (as opposed to the bombard).

he is important because he is among the first to establish regular performances of Singspiele at a German court in the period from 1657 to 1663. At this time only his works were performed at Wolfenbüttel. At the end of Duke August's reign and at the beginning of Rudolf August's reign Singspiel and ballet were set aside. After the Hofkantorei was rebuilt in the 1680s stage performances were reintroduced. Around 1690 Anton Ulrich found an able assistant for organizing such productions, namely, Friedrich Christian Bressand (ca. 1670-1699), who also functioned as a librettist and a theater director. Bressand's texts were set to music by various Wolfenbüttel composers and others.

Princely Building Projects

At first these Singspiele and ballets were presented in improvised spaces at the residence in Wolfenbüttel, though later true baroque opera needed a theater equipped

27. Gerkens (Salzdahlum, 27) reports that while Dresden had opera and ballet already in 1615, Berlin did not have regular performances of such works until 1684. In Hanover the first opera was performed in 1678; Düsseldorf started regular performances in 1695.

28. Bressand's works: operas, Cleopatra, performed at Wolfenbüttel, 1691; Jason, Helmstedt, 1692; Wettstreit der Treue, Braunschweig, 1693; Festspiele include Die be-seelten Statuen d. Salzthalischen Gartens, ca. 1694; Die angenehme Gartenlust, ca. 1696; translations, Athalia (Racine), Wolfenbüttel, 1691; Sertorius (Corneille), ca. 1694; Regulus (Pradon), ca. 1695. Heinz Degen, "Friedrich Christian Bressand," NDB, II, 600.
with machinery for dramatic effects. In 1688 Anton Ulrich had a frame building constructed near the castle. The painter Johann Oswald Harms, who had studied painting in Italy from 1669 to 1672 and worked in Vienna and Dresden as a theatrical painter, was engaged to decorate the interior of the opera house and to serve the theatrical productions. His employment lasted for twelve years. 29

Anton Ulrich gave direct assistance in establishing a public opera house in Braunschweig. In 1687 an opera had been presented in the Rathaus of the old city. The duke convinced the burghers to construct a proper place for opera by remodeling the Hagenrathaus to accommodate stage machinery and to seat more than 1,000. On 4 February 1690, just one year after the Hanover opera house had opened with Agostino Steffani's Enrico Lenore, the opera house in Braunschweig gave its first performance, Cleopatra by Bressand and Johann Kusser. From the beginning this house was a center for German opera, presenting forty operas in one hundred and seventy performances between 1690 and 1714. French and Italian works were performed as well. 30

A strong French influence is reflected in Anton Ulrich's most important architectural project, a country residence at Salzdahlum, which was modeled after the palace

of Luxembourg in Paris. For its construction the duke assembled an international group of artisans under the leadership of the architect, Johann Balthasar Lauterbach. There were German painters and sculptors and Italian specialists with stucco, including Giuseppe Arighini, who had decorated the theater in the palace at Celle. The country residence cost 100,000 Thaler and took from 1688 to 1697 to complete. A unique shortcut, necessitated by limitations of time and money was employed. Steinacker writes:

Um den Bau zu beeilen--der Herzog war bereits gegen 60 Jahre alt--und um Kosten zu sparen,

31. Another writer suggested that his model was Louis XIV's chateau at Marly. See Bertha Witt, "Anton Ulrich von Wolfenbüttel," Niedersachsen, XXXVIII (November 1933) 566. For a description of this project and several engravings which show the buildings and gardens, see Karl Steinacker, "Das Fürstliche Lustschloss in Salzdahlum," Jahrbuch des Geschichtsvereins für das Herzogtum Braunschweig III (1904) 69-110. This residence was destroyed in the early nineteenth century.


33. Steinacker (p. 74) lists the names of various workers and their specialties. In the late seventeenth century it was fashionable for German princes to import foreign talent for such building projects. See Gerkens, Salzdahlum, 76.
wurde alles aus Fachwerk errichtet, gewiss der größte deutsche Holzbau, von dem wir wissen.34

This was covered with stucco and plaster in such a way that it appeared to be entirely of stone. It included a chapel, a theater, and an outdoor theater in the gardens.35

It was Anton Ulrich's purpose to display the magnificence of the Wolfenbüttel court to his subjects and to neighboring princes through literary, dramatic, musical, and visual arts. His success in this caused him to be remembered as "a little Louis XIV."36 Until 1694 and the departure of Kapellmeister Kusser, he clearly sought to follow French models and musical tastes. (This will be discussed in connection with Kusser's music.) In the closing decades of his life his political ambitions turned toward closer association with Austrian rulers and, perhaps in connection with this, a greater interest in Italian music, particularly Italian opera. This period is not included in the present study. In 1714 he died at his beloved Salzdahlum residence.

34. "Already the duke was sixty years old. To hasten the fabrication and to reduce the costs, everything was constructed with the half-timbered method (Fachwerk). This was certainly the largest German wooden structure of which we know." Steinacker, 74.

35. Such a theater may be seen today in the Herrenhäuser Gardens in Hanover, where this writer observed that a small orchestra pit is provided in front of the deep stage.

Johann Rosenmüller

Kapellmeister

Johann Rosenmüller (ca. 1619-1684) was born in Ölsnitz (Vogtland) where he attended the Lateinschule. He matriculated at the University in Leipzig in 1640. Two years later he became an assistant at the Thomasschule and in 1651 also served as organist at the Nicolaikirche. For a short time in 1654 he led the Altenburg court's collegium musicum. When morals charges were brought against him in 1655, he fled Leipzig and the promised position as Kantor at the Thomaskirche. We do not know where he spent his time during the next several years, perhaps part of it in Hamburg. By 1660 he had made his way to Venice, where he worked as a composer of church music. He may have served as a trombonist at St. Mark's in 1658. His reputation as a composer was sufficiently widespread that Johann Philipp Krieger came to study with him about 1673-74. It has been established that from 1678 to July 1682 he was composer at Venice's Ospedale della Pieta.

Only one work was published in Venice: *Sonata da camera* cioè *Sinfonie, Alemande, Correnti, Balletti, Sarabande da suonare con 5 strom. da arco et altri* . . . (1670). Since this was dedicated to Duke Johann Friedrich (1625-1679) of the "new Lüneburg line" of the house of Braunschweig-Lüneburg, it is possible that Johann Friedrich brought Rosenmüller to Anton Ulrich's attention. Or, Anton Ulrich may have met Rosenmüller on one of his several trips to Venice, e.g., in 1682. Rosenmüller's *Sonate a 2. 3. 4. e 5. Stromenti da Arco et Altri* (published in Nürnberg, 1682) is dedicated to Anton Ulrich and has a preface dated "Venezia 31. Marzo 1682." Undoubtedly, this is the year he was appointed Kapellmeister in Wolfenbüttel and given the task of rebuilding its musical establishment. His service was short; he was buried in Wolfenbüttel on 12 September 1684.39

**Works**

**Instrumental Music.** Rosenmüller's instrumental music, published between 1645 and 1682, reveals two stylistic periods. Two collections are from the Leipzig period: *Paduanen* (1645) for three instruments and basso

39. August Horneffer, *Johann Rosenmüller* (ca. 1619-1684), (Charlottenberg: Gutenberg, 1898). The title page from the first violin partbook of this work is reproduced in *MGG*, XI, 914.

continuo (organ) and Studenten-Music (1654) for three and five viols (or other instruments) and basso continuo.  

The two collections from the Italian period are: Sonata da camera (1667) for five strings (or other instruments) and Sonate (1682) for two to five strings (or other instruments) and basso continuo. The sonatas from 1667 have a longer sinfonia with contrasting sections, instead of an opening pavan. In the 1682 sonatas, dance movements are abandoned in favor of increased variety of structure and instrumental color in each of the three to five movements. The sonatas from the Italian period resemble works by Legrenzi and Ziani and are similar to Venetian opera sinfonias. Though other instruments could be assigned by a Kapellmeister, the title pages of these works mention only string instruments. Likewise, an

41. Snyder has observed that these are organized into "suites of quite short, functional dance pieces, usually in duple triple-triple pairs in the order of allemande, courante (correnta), ballet (ballo) and sarabande, introduced by a longer, more stylized movement." Snyder, NG, XVI, 202.

42. There is a modern edition of the 1667 collection: Johann Rosenmüller, Sonate da Camera, ed. by Karl Nef, Denkmäler deutscher Tonkunst I/18 (Wiesbaden: Breitkopf & Härtel, 1957), a second edition of a 1904 version. Hereafter this collection is cited as DdT.

43. Geck, MGG, XI, 917.

44. The title page of the "Violino Primo" partbook, reproduced in Nef's edition (p. XIII), mentions "con cinque Stromenti da arco."
occasional work from 1649 has a ritornello for two violins and basso continuo. The later instrumental works seem to show a stronger preference for string timbre than his 1645 collection.

Sacred Publications. Two publications of sacred music are from Rosenmüller's Leipzig period: Kern-Sprüche (1648) and Andere Kern-Sprüche (1653). Each collection has twenty small sacred concertos with German and Latin texts in a style that is similar to the Symphoniae sacrae of Schütz. The instrumental forces that accompany the voices are strings or trombones and basso continuo (see TABLES 10 and 11). In the Kern-Sprüche an organ is specified as the continuo instrument for No. 7. In two works (Nos. 14 and 18) Rosenmüller suggests that harpsichord, theorbo, or lutes can be used in the closing sections. And, a similar note occurs at No. 19 in Andere Kern-Sprüche. In Kern-Sprüche the annotation at No. 14 recommends that the violone double the bass line of the key-


board part (or plucked instruments). This prescription may apply also to the other works with string instruments. Six of the forty works require only a basso continuo accompaniment. Twenty-three works employ an ensemble with two violins and continuo. Five works call for two violins, two violas, and violone. Three pieces are for two violas and violone (or three trombones) and two are for four violas (or trombones), suggesting that where the Kapellmeister does not have enough viola players, or prefers the brass timbre, trombones are an appropriate substitute. In general, there is a preference for the string sound. Thirty-two of these pieces have an introductory symphonia.

Sacred Works in Manuscript. Two large manuscript collections of German church music from the late seventeenth and early eighteenth centuries contain works by Rosenmüller, which were examined for this study. The collections are: Sammlung Bokemeyer (of 1100 sacred works 120 are by Rosenmüller) and Sammlung der Michaelskirche, Erfurt (of 191 sacred works 17 are by Rosenmüller). The Bokemeyer collection also has eighty-two works by Johann

47. Most of the scores from the Bokemeyer and Erfurt collections, nearly all those attributed to Rosenmüller, are now in West Berlin's Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung. The original collections were moved to places of safety during the bombings of World War II and are now divided between libraries in East and West Berlin. Note: this study

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Philipp Fürtsch, thirty-five by Johann Philipp Krieger, thirty-three by Johann Gerstenbüttel, twenty-five by Samuel Capricornus, twenty-two by Sebastian Knüpfer, and others. Most of the Rosenmüller works in this collection were copied in the 1690s by George Österreich in Gottorf. Some were perhaps copied from individual parts when Österreich lived in Wolfenbüttel and served as a tenor in the Hofkantorei. In this collection most of the works have a Latin text; only ten are in German.

In the Erfurt collection all of Rosenmüller's works have German texts; one has both a Latin and German text. Two works are concordances with the Bokemeyer collection; one was copied from Kernsprüche. Johann Christian Appelmann, whose manuscripts make up the main body of the Erfurt collection, copied the Rosenmüller works between 1673 and 1683, during the last decade of the composer's lifetime. Since the collection was made for purposes of performance, all the works are in parts. Seven of Rosenmüller's works have scores, too.

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48. Snyder, 9. Snyder (pp. 219-225) gives a list of the Rosenmüller works in *Sammlung Bokemeyer*.

49. Snyder (p. 227) gives a list of these, alphabetized by title.
TABLE 12 lists Rosenmüller's sacred works (130), manuscripts preserved in West Berlin's Staatsbibliothek Preussischer Kulturbesitz, examined for this study. The table present twenty-one works with German texts in two categories: fourteen works with string ensemble (No. 1-14); seven works with string and brass (No. 22-34). The 109 Latin works are divided into three categories: thirteen works with continuo only (No. 22-34); sixty-eight works with a string ensemble (No. 35-103); twenty-six works with strings and brass (No. 104-130). Within each category the pieces are arranged according to ensemble size, from the smallest to the largest number of instruments.

Every piece uses basso continuo. When a keyboard instrument is designated, it is the organ (except in No. 21 where one choir has a harpsichord or theorbo with the cornetts and trombones). Another instrument, usually violone or bassoon, plays the bass line with the keyboard instrument. It may even perform from the same staff as

50. Snyder, 18. She also describes (pp. 22-24) various inventories from the seventeenth century which listed works by Rosenmüller, demonstrating that he was a popular German composer during this period. Why most of Rosenmüller's works survive only in manuscript is unclear. Undoubtedly, an important factor for the works written in Venice was the lack of a patron to underwrite their publication.

the keyboard player (as in No. 9, 20, 77, 108). Only one work (No. 110) calls for cello ("Violoncino"). Violone and bassoon seem quite interchangeable (see No. 2, 11, 13, 21, 123, 126), a bassoon being combined with two violins (as in No. 53) or with two violins and two violas (as in No. 77, 80, 82, 83, etc.). Seldom is the viola da gamba used with the bass line (see No. 56, 70, 100, 102, 111, 114). When several trombones are involved (generally as a second instrumental choir), the bass line is, of course, played by one of the trombones.

Thirteen works (all with Latin texts) have from one to four voices accompanied by continuo only. This suggests that Germans preferred works with additional instrumental timbre.

Almost half of the works in TABLE 12 (fourteen works with German texts and sixty-eight with Latin texts) employ an ensemble of strings.\(^{52}\) In seventeen pieces two violins perform with one to four voices, usually one or two solo voices. In No. 50 each violin is a solo instrument with a four-voice choir, whose parts are doubled by other (unspecified) instruments. Two violins and a bass instrument are assigned to eleven works. The same number of works use two violins and two violas. The most

\(^{52}\) Since the bassoon was interchangeable with the violone, it is not considered a separate combination for the purposes of this study.
frequent instrumental grouping is five strings, a combina-
tion in six German works and thirty Italian works. Only
a few works use more than five strings.

Half of the works with strings and brasses use
more than one vocal choir. And, in most of these there is
a choir of strings and a choir of brasses, continuing the
polychoral tradition of the early seventeenth century.
In some cases trombones may replace violas (as in No. 16,
19, 116, 117, 118). In others cornetts (No. 15, 20, 118) or
trumpets (No. 17) may replace or alternate with violins.
When there are several brass parts, the typical combination
is a pair of cornetts with trombones. Eight Latin works
employ a solo trumpet, possibly suggesting that this
practice was not yet common in Germany.

Only three manuscripts (No. 17, 59, 119) mention
flutes or oboes. In No. 17 and 60 the two flutes briefly
substitute for two violins. In No. 119 a later hand, ap-
parently, added the designation "Hausbois" [sic] in red
ink, along with several tempo designations. 53

Nearly half of these works have separate, short
instrumental movements, variously labeled (see TABLE 12
under "remarks"). The terms sonata and sinfonia are

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53. This single reference to oboes hardly makes a case for
the use of oboe in Rosenmüller's works, especially
since this work with a Latin text was presumably
written for use in Italy.
practically synonymous. Generally, ritornello is used of the short instrumental movements that repeat later in a work.

"Mein Gott, ich Dancke dir" by Johann Rosenmüller (see SCORE 7) is scored for two tenor soloists, a five-voice choir (SSATB), two violins, violone and basso continuo. The text, slightly adapted, is Psalm 71: 22-24. It begins with a short sinfonia. After the ripieno voices enter, the tenor soloists continuo with accompaniment of two violins and continuo. This section concludes with a tutti. The next section, in triple meter, is begun by the two violins and continuo, which then alternate with the tenor soloists. It returns to duple meter for a brief section with ripieno voices and continuo. The violins and tenors have the next sentence of the Psalm; the final sentence is performed by tutti forces. The work is suited to a well-appointed, but not large, Hofkantorei and shows that the concerto principle with its ripieno chorus was used as one element to be interspersed with smaller ensembles for virtuoso performers.

54. D-brd, B, Mus. ms. 18905. Berlin's Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, has both a score and parts for this work. The manuscripts are part of the Sammlung der Michaelskirche-Erfurt.
Johann Theile

Kapellmeister

Johann Theile was born 29 July 1646 in Naumburg. According to Johann Walther, he was the son of a tailor and received his first musical training from Johann Scheffler, cantor in Magdeburg.\textsuperscript{55} He then studied in Halle and Leipzig, where he was a law student and served as a singer and gamba player for patricians and in the student collegium musicum. Sometime between 1666 and 1672 he was a composition student of Heinrich Schütz at Weissenfels. Later, in Stettin and Lübeck, Theile taught organ and composition to Christian Heinrich Aschenbrenner, Peter Zachow, and Heinrich Haase and others.\textsuperscript{56}

In 1673 he went to Gottorf, where he became Kapellmeister for Christian Albrecht of Holstein and married the daughter of the dancemaster. With the duke he fled to Hamburg in 1675 when Danish troops invaded. Theile was an unsuccessful candidate for the position of Kantor at St. Thomas in Leipzig in 1676. In Hamburg he

\textsuperscript{55} Walther, \textit{Lexikon}, 602.

wrote a *Singspiel* for the new opera house, opened on 2 January 1678. From here he sent published chamber works to J. H. Schmeltzer in Vienna for performance by the emperor's Hofkapelle. In 1685 he succeeded Johann Rosenmüller as Kapellmeister in Wolfenbüttel. Undoubtedly, his experience with opera in Hamburg and his reputation as a contrapuntalist made him an attractive candidate to Anton Ulrich (in the year he became coregent). The duke's renewed interest in opera led to the construction of a small opera house at Wolfenbüttel in 1688. Here Theile published a volume of masses and instrumental pieces written in the best contrapuntal tradition. At this time he had Georg Österreich, Johann Dreyer, and Georg Dietrich Leiding as composition pupils.

In 1691 Theile entered the service of Duke Christian of Merseburg. It is difficult to reconstruct his life from this point. Apparently, there were connections with


58. Schmidt (*Neue Beiträge*, I, 3) suggests that the music for the opera "Davids und Jonathans treuer Liebe" (performed in 1685) may have been written by Johann Theile.


60. Mackey, I, 36f.
the court in Berlin, including the performance (1708) of a passion by Theile. Between 1713 and 1717 he returned to Naumburg, where he died in 1724. 61

Works

Only two published sacred works have been preserved: Missarum juxta veterum contrapuncti stylum pars I (Wismar, 1673), with or without basso continuo, and Passio Domini Nostri Jesu Christi secundum Evang. Matthaeum (Lübeck, 1673). 62 In this passion Theile calls for Choir (SSATB), two viola da bracchio, two viola da gamba, and bassoon continuo. The viols accompany the evangelist; the words of Christ have a simpler accompaniment by the violas. Other solo voices have only a basso continuo accompaniment. Four solo arias are each followed by ritor- nelli, played by all instruments. In the dramatic choruses, the five voices are doubled by the instruments. According to the title page and a separate note to the musicians, Theile also permits the passion to be performed without instruments. 63 This option accommodated situations

61. Geck, MGG, XIII, 278.

62. See list of works compiled by Willy Maxton in Fest-schrift zur Ehrung von Heinrich Schütz 1585-1672, ed. Günther Kraft (Weimar: Uschmann, 1954) 89-91. The titlepage of the passion is reproduced (p. vii) in Johann Sebastiani und Johann Theile Passionsmusiken, ed. Friedrich Zelle, DdT, XVII.
where instrumental music was forbidden during Lent. In this case, the evangelist's part was to be simplified and sung choraliter or as a solo. The choruses were to be done without instruments. In place of the arias one substituted German hymns, since these movements have ritornelli for instruments.

In 1708 Theile published a catalogue of selected sacred works, which listed twenty-three masses, eight Magnificats, and twelve psalm settings (some with, some without instruments). Only liturgical works are listed and every piece, except the final one, has a Latin text. The composer called attention to the special contrapuntal devices in each work. For example, he indicated that three masses are in the "ancient style," three are in the "modern style." Only the eighth Magnificat required instruments: "Magnificat 10. vel 13 Vocum, per duplum Contrapunctum quinques immissum cum Instrumentis secundum modernum Styl." Of the twelve psalm settings and the additional work with a German text, nine use instruments

63. DdT, XVII, vii, x.
64. [Johann Theile] Opus musicalis compositionis noviter elaboratum, 4. 5. 6. 8. 10 ac 11. pro pleno Choro vocum, cum & absque Instrumentis, . . . (Merseburg: Christian Gottschick, 1708) D-brd, W, 165 Music div. fol. There is a reproduction and translation of this in Mackey, I, 319-31.
65. Theile, Opus musicalis compositionis, 2r.
but there are no hints about the instrumentation.

Most manuscripts of Johann Theile's works are in West Berlin's Staatsbibliothek Preussischer Kulturbesitz, where thirty-one items were examined for this study (see TABLE 13). These include a five-voice mass (two copies), six Latin motets, and twenty-two German motets ("Wirff dein Anliegen" is preserved in two copies). The missa brevis (21820) has a modern edition by Rudolph Gerber; It employs only basso continuo. Four of the six Latin motets (21822) have a five-part string ensemble (three specify bassoon for the bass line, a frequent substitution) and two require a six-part string ensemble. The fourteen German motets (21823 and 21825) use various combinations of instruments. Two works, one with a bassoon performing the bass line, use two violins and continuo. An ensemble with two violas and continuo occurs only once. In nearly a third of the German motets there is an ensemble of four strings and continuo, usually two violins and two violas. However, one work (21825/32) calls for three viols and violone and allows that three violas and bassoon may be substituted. An ensemble of five strings occurs in three pieces and in two works the same forces is combined with two trumpets, which in "Jauchzett Gott" calls for mutes


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to effect transposition within two movements. "Herr unser Herrscher" employs three ensembles: five-part strings, two trumpets, and a pair of timpani, two cornetts and three trombones. In addition, a duet for alto and tenor calls for two flutes. In "Tröstet mein Volk" (from 1679 or earlier) two trumpets are combined with two violins (or cornetts) and three trombones. There are several motets which use oboes, an instrument just coming into favor. These works are from a collection (after 1694) entitled Andächtige Kirchen-Music and dedicated to King Friedrich I of Prussia, to whom Theile taught the oboe. In these works two oboes are combined with four, five, and seven strings; three oboes are also used with five strings, and in one work an additional pair of trumpets.

Johann Theile's "Wirff dein Anliegen auf den Herrn" (SCORE 8) is scored for four-voice choir (SATB), three viola da gamba (or viola da bracchio), violone (or bassoon), and basso continuo. The text is from Psalm 55, namely, verses 23 (opening movement), 2 (soprano solo), 3 (alto solo), 5 (tenor solo); 6, and 17 (bass solo). It was written before Theile came to Wolfenbüttel. The

67. Mackey, "Johann Theile," NG, XVIII, 731; cf. Mackey, I, 139f.

68. D-brd, B, Mus. ms. 21825/32. This work was listed among the pieces in the Ansbach inventory; see Richard Schaal, Die Musikhandschriften des Ansbacher Inventars von 1686 (Wilhelmshaven: Heinrichshofen, 1966) 62.
titlepage of the manuscript bears the date 5 August 1680 and the name Johann Christian Appelmann, who undoubtedly copied the work. After the short opening sinfonia, the voices enter leading to a tutti, a procedure that occurs once more. The subsequent movements are vocal solos, each followed by the same instrumental ritornello. The motet concludes by repeating the opening sinfonia and choral movement.

Among Theile's contemporaries his works were admired for their counterpoint. In the eighteenth century both J. G. Walther and J. Mattheson considered him an authority on counterpoint. 69 Several manuscript treatises by Theile and his pupils setting forth all types of canon and fugue have been preserved to confirm this reputation as a contrapuntalist. 70 His "Musikalisches Kunstbuch" was so valued that it was supplanted only by the Gradus ad Parnassum of Fux. 71 Theile's emphasis on the contrapuntal devices of a century earlier was a strong influence among Protestants in north and central Germany just as the operatic style was gaining ground in the theater.

69. Geck, MGG, XIII, 279.
Johann Kusser

Kapellmeister

Johann Sigismund Kusser (Cousser) was baptized on 13 February 1660 in Pressburg (now Bratislava, Czechoslovakia). His father, cantor at the German Lutheran church, moved to Stuttgart in June of 1674 to become director of music at the collegiate church. After instruction in music under his father, Johann Sigismund is said to have studied in Paris with Jean-Baptiste Lully sometime between 1674 and 1682. In addition, the influence of Lully is claimed in Kusser's remarks in the foreword to his 1682 publication, *Compositions de musique, suivant la méthode française, contenant six ouvertures de théâtre accompagnées de plusieurs airs*, where he refers to the teachings of the famous Lully.

In 1682-83 he worked in Ansbach, instructing "the violinists of the orchestra in the French style of playing." Despite the apparent lack of documentary evidence, some biographers have placed him at the court of the Bishop

72. Walther (Lexikon, 189) reports that Kusser was in Paris for six years.
of Strassburg in 1682-83. According to Walther, Kusser traveled throughout Germany for several years. Perhaps the performance of Lully's *Psyche* at Wolfenbüttel in 1686 and Duke Anton Ulrich's strong interest in French opera made Kusser, known for his expertise in French musical style, an attractive candidate as a replacement for Johann Theile. Kusser was appointed Kapellmeister and director for operatic productions at Braunschweig-Wolfenbüttel in 1690.

As far as we know, Kusser composed and directed eight operas between 1690 and 1693:

- *Julia* (libretto by Friedrich Christian Bressand), 1690
- *Cleopatra* (Bressand), 1691
- *La grotta di Salzdahl* (Flaminio Parisetti), divertimento, 1691
- *Ariadne* (Bressand), 1692
- *Andromeda* (Bressand), 1692
- *Jason* (Bressand), 1692
- *Narcissus* (Gottlieb Fiedler), 1692
- *Porus* (Bressand, after Racine), 1693

77. Ruhnke, *MGG*, XIV, 806.
Except for a few movements which will be discussed later, the music of these works is lost. We do, however, have a letter, dated 1 November 1691, in which Kusser complains about his difficulties with Bressand's libretto for Ariadne. Bressand was Anton Ulrich's librettist and special assistant in dramatic matters. Kusser pleads to be assigned only to the chapel music:

Ich arbeite hier noch fleissig an der Ariadne, und seh e noch deren Verfertigung Ende nicht, es ist wohl die ewige Opera, denn ihr überflüssiges Recitatif mich ganz verdreiflicht macht, und wäre Mr. Bressand ein besserer Markschreier als Operateur worden . . . so ich bei Ihre Hochfürstl. Durchl. supplicirte, dass ich nicht allein diesmal, sondern künftig und allezeit mit denen Operen ganz und gar nichts zu thun haben möchte sondern bei der Capell allein bliebe.80

80. "I am still working diligently here on Ariadne and do not yet see the end of the project; it is indeed an endless opera, for its excessive recitative is very annoying. Mr. Bressand should have been a quack rather than a [librettist]. . . . thus I plead with you, illustrious and mighty prince, that, not just this time but in the future and forever, I be allowed to have nothing whatever to do with the operas, but rather continue only with the chapel [music]."

Chrysander, "Geschichte," 191f. Chrysander (pp. 193-97) has also transcribed the detailed accounts (income and expenses) which relate to the February 1692 performances of Ariadne and Andromeda in Braunschweig. Kusser directed the orchestra; Kapellmeister Oesterreich from Gottorf was one of the singers. Among the instrumentalists: musicians from Celle, the Hausmann and two apprentices from Wolfenbüttel, "Stadtpfeifer" from Braunschweig, oboists from Braunschweig, and six additional musicians, mentioned by name.
Disputes with Bressand were undoubtedly among the reasons that Kusser left Wolfenbüttel for Hamburg in 1694.

In Hamburg he was again involved in opera, producing a Bressand libretto to his own music, Erindo oder Die unsträfliche Liebe (music published in 1695). When conflicts with others at the opera made his situation too disagreeable, Kusser left Hamburg in 1697 to produce operas in Nürnberg and Augsburg. In 1698 he was a guest musician in Munich and other places; he became Oberkapellmeister in Stuttgart in 1700. Here he published several works: Heli-
conische Musen-Lust (arias and duets from Ariadne) and orchestral suites, Festin des muses, La cicala della cetra, and Apollon enjoué. In 1701 he made a trip to Bologna and Venice to secure musicians for opera. Troubles with the Italian musicians and with the church authorities eventually led to his departure from Stuttgart in March 1704 and soon thereafter, at the latest early in 1705, he arrived in London. In 1710 he became "Chappel-Master of Trinity College" in Dublin, Ireland, and in 1717 was appointed "Master of the Musick attending his Majesty's State in Ireland." In 1727 he died in Dublin.

83. Buelow, NG, X, 325.
84. Buelow, NG, X, 325.
Kusser's importance for German music rests primarily on his training of German musicians in the French style of orchestral music. Mattheson's praise for Kusser's conducting focused on the strictness of discipline in rehearsals and his cooperative spirit in dealing with all levels of talent.\textsuperscript{85} In addition, Mattheson remembered that when Kusser was in Hamburg he upgraded everything in practical music and instructed the musicians in foreign performance practices.\textsuperscript{86} Undoubtedly, these improvements included playing in tune, demanding identical bowings by all players, properly applying dotted rhythms to passages notated in equal values, and correctly executing ornaments, as Georg Muffat, another pupil of Lully, described in his preface to \textit{Florilegium Secundum} (1698).\textsuperscript{87}

\textbf{Secular Works}

Kusser's opera compositions drew from both French and Italian traditions. From Lully he drew clarity of phrase structure and symmetry of form; Italian practices are revealed in constructing melodies of triadic material, in use of concertizing instruments, and in ostinato bass

\textsuperscript{85} Buelow, \textit{NG}, X, 325.


lines. In his instrumentation two oboes repeatedly double two violins, a frequent combination in Lully's works. Kusser's Jason (1692), preserved in a manuscript partially in Reinhard Keiser's (?) hand, is scored for these instruments: three trumpets ("Clarini pro lubitu"), two timpani, two oboes, two violins, viola, bassoon, and harpsichord. In Act III, Scene 1, there is an additional "Flaute travers." And in Scene 3 an oboe with recorder ("Hautbois con Flageolett"). Reinforcement of the bass line with additional string instruments and bassoon, as in Act III, Scene 11, where it calls for "2 Violoncelli, Contre Basse & Basson," follows Lully's notions about prominent outer voices. From Erindo (1695) we have several arias with various instrumental ensembles. Each aria requires a single voice and continuo. When other instruments are specified they are: trumpet (or oboe), violin, flute, oboe, two oboes, two bassoons, two recorders

89. Becker, History of Instrumentation, 14.
91. Becker, History of Instrumentation, 14.
Figures are not provided for the basso continuo. There is another manuscript partbook which preserves the first violin parts from several movements, apparently, from Kusser's *Julia* (1690). Three of the four movements are titled: aria, minuet, and sarabande. Among the other works in the collection are Corelli's "Sonata da Camera" and "Duoante." The title page bears the name "Ferdinand Albrecht" [II], grandson of Duchess Sophie Elisabeth, and the date "9 November 1697." Assuming these are from Kusser's opera, they demonstrate that at least some of his works were valued by the ducal family; selections were copied for later performance. A manuscript with arias from *Ariadne* is silent on what instruments were to play with the one or two voices and continuo.

Kusser's instrumental suites, too, show a close association with French traditions in instrumental writing, though they also bear some resemblance to Italian models.

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93. Ibid., respectively, pp. 29, 34, 35, 37, 38, 40, 42.

94. D-brd, W, Vogel 295, nos. 26, 27, 28, and 43. In all, there are violin parts to forty-eight short pieces, twenty-four Corelli works, and several flute solos.

Lully's standard five-part instrumentation employed five string instruments, labeled as follows: "Dessus" (Dessus de violon), "Haute Contre" (Haute-contre de violon), "Taille" (Taille de violon), "Quinte" (Quinte de violon), and "Basse" (Basse de violon). In modern terminology, the instruments are: violin, small viola, tenor violin, viola (tuned a fifth below the violin), and violoncello. In Kusser's suites we find the same clefs as Lully's instrumentation. In some movements Kusser has an additional

96. Becker has described these features:

"Neben Staffani gilt Kusser als der Meister, der die Ouvertüre in Deutschland einführte. Auch in der Schlüsselverteilung und der Instrumentation (fünfst. Satz) verfährt Kusser zu nächst nach frz. Muster (Composition; Apollon Enjoué), während er in Festin und La Cicala den gescheidigeren vierst. ital. Satz bevorzugt."

Becker, MGG, VII, 1917. The present writer's examination of these scores suggests another interpretation. Since both Composition de Musique and La Cicala require a "Quinte," it would seem that they do follow the French preference for five-part writing. Festin des Muses and Apollon Enjoué do not require a "Quinte," though they do have trio movements for two oboes and bassoon, a typical combination in Lully's trios. And, in the four-part settings, the violin and two oboes play the same musical line, a doubling characteristic of Lully's instrumentation. "Apollon Enjoué Contenant Six Ouvertures De Theatre, Accompagnées De Plusieurs Airs . . . 1700." D-brd, B, Mus. ms. 4241, MS about 1900.

part, a change to five parts in a basically four-part texture, or a change to six parts in a basically five-part texture. For example, in Composition de Musique, Overture II/9, "Chaconne," and IV/11, "Rondeau," there are six parts. In trios Kusser generally also follows Lully's preference for instrumentation and specifies two oboes and bassoon, as in Festin des Muses IV/15, V/7, 9, 11, and IV/17. Another ensemble, though less frequent in Kusser's suites, is a "Trio de Flutes" as in La Cicala, III/3, where two recorders, the "Haut-contre de Violon," and the "Taille" and "Quinte" (in unison) perform the three parts. None of these manuscripts has figures provides this useful description of Lully's five-part orchestra: "The five-part string orchestra formed the basis of the grand choeur. The three 'filler' parts, the 'parties de remplissage' of the grand choeur were the haute-contre, taille and quinte. All three were tuned a fifth below the violin and therefore correspond to the modern viola. The haute-contre used the C-clef on the first line; the taille, the C-clef on the second line; and the quinte, the C-clef on the third line." James R. Anthony, French Baroque Music from Beaujoyeulx to Rameau, rev. ed. (New York: W. W. Norton, 1978) 95.

98. "Composition de Musique, Suivant la Methode Francoise contenant Six Ouvertures de Theatre accompagnées de plusieurs Airs, . . . 1682," D-brd, B, Mus. ms. 4244, MS about 1900.


100. "La Cicala della Cetra D'Ennomio, Operetta Musicale . . . 1700," D-brd, B, Mus. ms. 4243, MS about 1900.
for the bass line.

The instrumental forces in Kusser's later "serenades" reveal new combinations of instruments. In Serenata Theatrale à 5 (from 1712?) there is an aria for oboe, violin, voice and continuo. When it repeats, with a new text, the instrumentation is changed to "Flute Allemande and Tamburino" (transverse flute and tambourine).101 Another aria has an oboe with two violins, voice and continuo. A Noise of Trumpetts and Kettle Drums calls for three trumpets, two violins doubled by two oboes, tenor (i.e., Taille, an alto oboe), and "Violone e Cembalo."102 One aria is accompanied by hunting horn, two violins, "Tenor" (i.e., Taille), violone, and harpsichord.

Sacred Works

Four sacred works attributed to Kusser have been preserved and were examined for this study: "Magnificat," "Dilata me," "Quis det oculis," and "Wol dem der den Herren fürchtet."103

According to Anthony (p. 96) we may assume that "flute" refers to recorders if Kusser follows the tradition of Lully.


102. Johann Sigmund Cousser, "A Noise of Trumpetts and Kettle Drums," D-brd, B, Mus. ms. 4242. Note: while the list of works in MGG mentions that the music for the Serenata is lost, it does not seem to include A Noise of Trumpetts at all. Becker, MGG, VII, 1916.
The "Magnificat," composed over a ground bass, has a five-part chorus accompanied by a five-part instrumental group: two violins and three trombones with continuo. Sometimes the instruments double the voices; they also play when the voices are silent. This ensemble of violins and trombones is typical of the early decades of the seventeenth century, not the closing decades.

"Dilata me" (SCORE 9) is for two solo sopranos. A middle movement, "Tenean amore," is accompanied by basso continuo and has fast passage work for the solo voices. The instrumentation (clefs and parts) resemble a Lully motet, though the instruments are not specified. The

103. All of these manuscripts are in Berlin's Staatsbibliothek Preussischer Kulturbesitz but, curiously, none is in the list of works in MGG (VII, 1916) or NG (X, 325).

104. "Magnificat anima mea Dominum. à. 10 Voc. 2 Canti, 1 Alto, 1 Tenore. 1 Basso. 2 Violino. 3 Trombon. Con Basso Continuo. Johann Kusseri." D-brd, B, Mus. ms. 12370.

105. "Dilata me. a 7. 5 Instrumens et/2 Dessus de Voixe, ave la Basse-Continüe. J. S. Cousser," D-brd, B, Mus. ms. 4238.

106. See Jean-Baptiste Lully, Les motets, 2 vols., in Oeuvres completes, ed. Henry Prunierès (Paris: La Revue musicale, 1930- ). Anthony (p. 178) gives this description of Lully's orchestra in the motets: "Lully used a six-part orchestra including first and second violins, three parties de remplissage (haute-contre, quinte and taille) a basse de violon and continuo. In practice, however, this results most often in the typical five-part texture of the opera orchestra with the first and second violins doubling."
continuo part is figured. There are eight movements: Symphony, Duet, Symphony, Solo (I), Solo (II), Symphony, Solo (I), and Solo (II). The final movement requires both sopranos and all instruments.

"Quis det oculis" is for two tenors, two flutes, four strings, and continuo. In the three symphonies all the instruments participate; the two flutes are more active rhythmically than the other instruments and they are the only parts with ornamentation. In the final movement tutti forces are used. Two duets and two solo arias call for "Haute Contre, Taille, Quinte" and "Basse Continué." the presence of two flutes as solo instruments and the lack of oboes in the upper two parts differs from Lully's usual instrumentation. The movements are: Symphony, Duet, Symphony, Solo (II), Solo (I), Symphony, Duet, and a movement for tutti forces.

From "Wol dem der den Herren fürchtet" only the Violin I part survives. The title indicates that two violins accompany the four vocal parts, an ensemble which was common in the middle of the seventeenth century—if we assume that there was also a basso continuo part.


We may group Kusser with the German opera composers, who, in the estimation of some writers, were "far more resourceful in their handling of the orchestra than their Italian contemporaries." The Germans enjoyed a tradition of "expert wind-playing" and used such resources more frequently than their Italian counterparts. Particularly in the instrumental suites of Kusser, we see a preference for French instrumentation: oboes doubling the strings of the upper parts and a bassoon on the bass line so that the outer voices are firmly strengthened with the sound of reed instruments.

CHAPTER V

CONCLUSION

In the previous three chapters we examined the use of instruments in sacred vocal works at a single north-German court. At the beginning of the century a Kapellmeister assigned instruments to replace singers, to double voices, or to form a purely instrumental choir. By the middle of the century many works required obbligato instruments while others, in the earlier tradition of contra-puntal Protestant motets, called for voices, preferably without continuo. In the closing decades of the seventeenth century, instrumental parts in motets showed considerably more idiomatic writing, called for fewer instrumental colors, and left almost no options in instrumentation to the performers. Except for cornetts (less frequently, trumpets), trombones, and bassoon (as a substitute for a string instrument on the bass part), few wind instruments employed in the works of the late Renaissance are used by Wolfenbüttel composers at the end of the seventeenth century. Not until the 1690s does the oboe begin to appear in their ensembles. With the rise of the violin family, viols of various sizes were gradually replaced. Ensembles with strings eventually included violin,
viola, and violone. When viols were still used at the end of the century, they were restricted to inner voices or they provided a special instrumental color. In inner movements, a pair of flutes might be used as alternates to violins. Except in contrapuntal motets designed for performance without instruments, a continuo was included in almost every work. In the final third of the century it is almost invariably an organ. And, separate instrumental movements, often only a few measures in length, occurred at the beginning of more and more works as the century progressed.

In this chapter we explore the hypothesis that in Germany the transition from Renaissance ensemble to the typical baroque ensemble at the end of the seventeenth century was the result of a struggle between several national preferences for instrumental timbre. The primary factors in this contest in Wolfenbüttel: preferences of individual members of the ducal family, the training and experience which each Kapellmeister brought to his task, and national biases for instrumental color reflected in the works of Wolfenbüttel composers.

**Ducal Preferences**

A duke's personal interest in music and his ability to pay for a well-appointed Kantorei were prerequisites for variety in instrumental color. At the end of the six-

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teenth century, Duke Heinrich Julius (1589-1613) appointed enough musicians for polychoral works to have an equal number of singers and instrumentalists. As an official at Prague's imperial court, he wished to suit his court music to his high position and therefore spent lavishly, more lavishly than his rather extensive domain could support. His successor, Friedrich Ulrich (1613-1634), inherited a huge debt. As a result, Kapellmeister Praetorius served as a consultant to other courts and municipalities and became well-acquainted with many notable German and foreign musicians. Daniel Selich, his successor at Wolfenbüttel, undoubtedly attempted to maintain the tradition of equality of voices and instruments in substantial numbers. After Selich's death, the events of the Thirty Years' War sharply reduced musical activities at Duke Friedrich Ulrich's court.

Under Duke August (1635-1666) this tradition was attainable only at special court occasions when extra singers and instrumentalists were hired. Court records show that several wind instruments, unused for about two decades, were repaired and engravings reveal that the old instruments were used in Duchess Sophie Elisabeth's Singspiele. In domestic music-making of the duke's children,

1. For example, Schütz, Cantiones Sacrae. Cf. also his settings of the passion.
we find a continuation of the English viol consort. In rebuilding their Hofkantorei in the late 1650s, the duke and duchess appointed Heinrich Schütz to recruit suitable musicians, including Kapellmeister Lüwe. Though not as lavish as the Dresden, the Danish, or the emperor's court music, Wolfenbüttel's music was led by composers who knew how to write music in the German and Italian traditions.

Since Duke August's successor, Rudolph August (1667-1704), had less interest in music, almost all the musicians were dismissed. Thus, from the arrival of Kapellmeister Rosenmüller in 1682 until the end of the century, the tastes of Duke Anton Ulrich (co-regent from 1685) dominated the court music. In Rosenmüller, Anton Ulrich found a well-trained, experienced composer schooled in German music and in the styles at Venice. Subsequently, another renowned composer and a student of Schütz, Johann Theile, worked at Wolfenbüttel, bringing with him special interest in the older tradition of the Protestant contrapuntal motet. After Theile, Anton Ulrich's keen interests in Singspiele and ballet, as seen in Paris thirty years earlier, led to the selection of Kusser. This student of Lully combined the French and German traditions in his music. After Kusser's departure in 1690, Duke Anton Ulrich's interest in Italian opera increased. With the influx of Italian singers and instrumentalists, the court music began to be organized around operatic performers.
In his day, the duke's reputation for exhibiting the glory of his court through drama, dance, and music was known far and wide.

Musical Background of Wolfenbüttel's Composers

At the end of the sixteenth century the motet, employing imitative procedures closely related to phrases of the text, was the primary vehicle for sacred vocal music in Germany. Mancin us learned this north-German Protestant tradition at Schwerin under a Flemish Kapellmeister and later in Berlin at the elector's chapel, where it was the usual practice to reinforce singers with instruments.

As an organist, Praetorius served first in Frankfurt an-der-Oder and then in Heinrich Julius's chapel at Gröningen before he succeeded Mancinus. In addition, his personal trip to Regensburg and his travels to Prague brought him into contact with important composers in the Flemish tradition and with musicians from various parts of Europe. During his final years, he worked in important cities and courts of north Germany where he increased his acquaintance with foreign traditions. With the Lutheran motet tradition Praetorius merged many practices, particularly Venetian polychoral techniques and basso continuo. His writings show a comprehensive knowledge of instruments,
including the many types of wind instruments used at German courts in the early seventeenth century.

Before his appointment to Wolfenbüttel Daniel Selich's prior posts were apparently limited to the Latin school in Wittenberg, a Lutheran stronghold, and the court of the bishop of Verden and Osnabrück.

After the Thirty Years' War, Stephan Körner, who had been a musician under Praetorius already in 1614, began to rebuild the Hofkantorei on a modest scale. Duchess Sophie Elisabeth, who learned the English viol tradition and studied composition before her marriage to Duke August, wrote many short pieces, instrumental works and songs accompanied by continuo. She chose the famous Schütz, thoroughly acquainted with Italian, German, and Danish music, to assist Wolfenbüttel in the late 1650s in acquiring new composers and musicians. The first of Schütz's students, Johann Löwe, was trained by virtuosi at the Viennese court, many of whom came from Italy. His co-worker, Johann Weiland, had sung at Wolfenbüttel in his youth and later had served briefly at a small north-German court. We know nothing of Martin Köler's training and experience.

The musicians recruited by Anton Ulrich represent a renewed and broader foreign influence. Kapellmeister Rosenmüller, active first in Leipzig and then in Venice,
brought a thorough knowledge of German and Italian practices. Johann Theile had experience with the German traditions at Magdeburg, Halle, Leipzig, Stettin, Lübeck, Gottorf, and Hamburg. His specialty was counterpoint as applied to motets which combined voices and instruments along the lines of the older (late Renaissance) tradition. In the 1690s Kusser brought expertise in the instrumental practices of Lully, which he combined with the Italian style of writing for the solo voice.

National Preferences in Ensembles

The reigns of Dukes Heinrich Julius, August, and Anton Ulrich constitute the three musically active periods at Wolfenbüttel. In turn, they show how Italian practices were assimilated into the German motet tradition, how works for small ensembles were provided after the war, and how French and Italian tastes in instrumentation were merged with German practices at the end of the century.

From 1604 to 1635

Before the Reformation was introduced in Braunschweig-Lüneburg, the liturgical music at daily mass and for the hours was provided by a Kapelle of clerics and singers assigned to the chapel. Under Mancinus the musicians were reorganized into a Hofkantorei with nearly equal numbers of singers and instrumentalists. In general,
these were part time musicians who sang and performed on two or three instruments. Most of their time was spent at other duties. We may assume that Mancinus applied principles he had observed in the service of the Elector of Brandenburg, whose chapel and chamber music used a wide variety of instruments. The works of Mancinus, however, contain no directions about instruments replacing or doubling voices in a motet.

Duke Heinrich Julius (1589-1613), who showed a keen interest in music, increased the size of Wolfenbüttel's Kantorei. Several foreign musicians (from England, Denmark, the Netherlands, and Italy) were among his appointees. By 1602 there were enough singers for two four-part vocal ensembles and enough instrumentalists to double each singer, besides continuo players for two choirs. And, the duke had freed the court musicians from many of their non-musical assignments.

Praetorius took up the Mancinus tradition and expanded the role of instruments in sacred vocal music. His compositions and theoretical writings reveal discernible patterns in instrumentation rather than a haphazard use of whatever was available, as some have suggested regarding early seventeenth-century ensembles.\(^2\) First of all, since Renaissance instruments came in families with sizes corres-

\(^2\) See p. 13.
ponding to the ranges of the human voice, instrumentalists could play directly from a vocal part when they doubled or replaced a singer. In such cases, they added color to an ensemble at the discretion of the Kapellmeister. In addition, a player might improvise from a part, making it more idiomatic to his instrument.

In his early publications Praetorius wrote four- to eight-voice settings which featured alternation between various ensembles. When possible, instruments of a single family formed an ensemble with at least one part sung in order to present a complete text. While he allowed flexible instrumentation, Praetorius preferred the sound of a pure consort. For a low choir he might use brass instruments (cornetts and trombones). For a high choir, he might use recorders. For a purely instrumental choir, he considered strings the best. If a Kapellmeister lacked the necessary instruments, an organ or regal would do.

In his writings after 1613 Praetorius divided the instruments into two categories: ornamental, those instruments which performed a single part; fundamental, those which played chords or doubled all the parts of a choir. Plucked string instruments, like lute or theorbo, could function in either way. Thus, works with several choirs in the grand style of Venice could incorporate choirs of strings, of brasses, and of reeds or flutes, in addition to a separate choir of singers. Each choir needed a
fundamental instrument; generally, each instrumental choir had at least one singer to carry the text. The contrast in instrumentation was enhanced by placing the several ensembles at various locations in the room. As contrasting continuo instruments, Praetorius recommended an organ, a regal, and, especially effective with a group of strings, a lute, theorbo, harp, or harpsichord.

In *Syntagma Musicum III*, Praetorius further explained how to organize the musical forces in sacred vocal works. In general, there were three types of ensembles: a *coro favorito* of singers with continuo (positioned next to the Kapellmeister), one or more choirs of instrumentalists (with or without singers), and a *capella* made up of voices and instruments. He describes twelve "styles."

For example, his first style gives advice on incorporating (military) trumpeters as one of several choirs. In his third style (solo voices with continuo) he gives nine "methods" for adapting these works to German tastes, since the Germans preferred more instrumental color than the Italians. In his sixth style, he allows that where vocal works have no introductory instrumental movement, one may borrow a movement from another work or select an instrumental dance. Thus, by 1620 every type of instrument had a place in sacred vocal music, making a rich palette of instrumental timbre and combining practices from many places to suit the German tastes.
From 1635 to 1667

At the close of the Thirty Years' War Duke August had limited resources for music. On special occasions his small group of regular musicians was augmented with additional singers and instrumentalists. Though Duchess Sophie fostered the English viol tradition in domestic music-making, her Singspiele compositions called for several old instruments. The short instrumental movements in her private notebook do not specify which instruments might be used with the continuo.

In rebuilding the Hofkantorei, the duke and duchess engaged Schütz, a musician well acquainted with music at German courts and in Venice. Though his early works were in the sumptuous polychoral style, many of his war-time pieces employed small ensembles, in which practices were adapted from what he observed in the works of Monteverdi, Grandi, and others on his second trip to Italy. In these he used a few (solo) voices with continuo and a few instruments, primarily violins, but also flutes, cornetts, trombones, trumpet, and bassoon. Instrumental and vocal parts were usually equal in number. In the later compositions, we find many unaccompanied works which show that the Protestant motet tradition lived on. In these works it is enriched by madrigal techniques (sharp contrasts, unexpected melodic leaps and harmonies, sudden rhythmic contrasts, and
word painting) which served to focus the listeners' attention on the text. Other works did employ colorful instrumentation, i.e., the Christmas History with its recorders, trombones, trumpets, bassoon, and strings.

A Schütz student, Johann Löwe, who became Kapellmeister in 1655, published two collections of secular instrumental pieces and, in 1660, sacred works along the lines of contemporary Italian models. His Neue geistliche Concerten are for virtuoso singers and violinists plus continuo. Johann Weiland, too, published sacred concertos for small ensembles of singers, two to four string players, and continuo. One later work had thirteen parts divided among three choirs, suggesting that polychoral techniques were still appreciated at Wolfenbüttel. Also the sacred motets of Martin Küler employ two or more instruments with continuo. In the motets with five string parts, a violone (or bassoon) performed the bass line.

By 1667 we find that Wolfenbüttel's composers preferred the violin family, with its wider compass and greater dynamic flexibility, for small ensembles accompanying two to four voices. A majority of the motets with instruments also included a separate opening movement for instruments.

From 1667 to 1694

Duke Anton Ulrich's cosmopolitan tastes guided the rebuilding of Wolfenbüttel's musical establishment in the
1680s. His first Kapellmeister, Johann Rosenmüller, had, in the 1650s, written works for Leipzig, which called for strings although trombones were accepted as a substitute for violas. Many of these motets included separate instrumental movements. After twenty years in Venice, he came to Wolfenbüttel with a wealth of Latin and German compositions for a variety of instrumental forces. The most frequent instrumentation was five strings (violins, violas, and violone or bassoon) with organ continuo. When there was more than one instrumental choir, the second one was usually an ensemble of brass instruments (cornetts and trombones). Several Latin motets required a solo trumpet.

Johann Theile, a much admired contrapuntalist, served from 1685 to 1691. While his Latin motets employ five or six strings and continuo, the German motets most often call for four strings. In his polychoral pieces Theile sometimes had instruments double the voices. The German preference for trumpets (or cornetts) and trombones is still evident; several pieces written after 1694 employ oboes with four to seven strings.

Anton Ulrich's familiarity with the French court and his desire to display the magnificence of the Guelph dynasty in a similar way is, perhaps, the underlying reason for appointing a German musician who had studied with Lully. Kusser's instrumental works do follow Lully's practices of instrumentation and part writing; one also finds
the Italian style of florid vocal solos and four-part instrumental texture. One of four sacred motets attributed to Kusser gives evidence of the French models, particularly in the arrangement of the clefs for instrumental parts.

**Summary**

As in other Protestant court chapels of north Germany, Wolfenbüttel provided a theological climate and, when conditions permitted, adequate resources for employing instruments in its sacred vocal music. In the opening decades, the full panoply of Renaissance instruments was employed in polychoral works. In the three decades after the Thirty Years' War, when poor economic conditions necessitated fewer performers, Italian practice provided new models for small ensembles with singers, instruments, and continuo. In these works violins and violas predominated, though the German fondness for cornetts and trombones never really faded. In the final decades, instrumentation in sacred vocal works once again expanded, but now with an emerging standardized ensemble, namely, a central body of strings plus continuo. When these strings were augmented by wind instruments, they were, more often than not, cornetts and trombones. Thus, by 1700 Wolfenbüttel's composers of sacred vocal works, as representatives of the north German practice, had blended various national tastes for instrumental sound into their own tradition.
It has been the purpose of this study to aid our understanding of instrumentation in the seventeenth century by examining music of the composers at one north German court. A large body of music was explored from a single viewpoint; the same works could be viewed from many other angles. And, it is hoped that subsequent studies will take up additional aspects of the music by these composers, most of which is worthy of further investigation. We have seen what instruments were used, how they were grouped, and how timbres were assigned to ensembles within sacred vocal music. Perhaps the music of other seventeenth-century courts can be explored to expand our knowledge of the patterns in instrumentation.
APPENDIX

TABLES 1–13
TABLE 1
WORKS OF THOMAS MANCINUS

For the convenience of the reader all extant works are listed. An asterisk (*) indicates those works not personally consulted; the source of the information is cited in each case. The names of libraries are abbreviated as follows: Kassel (West Germany), Landesbibliothek und Stadtbibliothek der Stadt Kassel= D-brd, Kl; Munich (West Germany), Bayerische Staatsbibliothek= D-brd, Nbs; Wolfenbüttel (West Germany), Herzog August Bibliothek= D-brd, W; Wolfenbüttel (West Germany), Niedersächsisches Staatsarchiv=Wf, NSA.

<table>
<thead>
<tr>
<th>Title</th>
<th>Voices</th>
<th>Remarks</th>
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<tr>
<td><strong>A. Secular Works</strong></td>
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<tr>
<td>Das Erste Buch Never Lustiger</td>
<td>SATQ8</td>
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<td>(1588) D-brd, Nbs, Mus. Mss. 4° Mus pr 133/5</td>
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<td>à 4</td>
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<tr>
<td>1. Sio canto</td>
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<td>2. Quanto debb' allegrarse la natura</td>
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<td>3. Core mio bello</td>
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<td>4. Come fennice son</td>
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<td>5. Bona fera</td>
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<td>6. Vita mira cara</td>
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<td>7. Ich wolt wer mir mein glück mit</td>
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<td>8. Herzlich thut mich erfrenen</td>
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<td>9. Trinck Wein/so beschert dir Gott</td>
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<td>10. Alles was da lust auff Erden bringt</td>
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<td>11. O du mein einger augen-trost</td>
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<td>12. Ich schlauff ich wach</td>
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<td>13. Gut singer und ein Organist</td>
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<td>14. Viel hass vnd neid zu Hoff ich leidet</td>
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<td>15. Mit lieb bin ich umbfangen</td>
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<td>16. So wünich ich ihr ein gute nacht</td>
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<td>17. Schöns lieb was hab ich dir gethan</td>
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<td>18. Den liebest Bulen den ich hab</td>
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<td>19. Frisch auff ihr Herrn last rummer</td>
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<td>à 5</td>
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<td>20. Non erant sermones</td>
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<td>21. Aulam qui sequiris</td>
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<tr>
<td>22. Der Wein erquickt den menschen das Leben</td>
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</tbody>
</table>
23. Guts muths wohn wir sein
24. Den besten Vogel den ich weis
25. Wer wirtet trösten mich
26. Ach Medlein sein las dir das wolgelieben
27. Mit lust ther ich ausreiten
28. Dich als mich selbst
29. SchöN bin ich nicht
30. Ohn dich kan ich nicht frewen mich
31. Ey wie so gar freundlich lieblich
32. Fantasia duarum & quatuor vocum

Quam pulchrae sunt (1589)*
Ruhnke, Hofmusikkollegien, 75

Wie ein Rubin (1591)*
Ruhnke, Hofmusikkollegien, 75

Hein Herz und Gemüt (1592)*
Ruhnke, Hofmusikkollegien, 75

Dvm vocvm Cantivnulvrum
(1597) D-brd, Kl, 4° Mus 73

1. Nascce la penia mia
2. Kein glück ohn Neidt
3. Il cor che mi rubasti
4. Avecque vous mon amour finera
5. Anchor che col partire
6. La dipartita è amara
7. Liquide perle Amor
8. Vorria morire
9. Voce nero flammis
10. O Sole ô stelle

Madrigalia latina et una
Gagliarda (1605)* Ruhnke, Hofmusikkollegien, 75

Die Schlaçht für Siuershausen
(1608) D-brd, W, 2.6.7.1 Musica

Thomae filio, Musico Guelphico
(1608) D-brd, W, 2.6.7.1 Musica

B. Sacred Works

Cantio Fvnebris In Obitum
(1585) "Si bona suscepimus"
D-brd, Kl, 4° Mus 54f

Cantio funebris in obitum
(1589) Wf, NSA, Bücherei W767

Media vita in morte sumus
Beati omnes qui tement Dominum
Ego flos campi & lilium
conuallium

Wedding song, Schrader; one voice survives.
Wedding song, Burchard; one voice survives.
Wedding madrigal, Hartwig, one voice survives.
Two voices, various registers. Numbers 11-26 are untexted.

Only four voices survive.
Only alto survives.
"Vita mira cara;" cf. Das Erste Buch Neuer Lustiger,
No. 5. Only alto survives.
<table>
<thead>
<tr>
<th>Composition</th>
<th>Pages</th>
<th>Status</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quotidiana verae ecclesiae (1608)</td>
<td>5vv</td>
<td>Only one partbook survives.</td>
<td></td>
</tr>
<tr>
<td>Cantiones sacrae (1608)</td>
<td>D-brd, W, 2.6.7.1 Musica</td>
<td>Only alto survives.</td>
<td></td>
</tr>
<tr>
<td>Da pacem Domine</td>
<td>5vv</td>
<td>Alto survives.</td>
<td></td>
</tr>
<tr>
<td>Laudate Dominum omnes gentes</td>
<td>8vv</td>
<td>Tenor 1, Bass 1 survive.</td>
<td></td>
</tr>
<tr>
<td>In nuptiarum (1608) &quot;Auxilium meum à Domino&quot;</td>
<td>D-brd, W, 2.6.7.1 Musica</td>
<td>Only alto survives.</td>
<td></td>
</tr>
<tr>
<td>Epicedium in crudum (1609)</td>
<td>SSATTB</td>
<td>(See II, SCORE 1.)</td>
<td></td>
</tr>
<tr>
<td>Musica divina (1620) &quot;Passio Domini nostri Jesu Christi&quot;</td>
<td>4vv</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Zwölff Benedictamus (Primi-Duodecimi Modi) à 4 voc.</td>
<td>4vv</td>
<td>MS, an autograph?</td>
<td></td>
</tr>
<tr>
<td>Christ ist erstanden</td>
<td>SATTB</td>
<td>MS</td>
<td></td>
</tr>
<tr>
<td>Tulerunt Dominum meum</td>
<td>SS[AT]BB</td>
<td>MS, one part missing.</td>
<td></td>
</tr>
<tr>
<td>Vespera iam venit*</td>
<td>5vv</td>
<td>MS</td>
<td></td>
</tr>
<tr>
<td>Vitam quae faciunt beatiorem*</td>
<td>6vv</td>
<td>MS</td>
<td></td>
</tr>
<tr>
<td>Veni Domine et noli tardare*</td>
<td>6vv</td>
<td>MS, organ tablature.</td>
<td></td>
</tr>
</tbody>
</table>

**C. Miscellaneous**

| Canon: "Magnorum principum"* | 4vv | MS, autograph. Facsimile in MGG, VIII, 1569. | |

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TABLE 2
PRÆTORIUS, MUSAÆ SIONIAE I-IV (1605-1607)


<table>
<thead>
<tr>
<th>Vol. No.</th>
<th>Title</th>
<th>Partbook</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>II</td>
<td>Puer natus (à 8)</td>
<td>C, Choir 2</td>
<td>&quot;Cum organo, voce una atq; altera &amp; instrumentis.&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>A, Choir 2</td>
<td>&quot;In organo, una atq; altera &amp; instrumentis.&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>T¹, Choir 2</td>
<td>&quot;In Organo voce una atq; altera, &amp; Instrumentis.&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>T², Choir 2</td>
<td>&quot;In organo, voce una atq; altera Instrumentis.&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>B, Choir 2</td>
<td>&quot;In organo, voce una atq; altera &amp; instrumentis.&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>C¹, Choir 1</td>
<td>&quot;In Regal vel clavicymbalo vel altero organo una voce.&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>C², Choir 1</td>
<td>&quot;In Regal, vel clavi cymbalo vel altero organo &amp; una voce.&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>B, Choir 1</td>
<td>&quot;In Regal vel clavi cymbalo vel altero organo cum una voce.&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Note: stanzas 1, 7, 13, 15 employ an à 8 setting, stanzas 2, 6, 10, 14 an à 3, and stanzas 4, 8, 12 an à 3. Where a part does not participate, the text is omitted, e.g., &quot;1. Cantus, I Chor.&quot; has no text for stanzas 3, 5, 9, 11.</td>
</tr>
<tr>
<td>IV</td>
<td>XXXIV Dancksagen wir alle (à 8)</td>
<td>A, Choir 1</td>
<td>&quot;In organo, voce una atq; altera &amp; instrumentis.&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>T, Choir 2</td>
<td>&quot;In organo, voce una atq; altera &amp; instrumentis.&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>C, Choir 1</td>
<td>Some sections marked: &quot;Sola voce;&quot; Others marked: &quot;Chorus vocib. instrum. &amp; organo.&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>A, Choir 1</td>
<td>When each part enters: &quot;Chorus vocib. instrum. &amp; organo.&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>T, Choir 1</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>B, Choir 1</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>C, Choir 2</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>A, Choir 2</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>T, Choir 2</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>B, Choir 2</td>
<td></td>
</tr>
</tbody>
</table>
TABLE 3
PRAETORIUS, POLYHYMNIA (1619)

These are selective comments drawn from Praetorius's notations for his readers. They are based on a modern edition: Praetorius, Werke, XVII/1 & 2: Polyhymnia Caduceatrix et Panegyrica (1619), ed. Willibald Gurlitt. When summarizing the performing forces, parentheses are used to indicate options mentioned by the source. A slash (/) shows the division into choirs.

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Parts</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Nun freut euch lieben Christen gemein</td>
<td>SS (TT), bc</td>
<td>Uses Third Style, Method 1 (described in Syntagma Musicum III).</td>
</tr>
<tr>
<td>II</td>
<td>Nun lob mein Seel den</td>
<td>SSB, bc</td>
<td>Uses Third Style, Method 2. Each part marked &quot;Voce et Instrumento.&quot;</td>
</tr>
<tr>
<td>III</td>
<td>Deutsch Et in terra</td>
<td>SSB, bc</td>
<td>Uses Third Style, Method 2. Each part marked &quot;Voce et Instrumento.&quot;</td>
</tr>
<tr>
<td>IV</td>
<td>Ein feste Burg ist unser Gott</td>
<td>AABB, bc</td>
<td>Uses Third Style, Method 1. &quot;In diesen kann man den einen Alt und Bass bei die Orgel oder Regal stellen die Andern etwas weiter davon damit man die Stimmen unterschiedlich eine vor der andern hören könne. Und könnte man hierzu gar füglich eine Capellam Fidiciam uffsetzen und dazu musiciren: inmassen bei der Vierten Manier der dritten Art zu finden. Könnte man aber zween Organisten zu eim jeden Chor haben; so stellt man die beide Chor gegenander Uher.&quot;</td>
</tr>
<tr>
<td>V</td>
<td>Deutsche Missa: O Vater, allmächtiger Gott</td>
<td>TT/SS/TTT, bc</td>
<td>Uses Third Style, Methods 3, 7. Has &quot;Sinfonia à 5,&quot; plus 3 other sinfonias, all with bc. TT in both simplex and diminutum versions; bc=&quot;Violone vel Fagotto doppio.&quot; SS in both simplex and diminutum versions; bc=&quot;Trombone maior.&quot; B in both simplex and diminutum versions; bc=&quot;Violone.&quot;</td>
</tr>
<tr>
<td>VI</td>
<td>Teutsch Et in terra</td>
<td>SSATTB, bc</td>
<td>Uses Ninth Style.</td>
</tr>
</tbody>
</table>
VII Das alte Jahr ist nun vergahnt

VIII Wenn wir in höchsten Nöten sein

IX Vom Himmel hoch

X Wie schön leuchtet

XI Gelobet und geprieset

XII Puer natus: Ein Kind geborn

XIII Veni Sancte Spiritus: Halelujja, Komm heiliger Geist

XIV Wir glauben all

XV Aus tiefer Not schrei ich zu dir

XVI Nun freut euch lieben Christen gemein

Uses Fourth & Eleventh Styles. Has T solo & "Zum Lauten und Geigen;" SSB (B="Voce seu Trombone vel Fagotto); "Ommes à 8" combines voices and instruments at end.

Uses Third Style, Method 4. Permits "Capella Fidicina" ("Violen" or "Geigen") to alternate with "Lauten und Geigen." With lutes: "Bassus pro Testudine et Theorba."

Uses Third Style, Method 4. & Sixth Style. "Sinfonia à 4"="Capella Fidicina" at beginning and midpoint. Instruments have entirely independent parts.

Uses Ninth Style. In "omnes" sections the 5-voice choir is doubled by instruments; some sections use instruments for all but S or all but T.

Uses Sixth Style. On specific instruments: "Seind auch Lauten, Theorben, Cithern oder Pandoren vorhanden so müssen sie bei die Concertat-Stimmen geordnet werden." Has sinfonia à 4 and "Ripieni seu Ritornello."

Uses Sixth Style. Has sinfonia à 4 and ritornelli for instruments and choir (SATB).

Uses Sixth Style. No mention of specific instruments.

Uses Third Style, Methods 3, 7. Instrumental choir may be strings or winds. Optional diminutions are "auf die jetzige italienische Manier."

Uses Third Style, Method 6. Verse 4 may employ T and a "Theorba oder Lauten Chor."

Uses Third Style, Method 6.
XVII Nun komm der Heiden Heiland: Cum symphonia & Ritornello
5 inst/SSTB, bc

XVIII O Lamm Gottes unschuldig
4 inst/SSSS/SATB, bc
Uses Second Style.

XIX Mit Fried und Freud
4 inst/SS/ATT/SATB, bc
Uses Third Style, Methods 4, 5. An alternate (shorter version of verse 2 is given with the suggestion that verse 1 can be done with 2 choirboys and violins or lutes. Annotation: for the sake of variety the capella ficticia is not used with all of verse 1.

XX Omnis mundus jocundetur
3 inst, E/SS/ATTB/SATB, bc

XXI Wachet auf ruft uns die Stimme
6 inst/SSB/AT/SATB, bc
XXII Christ unser Herr zum Jordan kam

SATB inst/
SATB inst/ST/
ST/SATB, bc

Uses Second Style and Third Style, Methods 3, 7. The third SATB choir is to be vocal, not instrumental. In Parts 2 and 3 an SATB instrumental choir joins. Part 1 uses SS solos accompanied by "Fagotto," "Trombone maiores," and bc. Gives options for omitting voices in order to make it a work with fewer than 16 parts.

XXIII Jubiläret fröhlich

4 inst/4 inst
/SATB/SATB, bc

Uses Third Style, Methods 4, 5, 6. Choir 1: "Lauten/Violen." Choir 2: "Flöten/Fagott." One option: "Überdies aber ist noch mehr zu merken dass die Chori instrumentales in diessem sowohl auch im XV. XVI. und XXXI. vor sich alleine mit Zickern und Posaunen ohne Tutum der Knaben oder anderer Vocal-Stimmen musizieren werden können: des sich dann nicht anders wird hören lassen als ein Canzon mit 8 Stimmen auf bosse Instrumenta ge richtet."

XXIV Siehe wie fein und lieb lich ist

4 inst/SATB/
SATB/SATB, bc

Uses Sixth Style. Has opening sinfonia. The instrumental choir can be placed at a distance from Choirs 1 & 2 (e.g., opposite each other) or next to Choir 2. Choir 1 should be by the organ or regal. Choir 3 is an echo. Regarding dynamic problems: "Sollten aber etwa die Instrumenta (da bei denn auch Theorben und Lauten nicht Ubel resonirten) die Voces dämpfen so müssen die Instrumenta an dem Ort da 2, 3 oder 4 Stimmen allein mit einander concertiren still halten und hernach wenn die Stimmen zusammenfallen wiederum fort musiziren."

XXV In dich hab ich gehoffet

5 inst/ST/ST/
SB/SATB, bc

XXVI Christe der du bist Tag und Licht

4 inst/SATB/ST/S, bc/SATB, bc

Uses Sixth and Eleventh Styles. Has opening sinfonia and a sinfonia in Part 2. Annotations allow the S of the "Capellae" to be doubled "mit ein kleinen Octav-Flötin" in the ripieno sections; "Wenn Primi Chori Voces in diesen und dergleichen bei ein Regal oder Orgel gestellt wird so kann man in Mangelung der Instrumenten den Bassus 1. Instrumentalem gar wohl aussenlassen." The 3 bc parts are not identical.

XXVII Als der gültige Gott

4 inst/SS/TT/SS/SATB, bc

Uses Second Style, Third Style, Methods 4, 5, 6, and Sixth Style. "Violen" and "Lauten" alternate and perform together. Explains how to eliminate instruments (e.g., use organ instead) or add instruments (e.g., by dividing parts among 2 or 3 instrumental groups), or "Man kann aber anstatt der Lauten (darzu dann auch die Clavicymbel gehörig) die Block- oder Querflöt en oder stille Zincken und Fagotten oder Posaunen nach dem man bestimmst befindet gebrauchen."
XXVIII Lob sei dem allmächtigen Gott

4 fl/5 va/4 trbn/SATB, bc

Uses Eighth Style. 4 choirs: "Choro de Flauti vel pro Testudine;" "Choro de Viole;" "Choro de Tromboni;" "Chorus vocalis;" Some sections marked "Voce," others "Tutti;" Annotation: "Dieses ist gar leicht anzuwenden; Allein das wo nicht so viel Instrumenta vorhanden die Cant oder förder; Stimmen in ein jeden Chore weil dieselbe den Choral und rechte Neoliam führen vor allen Dingen müssen gesungen werden."

XXIX Erhalt uns Herr bei dein-
em Wort

SSAB/SATB/ SATB, bc

Uses Eighth Style. Some sections "Voce sola," some "Omnes," some "Tutti;" one for "Instrumento" (SAB) and "Voce sola" (T).

XXX Vater unser im Himmel-
reich

4 va/4 trbn/ SSATTB/SATB, bc

Uses Sixth and Eleventh Styles. Has opening sinfonia and two other sinfonias; has two ritor-nelli (each repeats). 4 choirs: "1. Chorus Instrumentalis de Viole" (bass marked "violone"); "2. Chorus Instrumentalis de Tromboni;" 3. "Voces Concertate;" 4. "Chorus pro Capella." At the begin-
ing of section 4 the sin-
fonia has two instrumental choirs in eacaho. May be performed without instru-
ments: "Seind keine In-
strumenta vorhanden lässt man sie aussen." The two instrumental choirs may be combined into one or be done with organ and a bass instrument: "oder aus beiden einen Bass machen und neben der Orgel mit einer Bassgeigen, Fagott, oder Quart-Posaum dazu einstimmen."

XXXI Ach Gott von Himmel sich
darein

4 inst/4 inst /ST/ST/SATB/ SATB, bc

XXXII Gelobet seist du Jesu Christ

STB/SATBB/4 str/4 trbn/5 inst, bc


XXXIII Jesaia den Propheten

SATB/SATB/SAB /SSATB/SATB, bc


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XXXIV In dulci jubilo  4 tpt/SATB/ SATB/STTB/ SATB, bc

in vorhergehendem und andern mehrern die Instrumenta, wo nicht alle doch etliche bevorab die Mittel-Stimmen aussen und die Concertat-Stimmen (das ist welche den Choral und rechte Harmonian führen sub Numeris 1. 4. 5. 9. 12. 16. 17. 18. 19. 20. wie es auch in den Clavi-bus Signatis beim General Bass dabei notiert) allein in die Orgel oder Regal singen lassen: Und wenn Lauten vorhanden dieselbige im dritten Chor gebrauch-
en."

Uses First Style.  5
Special annotation: "An-
weisung für die Tubae: I. Art. Darinnen der Prin-
cipal, Alter Bass und beide Clarien nach den Noten ge-
setzt darzu kann den Volgan und Grob von ein jeder darzu gebraucht und gefunden werden.—II. Art. Ho-
kön kann die Trometten uff eine andere Art darzu gebraucht werden: Sonder-
lich wenn man nicht zween Clarien Bläser so die Mu-
ic verstehen haben kann: Aledann kann derjenige so den Principal führt bis-

XXXV Hallelujah; Christ ist erstanden  4 str/4 trbn/ SSATB/SATB/ SATB, bc

Uses Sixth Style.  5
choirs: "1. Chorus In-
strumentalis de Viole;" "2. Chorus Instrumentalis de Tromboni;" "Chorus Vo-
calis;" "1. Capella in pleno Choro;" "2. Capella in pleno Choro." Annota-
XXXVI Wenn wir in höchsten Nöten sein


XXXVII Ach mein Herre straf mich nicht

Uses Third Style, Methods 4, 5, 6, and Sixth Style. 5 choirs: "Chorus Instrumentorum;" "Chorus Puerorum in Echo;" "Chorus Adultorum;" "1. Capella ad Instrumenta;" "2. Capella ad Voces." Annotation: "Die drei Instrumenta hab ich meistentheils um der jungen Organisten willen so des Gen. Basses noch nicht gewohnt und die Mittelstimmen von sich selbst darzu nicht finden können hinzugesetzt: Darum sie fast nicht nötig im vor- dern Teil bei den dritten Discanten zu adhibiren, sonderlich in kleinen hinteren Teil beim Ripieno, müssen sie notwendig mit einstimmen."
XXXVIII Missa: gantz Teudsch

SATB/SATB/3

Inst/SATB/ SATB, bc

Uses Sixth and Twelfth Style. Has 5 sinfonias (4 in Kyrie, 1 in Gloria).

In Kyrie, after opening sinfonia, B of instrumental group="Violone, vel etiam, si placet, Voce."

In Gloria alto of Choir 1="Piauto, vel Cornetto muto: & si placet, Voce."

"Den Alt und Bass im 1. Chor, kann man mit Instrumentisten, welches zum besten: oder mit Vocalisten (bevorab im Gloria: Et in terra und Qui tollis) bestellen; oder auch ganz aushassen lassen: Nach dem man bestimmt ist." In Qui tollis two S instruments have diminutions.

Gives an alternate Gloria with 2 SATB choirs: "und an dessen Statt das so bald darauf folgende (Allein Gott in der Hoh sel Ehr:) à 8 musiciren, also dass die Chor gegeneinander über gestellet der 2. Chor gar frisch und stark: der 1. Chor aber gar still und saft antworte. . . . Und kann man im selbigen den 1. Vers (Allein Gott in der Hoh:) also wie er da vorhanden figuriren, den 2. und 3. choraliren, darauf den 4. (O heiliger Geist:) widerum als den ersten und also beschlossen." Suggestion for enhancing the timbre when the instrumental choir à 3 is placed separately: "Darum denn von Nötten und es auch viel herrlicher und lieblicher riusciren und resoniren würde wenn man Clavicymbelà, Lauten Pandoren und dergleichen und also einen Lauten-Chor zu diesen dreiien Instrumenten ordne te."

XXXIX Herr Christ der einig Gottes Sohn

5 inst/ SSATTB, bc

Uses Sixth and Eleventh Style. Various ensembles, i.e., sinfonia (5 instruments, bc); T & "Trombone: cum Tenore 1. vel Violone;" S & "Fagotto cum Cantu 1. & Testudine vel Theorba;" ATB & 5 instruments.

Gives optional verse 1
and this annotation:
"Wenn man den 1. Vers von einem Tenoristen, der seine eigene sonderbare Art und Manier im Singen gebrauchen kann singen lassen will: so kann man den Bass also wie hier nach verzeichnet mit einer Theorba, Lauten, Clavicymbel: Oder auch einer lieblichen linden Gedackt-Stimmen in der Orgel dazu machen."
There are extensive directions regarding the use of instruments: "Dieses kann gar fein disponiert werden: also dass man
"1. den Alt und beide Tenor in Choro Vocali bei die Orgel ordnet und den 1. Tenor (sub. Num. 4) in eine Theorba oder gelinde Gedackt Register in der Orgel singen den Bass aber ex Basso 1. Instrumentali (sub. Num. 7) mit einer Quart-Posaun dazu musiciren lässt.
"2. Den Cantum 1 & 2, cun Basso Vocali aber an einen andern von der Orgel abgesonderten Ort zu einen


"5. Wenn man zu dem 2. Choro Instrumentali nicht Geigen und Violen sondern blasende instrumenta, als Zinken Flöten und Posaunen brauchen will: so muss im Basso 1. Instrumentali anstatt der Posaunen ein Bass-Geig geordnet werden.

"6. Do aber gar keine Instrumenta vorhanden so kann der Organist auf dem Rück-Positiv ein fein anmutiges etwas starkes doch liebliches Register,
XL Meine Seele erhebt den Herren

6 inst/SSATB/SATB/SATB, bc

ues Sixth and Eleventh Style. 4 choirs: "3. Chorus Sex Instrumentorum:" "1. Chorus Voces Concertatae:" "2. Chorus vel Capella:" "4. Chorus Capella plena." If the work (there are four sections) is too long, the sinfonias and ritornelli may be omitted. Annotations: "Darum ich dann auch bei die 6. Instrumenta da-
selbst das Wort Pianogesetzt: damit dieselbe
gar gelinde und sanft
nacheinander fortgehen
und die Knaben desto bes-
sen können vernommen werd-
en. Und darum kann man
an derselbigen Orten den
Discoit also alleine
fortgehen die Instrumenta
ganz ausgen und pausiren
lassen: Wesches am General-Bass gar leicht zu
erschien und in den beiden
massen kann unterstrichen
werden. Und dieses ist
auch in letzten Teil des
XXX. (Vater unser:) zu
observiren." Further op-
tions: "Die weil die dite
Instrumental-Bässe mit den
fünf Concertat-Stimmen in
1. Choro meistenteils
fortgehen: So will fast
vonnuten sein dass die
nicht weit darvon sondern
also geordnet werden dass
der 1. Chor in der Mitte
beim Regal oder Orgel
unter den Instrumental-
Stimmen aber die drei
(sub Numeris 10. 12. 14.)
(als Cantus 1., Altus,
Bassus 1.) uff die eine
Seiten: Die andere drei
aber (sub Num. 11. 13.
16.) (als Cantus 2., Ten-
or, Bassus 2.) uff die
anderen Seiten der Con-
certat-Stimmen gestellet
werden. Wollte man aber
die Instrumental-Stimmen
an einen absonderlichen
Ort stellen (welches nicht zu widerraten) So müssen dieselben beide Instrumental-Büsse an denen Ortern (da sie alleine ohne Zutun der andern Instrumental-Stimmen fortgehen) aussen- und pausiren lassen."
TABLE 4
WORKS OF DANIEL SELICH

For the convenience of the reader all known works are listed. An asterisk (*) indicates those works not personally consulted; the source of the information is cited in each case. D-brd, B-West Berlin's Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung.

<table>
<thead>
<tr>
<th>Title</th>
<th>Parts</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ein Weynacht Gesang (1616)*</td>
<td>5vv</td>
<td></td>
</tr>
<tr>
<td>Flesch, MGG, XII, 482</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Christlicher Wunsch Aus dem SS. Psalmen (1623) D-brd, W, 7a-7i, Musica fol.</td>
<td>2 ct, AT/S, 3 bn, bc</td>
<td>Choir 1: 2 cornett), (or cornett), T &amp; trombone. Choir 2: S, A=bassoon (or trombone), T=bassoon (or trombone). Identical to &quot;Herr, der du bist vormals,&quot; No. 13 in Opus Novum (1623). (See II, SCORE 3.)</td>
</tr>
<tr>
<td>Opus novum, Geistlicher Lateinisch (1623) D-brd, kl, 20° Hus. 22, 1-9</td>
<td>2-12vv</td>
<td>&quot;Nebenst dem Basso Continuo vor die Orgel, Lauten, Chitaron etc.&quot; Nine partbooks: S, A, T, B, Q, 6, 7, 8, bc.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. HERR, wie lang wiltu mein so gar vergessen</td>
<td>S, S (or T), bc</td>
<td></td>
</tr>
<tr>
<td>5. Benedicamus Domino, Deo dicamus</td>
<td>SSATBB, bc</td>
<td></td>
</tr>
<tr>
<td>6. Jauchzet dem HERren alle Welt</td>
<td>SSATBB, bc</td>
<td></td>
</tr>
</tbody>
</table>
8. Singet dem Herren ein newes Lied
SATB/4 inst, bc
Inst: A="Flauto, Viole de gamba, ö Trombone"

9. Siehe, lobet den Herren
ST, 4 str, bc
Inst: A="Mit den Kleinen Cyterlein oder Violin" (no text), B="Violono" (partially texted), Q="Viole di Gamba" (no text), 6="Viole di gamba" (no text).

10. Singet dem Herren ein newes Lied
SATB/SATB, bc

11. Ich frew mich dess, dass mir gered ist
SATB/SATB, bc
No instruments suggested.

12. Alleluia, lobet den Herren alle Heyden
SA[T?]B, 4 bn, bc
Choir 2 is instrumental (bassoons) but partially texted, e.g., "Fagotto, & Voce, ubi Textu est subscriptus."

13. Herr, Der du bist vormals gnedig gewest
SATB/SATB, bc

SATB/SATB, bc
Choir 2 is "In Ecco." Bc partbook calls Choir 1 "proposta" & Choir 2 "Risposta."

15. Wol dem der den Herren fürchtet
SATB/5 inst, bc
Choir 2 ("capella"): Q="Violino o Cornetto," 6="Violino, ö Flauto," T="Violino," 7="Violino," B="Violino, ö Trombone." (B)="Violone, ö Trombone."

16. Der Herr erhöre dich in der Noht
SATB/SSATB, bc
| 17. | Frewteuch dess Herren ihr Gerechten | SATB/SATB, bc | Choir 1: S, A="Flauto, ò Viola" (no text), T="Viola" (no text), B. Choir 2: S="Violino ò Cornetto" (no text), A="Voce, ò Viola," T="Voce," T2=[Trombone], B=[Violone ò Fagotto]. |
| 21. | Das Neugeborene Kindlein jauchzet dem Herrn ihr Völcker | S & 4 vl/T & 4 trba, bc | Choir 1: ATTB viol part-books have no text. Choir 2: ATTB trombone part-books have no text. |
| 23. | A Solis ortus cardine | SATB/4 str/4 trba, bc | Choir 2: Violino, Violino, Viola have no text; "Fagotto, ò Violino" is partially texted. Choir 3: S=Trombone; A=Trombone; B="Trombone." |

"Wer unter dem Schirm des Höschen sitzt"* Flesch, MGG, XII, 482 | 2vv & bc | NS |
<table>
<thead>
<tr>
<th>Latin Title</th>
<th>Text</th>
<th>Source(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Vota Deo facimus&quot;</td>
<td>Flesch, MGG, XII, 482</td>
<td>MS</td>
</tr>
<tr>
<td>&quot;Benedicamus Domini&quot;</td>
<td>D-brd, W, Vogel 323, #94</td>
<td>?</td>
</tr>
<tr>
<td>&quot;Ich frewe mich des das mir geredt ist&quot;</td>
<td>D-brd, B, Mus. ms. 40158</td>
<td>MS, &quot;Unvollständiger Motettenband aus der ersten Hälfte des 17. Jahrhunderts;&quot; only one voice survives, marked vocal solo.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MS, organ transcription of Opus Novum, #11, by Daniel Schmidt, 1676.</td>
</tr>
<tr>
<td>Title</td>
<td>Parts</td>
<td>Remarks</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>-------------</td>
<td>----------------------------------------------</td>
</tr>
<tr>
<td>1. Der Herr sprach zu meinem Herren</td>
<td>SATB/SATB/</td>
<td>Choir 3: &quot;Capella à 5.&quot;</td>
</tr>
<tr>
<td></td>
<td>SQATB, bc</td>
<td></td>
</tr>
<tr>
<td>2. Warumb toben die Heiden</td>
<td>SATB/SATB/</td>
<td>Choirs 3 &amp; 4 are &quot;capella.&quot;</td>
</tr>
<tr>
<td></td>
<td>SATB/SATB, bc</td>
<td></td>
</tr>
<tr>
<td>3. Ach Herr straff mich nicht</td>
<td>SATB/SATB, bc</td>
<td></td>
</tr>
<tr>
<td>4. Aus der Tiefe</td>
<td>SATB/SATB, bc</td>
<td></td>
</tr>
<tr>
<td>5. Ich frew mich des das mir</td>
<td>SATB/SATB/</td>
<td>Choirs 3 &amp; 4 are &quot;capella.&quot;</td>
</tr>
<tr>
<td></td>
<td>SATB/SATB, bc</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SQATB, bc</td>
<td></td>
</tr>
<tr>
<td>7. Wol dem er nicht wandelt im Rath</td>
<td>SSAB/ATTB, bc</td>
<td></td>
</tr>
<tr>
<td>8. Wie lieblich sind deine Wohnunge</td>
<td>SSAB/TTBB, bc</td>
<td></td>
</tr>
<tr>
<td>9. Wol dem der den Herren fürchtet</td>
<td>SSAT/ATBB, bc</td>
<td></td>
</tr>
<tr>
<td>10. Ich hebe meine Augen auff</td>
<td>SATB/SATB, bc</td>
<td>Choir 1 alternates between &quot;vox sola&quot; &amp; &quot;capella.&quot; Choir 2=&quot;capella.&quot;</td>
</tr>
<tr>
<td>11. Dancket dem Herren</td>
<td>SSST/ATTB/</td>
<td>Choirs 3 &amp; 4 are &quot;capella.&quot;</td>
</tr>
<tr>
<td></td>
<td>SATB/SATB, bc</td>
<td>Bc partbook: &quot;à 8. à 16. con due Capelle.&quot;</td>
</tr>
<tr>
<td>12. Der Herr ist mein Hirt</td>
<td>SSAT/SATB, bc</td>
<td></td>
</tr>
<tr>
<td>13. Ich dancke dem Herrn von gantzem Hertzen</td>
<td>SATB/SATB/</td>
<td>Choirs 3 &amp; 4 are &quot;capella;&quot; each part has these words before the text &quot;Ehre sey dem Vater:&quot; &quot;Imitatione sopra: Liero godes Canzone di Gio. Gab. Sinfonia.&quot; For the sinfonia the capella parts are untexted.</td>
</tr>
<tr>
<td></td>
<td>SATB/SATB, bc</td>
<td></td>
</tr>
<tr>
<td>14. Singet dem Herrn ein newes Lied</td>
<td>SATB/SATB, bc</td>
<td></td>
</tr>
</tbody>
</table>
15. Jauchzet dem Herren
SATB, bc/SATB, bc
"Eccho à 8."

16. An den Wassern zu Babel
SATB/SATB, bc
Bc partbook: "à 8. à 16. con due Capelle;" shows alternation between "capella" & "favrito."
Choirs 3 & 4 are "capella" and have some tutti sections and some solo sections. Choir 3: S="Cornetto o Violin" (has cornett solo and violin solo sections), A="Cornetto o Violin," T="Cornetto o Violin," B="Trombon o Flauto." Choir 4: S="Cornetto o Flauto" (has cornett solo), A="$Trombon" (has trombone solo), T="Trombon" (has trombone solo), B="Trombon o Fagotto" (has "Fagotto o Trombon solo" and "Trombon solo."

17. Alleluia. Lobet den Herren
SATB/SATB, bc
Bc partbook: "à 8. à 16. con due Capelle;" shows alternation between "capella" & "favrito."
Choirs 3 & 4 are "capella" and have some tutti sections and some solo sections. Choir 3: S="Cornetto o Violin" (has cornett solo and violin solo sections), A="Cornetto o Violin," T="Cornetto o Violin," B=""Trombon o Fagotto." Choir 4: S="Cornetto o Flauto" (has cornett solo), A="$Trombon" (has trombone solo), T="Trombon" (has trombone solo), B=""Trombon o Fagotto" (has "Fagotto o Trombon solo" and "Trombon solo."

18. Lobe den Herren meine Seele
SATB/SATB, bc
Bc partbook: "Concert. à 8 in die Orgel." Choir 1 partbooks alternate between solo voices and capella.

19. Ist nicht Ephraim
SATB/SATB, bc

20. Nun lob mein Seel den Herren
SATB/SATB, bc

21. Die mit Trünen schen
SATB/SATB, bc
Choir 1: S, T, 3 trbn.
Choir 2: S, T, 3 trbn.

22. Nicht uns Herr
SATB/SATB, bc

23. Wol dem der den Herren fürchtet
SATB/SATB, bc
24. Dancket den Herren

SSAT/SATB/SATBQ, bc

Bc partbook: "à 13. Mit Trometen;" has frequent changes from "favrito" to "capella." Choir 2: S, 3 trbn. Choir 3: "capella;" Q="Parte per le Trombette. a 13. Mit Trometem und Heerpaucken," which is a continuo part for the trumpets and has this notation at the conclusion: "Darauff wird starcks eine Intra da zum Final geblasen."

25. Zion spricht

ST, 3 ct, bn/ ST, 4 trbn, SATB/SATB, bc

Bc partbook: "Concert. à 12. à 20. con due Capelle." Choir 2: B="Trombon gros-so." Bc partbook has "capella" & "Fav[rito]" sections marked.

26. Jauchzet dem Herren

AB, 2 fl & 2 ct, bn/ [ST]/ S, vn, 3 va/ SAQTB, bc

<table>
<thead>
<tr>
<th>Title</th>
<th>Parts</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Paratum cor meum</td>
<td>S (T), 2 vn, bc</td>
<td></td>
</tr>
<tr>
<td>2. Exultavit cor meum</td>
<td>S, 2 vn, bc</td>
<td>Has &quot;sinfonia&quot; after opening section.</td>
</tr>
<tr>
<td>3. In te Domine speravi</td>
<td>A, vn, bn</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(trbn), bc</td>
<td></td>
</tr>
<tr>
<td>4. Cantabo Domino</td>
<td>T, 2 vn, bc</td>
<td>Has &quot;sinfonia.&quot;</td>
</tr>
<tr>
<td>5. Venite ad me omnes</td>
<td>T, 2 vn, bc</td>
<td>Before the opening section repeats, the violin and tenor partbooks: &quot;Sinfonia Prima si replichi.&quot;</td>
</tr>
<tr>
<td>6. Jubilate Deo</td>
<td>B, 2 fl (vn), bc</td>
<td>Has sinfonia. Only bc specifies: &quot;di duoi Flautini, o Violini.&quot;</td>
</tr>
<tr>
<td>7. Anima mea</td>
<td>TT, 2 [fl] (ct), bc</td>
<td>Bc specifies: &quot;Duoi Tornori, &amp; duoi Fiffari, &amp; Cornettini.&quot; Bc index: &quot;e doi Cornetti &amp; Fifari.&quot;</td>
</tr>
<tr>
<td>8. A diuro vos</td>
<td>&quot; &quot;</td>
<td>Second section of #7.</td>
</tr>
<tr>
<td>9. O Quam tu Pulchra</td>
<td>T, Bsr, 2 vn, bc</td>
<td></td>
</tr>
<tr>
<td>10. Veni de libano</td>
<td>&quot; &quot;</td>
<td>Second section of #9.</td>
</tr>
<tr>
<td>11. Benedicam Dominum</td>
<td>STB, ct (vn), bc</td>
<td></td>
</tr>
<tr>
<td>12. Exquisivi Dominum</td>
<td>&quot; &quot;</td>
<td>Second section of #11.</td>
</tr>
<tr>
<td>13. Fili mi Absalon</td>
<td>B, 4 trbn (2 trbn &amp; 2 vn), bc</td>
<td>2 trombones may be replaced with 2 violins &quot;Alla Ottava.&quot;</td>
</tr>
<tr>
<td>14. Attendite popule meus</td>
<td>B, 4 trbn (2 trbn &amp; 2 vn), bc</td>
<td>2 trombones may be replaced with 2 violins &quot;Alla Ottava.&quot;</td>
</tr>
<tr>
<td>15. Domine labia mea</td>
<td>ST, ct (vn), trbn, bn, bc</td>
<td></td>
</tr>
</tbody>
</table>
16. In lectulo per noctes
   SA, 3 bn (va),
   bc

17. Invenerunt me
    " "
    Second section of #16.

18. Veni dilecti mi
    S, 3 trbn/ST,
    bc
    ST: "Con la Tiorba."
    Bc: "duoi Soprani e
    Tenore, con 3 Tromboni."

19. Buccinate
    TTB, ct, tpt
    (ct), bn, bc
    Bc: "duoi Tenori, e Basso.
    Cornetto Trombetta, &
    Fagotto."

20. Iubilate Deo
    " "
    Second section of #19.
**TABLE 7**

**WEILAND, ERSTLINGE MUSICALISCHER ANDACHTEN (1654)**

Information here is drawn from the original partbooks of Julius Johann Weiland, *Erstlinge Musicalischer Andachten* (1654), D-brd, K1, 4° Mus 74–1–5.

<table>
<thead>
<tr>
<th>Title</th>
<th>Parts</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Jesu Dulcis memoria</td>
<td>S, bc</td>
<td></td>
</tr>
<tr>
<td>2. Wie lieblich sind deine Wohnung</td>
<td>A, bc</td>
<td></td>
</tr>
<tr>
<td>3. Ich bin Jung gewesen</td>
<td>B, bc</td>
<td></td>
</tr>
<tr>
<td>4. Wie der Hirsch schreyet</td>
<td>AT, bc</td>
<td></td>
</tr>
<tr>
<td>5. Lobet den Herrn</td>
<td>TB, bc</td>
<td></td>
</tr>
<tr>
<td>6. Kompt herzu</td>
<td>AT, bc</td>
<td></td>
</tr>
<tr>
<td>7. Ach Herr wie sind meiner feinde so viel</td>
<td>AT, bc</td>
<td></td>
</tr>
<tr>
<td>8. Was betrübstu dich</td>
<td>AT, bc</td>
<td></td>
</tr>
<tr>
<td>9. Herr wie lange: Fürchte dich nicht</td>
<td>[AT], bc</td>
<td>Bc index: &quot;Dialogus.&quot;</td>
</tr>
<tr>
<td>10. Herr lehre doch mich</td>
<td>A, 2 vn, bc</td>
<td>Opening sinfonia; second sinfonia. Note: &quot;Si placet Repete ab initio usq; ad Sinfonia secundum.&quot;</td>
</tr>
<tr>
<td>12. Veni Sancte Spiritus</td>
<td>ATB, bc</td>
<td></td>
</tr>
<tr>
<td>13. Herr wenn ich nur dich habe</td>
<td>ATB, bc</td>
<td></td>
</tr>
<tr>
<td>14. Habe deine lust an dem Herrn</td>
<td>ATB, bc</td>
<td></td>
</tr>
<tr>
<td>15. In te Domine speravi</td>
<td>ATB, bc</td>
<td>Vox Prima: &quot;Motetta a 3. A. T. &amp; Basso con &amp; senza Basso Continuo.&quot;</td>
</tr>
<tr>
<td>17. Herz lehre doch mich</td>
<td>ATB, bc</td>
<td></td>
</tr>
<tr>
<td>Number</td>
<td>Text</td>
<td>Key</td>
</tr>
<tr>
<td>--------</td>
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<td>-----</td>
</tr>
<tr>
<td>18.</td>
<td>Lasse: die Kindlein zu mir kommen</td>
<td>SSAB, bc</td>
</tr>
<tr>
<td>19.</td>
<td>Herr wer wird wohnen</td>
<td>AB, 2 vn, bc</td>
</tr>
<tr>
<td>22.</td>
<td>Wol dem der ein tugendsam Weib hat</td>
<td>SSTB, 2 vn, bc</td>
</tr>
<tr>
<td>Title</td>
<td>Parts</td>
<td>Remarks</td>
</tr>
<tr>
<td>------------------------------------------</td>
<td>---------------------</td>
<td>----------------------------------------------</td>
</tr>
<tr>
<td>Concert á 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. O Nomen Jesu</td>
<td>A, 2 vn, bc</td>
<td></td>
</tr>
<tr>
<td>2. Jesu dulcis memoria</td>
<td>T, 2 vn, bc</td>
<td></td>
</tr>
<tr>
<td>3. Amor Jesu dulcissimus</td>
<td>T, vn, vl, bc</td>
<td>Bc index: &quot;Tenor solus Violinis, Viola de gamba.&quot;</td>
</tr>
<tr>
<td>4. Jesu dulcis memoria</td>
<td>A, 2 vn, bc</td>
<td></td>
</tr>
<tr>
<td>5. O Jesu mi dulcissime</td>
<td>T, 2 vn, bc</td>
<td></td>
</tr>
<tr>
<td>6. Puer qui natus nobis</td>
<td>A, 2 vn, bc</td>
<td></td>
</tr>
<tr>
<td>7. Adsunt festa jubilosa</td>
<td>A, 2 vn, bc</td>
<td></td>
</tr>
<tr>
<td>á 4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. Ego sum vitis illa vera</td>
<td>T, 2 vn, va, bc</td>
<td></td>
</tr>
<tr>
<td>9. Jesu dulcis memoria</td>
<td>B, 2 vn, va, bc</td>
<td></td>
</tr>
<tr>
<td>10. Ad te Domine levavi</td>
<td>AA, 2 vn, bc</td>
<td></td>
</tr>
<tr>
<td>á 4 &amp; 5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11. O anima mea suspira</td>
<td>AT, 2 vn, va, bc</td>
<td></td>
</tr>
<tr>
<td>á 5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12. Jesu dulcis memoria</td>
<td>STB, 2 vn, bc</td>
<td></td>
</tr>
<tr>
<td>13. Salve, O Jesu mi</td>
<td>ATB, 2 vn, bc</td>
<td></td>
</tr>
<tr>
<td>14. Veni Sancte Spiritus</td>
<td>ATB, 2 vn, bc</td>
<td></td>
</tr>
<tr>
<td>á 6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15. Factum est proelium magnum</td>
<td>ATT, 2 vn, bc</td>
<td>Bc index: &quot;2 Viol: &amp; Viola. quaere Bass: Continuum in secunda voce.&quot;</td>
</tr>
<tr>
<td>16. Sonata a 3</td>
<td>2 vn, va, bc</td>
<td></td>
</tr>
<tr>
<td>Title</td>
<td>Parts</td>
<td>Remarks</td>
</tr>
<tr>
<td>------------------------------------------------</td>
<td>------------------------</td>
<td>-------------------------------------------------------------------------</td>
</tr>
<tr>
<td>1. Alleluja, lobet den Herrn</td>
<td>SSATB, 2 vn, 2 va, [bn], (2 ct), 3 trbn, bc</td>
<td>Various ensembles: 2 violins, 2 violas, [bassoon] in sinfonia; tutti; B &amp; 2 cornets; A &amp; 2 viols, [bassoon]; SS &amp; 3 trombones; AT &amp; 2 violins; SSATB &amp; 2 cornets, 3 trombones. An inner movement specifies 2 &quot;Viol d. Bracc.&quot;</td>
</tr>
<tr>
<td>2. Au weh' mein Jesus schreyet</td>
<td>S, [2 vn], bc</td>
<td>First movement is instrumental.</td>
</tr>
<tr>
<td>3. Eins bitt' ich vom Herrn</td>
<td>SB, [2 vn, bn], bc</td>
<td>Has short opening sinfonia.</td>
</tr>
<tr>
<td>4. Er nam aber zu sich der Zwölff</td>
<td>SSATB, [4 vl, bn], bc</td>
<td>Instrumental sinfonia has 4 C-clefs (SSAT) and an F-clef, suggesting that 4 or 5 viols are required.</td>
</tr>
<tr>
<td>5. Es ist ein kostlig Ding</td>
<td>ATB, [2 vn, bn], bc</td>
<td>First movement is instrumental.</td>
</tr>
<tr>
<td>6. Gott ist getreu der Euch nicht</td>
<td>S, vn, vl, bc</td>
<td>Title: &quot;À 3, Violino, Viola di Gamba, Canto solo.&quot; First movement is instrumental.</td>
</tr>
<tr>
<td>7. Hilff Herr Jesu lass gelingen</td>
<td>S, [2 vn], bc</td>
<td></td>
</tr>
<tr>
<td>8. Das Himmelreich ist gleich</td>
<td>SSATTB, 2 vn, 2 va, bn, bc</td>
<td>Various ensembles: 2 violins, 2 violas, bassoon in sinfonia &amp; ritornello; B &amp; 2 violas, bassoon; T &amp; 2 violas, bassoon; ATTB &amp; 2 violins; B &amp; 2 violins, 2 violas, bassoon; BC &amp; 2 violins; tutti.</td>
</tr>
<tr>
<td>9. Ich steh an deiner Krippen hier</td>
<td>B, 2 vn, bc</td>
<td>Opens with ritornello, which returns 5 times.</td>
</tr>
<tr>
<td>10. Lobe den Herrn meine Seele</td>
<td>B, [2 vn, 2 vl, bn], bc</td>
<td>Opens with instrumental movement in two sections (3/2, 6/4).</td>
</tr>
<tr>
<td></td>
<td></td>
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<tr>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>12. Der Tod ist verschlungen</td>
<td>SATTB, [2 vn, 2 va], vle, bn, bc</td>
<td>In sinfonia: 2 violins, 2 violas, violone (parts marked: &quot;V:1, V:2, V:3, V:4, Violom&quot;). Bassoon is specified later in work; it is unclear whether this replaces or doubles the violone.</td>
</tr>
<tr>
<td>13. Übe dich selbst aber an der Gottseligkeit</td>
<td>SS, [2 vn, bn], bc</td>
<td>First movement is instrumental.</td>
</tr>
</tbody>
</table>
TABLE 10
ROSENmüLLER, KERNSPRÜCHE (1648)

Information here is drawn from original partbooks of Rosenmüller, Kernsprüche (1648), D-brd, W, 10.1 Musica fol.

<table>
<thead>
<tr>
<th>Title</th>
<th>Parts</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>à 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Treiffet ihr Himmel von oben</td>
<td>S, 2 vn, bc</td>
<td>Symphonia.</td>
</tr>
<tr>
<td>2. Aeterne Deus, clementissime</td>
<td>S, 2 vn, bc</td>
<td>Symphonia.</td>
</tr>
<tr>
<td>3. Das ist das ewige Leben</td>
<td>SAT, bc</td>
<td></td>
</tr>
<tr>
<td>4. O Domine Jesu Christe adoro te</td>
<td>ATB, bc</td>
<td></td>
</tr>
<tr>
<td>à 4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Mater Jerusalem, civitas</td>
<td>SS, 2 vn, bc</td>
<td>Symphonia.</td>
</tr>
<tr>
<td>6. Hebet eure Augen auff</td>
<td>ST, 2 vn, bc</td>
<td>Symphonia.</td>
</tr>
<tr>
<td>8. O Nomen Jesu, nomen dulce</td>
<td>SATB, bc</td>
<td></td>
</tr>
<tr>
<td>à 5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. Ein Tag in deinen Vorhöfen</td>
<td>STB, 2 vn, bc</td>
<td>Symphonia.</td>
</tr>
<tr>
<td>11. Meine Seele harret nur auf Gott</td>
<td>ATB, 2 vn, bc</td>
<td>Symphonia.</td>
</tr>
<tr>
<td>12. Coeli enarrant gloriam Dei</td>
<td>ATB, 2 vn, bc</td>
<td>Symphonia.</td>
</tr>
<tr>
<td>13. Christum lieb haben</td>
<td>TTB, 2 vn, bc</td>
<td>Symphonia.</td>
</tr>
<tr>
<td>à 6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>No.</td>
<td>Title</td>
<td>Text</td>
</tr>
<tr>
<td>-----</td>
<td>-------</td>
<td>------</td>
</tr>
<tr>
<td>15.</td>
<td>Die Augen des Herrn sehen auff</td>
<td>SATB, 2 vn, bc</td>
</tr>
<tr>
<td>16.</td>
<td>In te Domine speravi</td>
<td>SSTT, 2 vn, bc</td>
</tr>
<tr>
<td>17.</td>
<td>O admirabile commercium à 7</td>
<td>SS, 4 va (4 trbn), bc</td>
</tr>
<tr>
<td>18.</td>
<td>Das ist ein köstlich Ding</td>
<td>ST, 2 vn, 2 va, vle, bc</td>
</tr>
<tr>
<td>19.</td>
<td>Daran ist erschienen die Liebe</td>
<td>SSATB, 2 vn, bc</td>
</tr>
<tr>
<td>20.</td>
<td>Danksaget dem Vater</td>
<td>SSATB, 2 vn, bc</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Parts</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Das ist meine Freude</td>
<td>SS, 2 vn, bc</td>
<td>Symphonia.</td>
</tr>
<tr>
<td>Vulnera Jesu Christi</td>
<td>S (T), 2 vn, bc</td>
<td>Symphonia.</td>
</tr>
<tr>
<td>Christum ducem, qui per crucem</td>
<td>A, 2 vn, bc</td>
<td>Has 10 strophes.</td>
</tr>
<tr>
<td>Kündlich gross ist das gottselige</td>
<td>ATB, bc</td>
<td></td>
</tr>
<tr>
<td>Die Gnade unsers HERREN JESU</td>
<td>SATB, bc</td>
<td></td>
</tr>
<tr>
<td>Ich hielte mich nicht dafür</td>
<td>SATB, bc</td>
<td></td>
</tr>
</tbody>
</table>
| O dives omnium bonarum dapum                                         | A, 2 va, vle (3 trbn), bc | "3. Viole vel Tromboni."
| Domine Deus meus, da cordi                                           | TT, 2 vn, bc         | Symphonia.         |
| Siehe des HERREN Auge                                                | STB, 2 vn, bc        | Symphonia.         |
| Ich bin das Brodt des Lebens                                         | ATB, 2 vn, bc        | Symphonia.         |
| Weil wir wissen dass der Mensch                                      | ATB, 2 vn, bc        | Symphonia.         |
| HERR mein GOTT ich dancke dir                                       | ATB, 2 vn, bc        | Symphonia.         |
| O dulcis Christe, bone Jesu                                         | SA, 2 va, vle (3 trbn), bc | "3. Viol. vel Tromboni."

Information here is drawn from original partbooks of Rosenmüller, Andere Kernsprüche (1653), D-brd, Ki, 2° Mus 24a.
14. HERR, wenn ich nur dich habe
Haben, be "5 Viol." Symphonia. See "NB." at No. 13.
vle, bc

15. Ist Gott für uns
S, 2 vn, 2 va, "5 Viol." Symphonia.
vle, bc

16. Warlich, warlich ich sage euch
SATB, 2 vn, Symphonia.
vle (4 trbs), bc

17. Amo te Deus meus amore magno
AA, 3 va, vle "4. Viol. vel Tromboni."
(4 trbn), bc Symphonia.

à 7

18. Der Name des HERREN
SSATB, 2 vn, Symphonia.
bc

19. Also hat Gott die Welt geliebt
SSATB, 2 vn, "À 7. vel 10." Symphonia.
bc This note precedes No. 19:
"Die folgende beyde Stücke können zwar in Ermangelung der Tromboni oder Viole alleine mit 2. Violini musicirt werden, wenn man in dem Also hat Gott u. die erste Symphonia aus-lässt: Ist aber besser wenn man die Mittelstimm- en auch mit machen lässt, wird auch einen bessern Effect gewinnen."
bc

20. Siehe an die Wercke Gottes
SSATB, 2 vn, Symphonia. See note at 2 va, vle, bc No. 19.
TABLE 12
SACRED WORKS OF JOHANN ROSENmüLLER IN MANUSCRIPT

Information here is drawn from manuscripts examined in West Berlin's Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung (D-brd, B) and, in some cases, microfilm copies of manuscripts from the same library. The call numbers of those consulted in microfilm only are marked with an asterisk (*). In the table they are arranged as follows: A—works with German texts, string ensemble, B—works with German texts, string and brass ensemble, C—works with Latin texts, continuo, D—works with Latin texts, string ensemble, and E—works with Latin texts, string and brass ensemble.

<table>
<thead>
<tr>
<th>Title</th>
<th>Parts</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. O Jesu süß</td>
<td>T, 2 vn, bc</td>
<td>Sinfonia.</td>
</tr>
<tr>
<td>2. Jauchzet dem Herrn</td>
<td>SSATB, 2 vn, bn (vle), bc</td>
<td>Titlepage: &quot;2 Violinis è Fagotto vel Violino è Bombard.&quot; Sinfonia. (Continuo part has a treble clef above it, which may have been a version of the work with a single treble instrument.)</td>
</tr>
<tr>
<td>3. Mein Gott ich Dancke</td>
<td>SSATTB, 2 vn, vle, bc</td>
<td>Titlepage: &quot;2 Violinis è Violon&quot; (part marked: &quot;Violono&quot;). Sinfonia. (See II, SCORE 7.)</td>
</tr>
<tr>
<td>4. Ich will den Herrn loben</td>
<td>AT, [2 vn, 2 va], bc</td>
<td>Sinfonia.</td>
</tr>
<tr>
<td>5. Der Herr ist mein Hirt</td>
<td>ATB, 2 vn, 2 va, bc</td>
<td>Sinfonia; ritornello.</td>
</tr>
<tr>
<td>6. Furchte dich nicht</td>
<td>SSATB, 2 va, 2 va, bc</td>
<td>Sonata; ritornello.</td>
</tr>
<tr>
<td>7. Es gingen zween Menschen</td>
<td>SSATTTBB, 2 vn, 2 va, bc</td>
<td></td>
</tr>
<tr>
<td>9. O welch eine Tiefte</td>
<td>SATB, 2 vn, 2 va, vle, bc</td>
<td>&quot;À 5 Viole.&quot; Lowest instrument performs from bc staff. Sinfonia.</td>
</tr>
<tr>
<td>10. Unser Trübsahl die zeitlich</td>
<td>SATB, [2 vn, 2 va, vle], bc</td>
<td>&quot;Symfonia.&quot;</td>
</tr>
</tbody>
</table>


13. Was steht ihr hie 18904* SSAATTBB, 2 vn, 2 va, vle (bn), bc Titlepage: violone; part: "Fagotto." Sinfonia.


B. Works with German texts, string and brass ensemble

15. Jauchzet dem Herrn 18900* SSATB, 2 vn (2 ct), 2 va, bc Parts for "2 Brat." (violins) are missing. Sinfonia.

16. Wenn ich zu dir rufe 18896* SSAATTBB, 2 vn, 2 va (2 trbn), bc Title calls for 2 violins; parts are for 2 trombones. Sonata.


19. Entsetze dich Natur es 18902 SSAATTB, 2 vn, 2 ct, 3 trbn, bc Trombone score: "Viola o Trombon." Bc: "Bassus pro Organo" and "Violin" (an F clef part). No part of score marked trombone 3; perhaps it played from the continuo part. Sinfonia; ritornello.

20. Als der Tag der Pfingsten 18898 SSAATTBB, 2 vn (2 ct), 2 va, vle, 5 trbn, 3 bc "À 23 Voci., 2 Violin o Cornett., 2 Bracc., 5 Trombon e Violino." Except for "Sonata" (2 violins & continuo) in middle of work, instruments double the voices. "Violino" plays from a continuo or a trombone part (?)
21. Nun gibst du Gott 1889*  
SSSATTTTTBBB,  
2 vn, 2 va, bn  
(Vle), 2 ct, 5  
trbn, bc  
Titlepage: "2 Violin., 2  
Vio: di Brat, 1 Fagott.  
(Tromben), 1 Spinett ò The-  
Orba, 7 Favorit.; 5  
Capell., Cum Basso Con-  
tinuo." Continuo: both  
"Pro Organo" and an ad-  
ditional staff.

C. Works with Latin texts, continuo

22. Lamentations 1883-29  
S, bc  
Title: "3 Instrumenti."  
However, only part in MS  
is bc. Sinfonia; ri-  
tornello.

23. Homo Dei creatura 1883-10  
B, bc  

24. Surgamus ad laudes 1882-11  
SS, bc  

25. Deus meus 1882-18  
SS, bc  

26. O Sacrum Convivium 1882-19  
SB, bc  

27. Jesu mi amor 1882-13  
SSS, bc  

28. Ego te laudo et  
Saluto  
18881-13  
SSS, bc  

29. Mater Jerusalem 18882-16  
ATB, bc  

30. Confitebor tibi 18886-3  
ATB, bc  

31. Beatus vir qui  
timeet  
18887-1*  
ATB, bc  
MS is barred for two tre-  
ble (instrumental) parts  
but the notes were not  
entered.

32. Benedictus Domino 18881-3  
TTB, bc  

33. Kyrie eleison 18889-6  
SATB, bc  

34. Kyrie, Gloria et  
Credo  
30308  
SATB, bc  
Bc: "Organo."

D. Works with Latin texts, string ensemble

35. Aurora rosea 18883-17  
S (T), 2 vn,  
bc  
Sinfonia; ritornello.

36. Coelestes Spiritus 18883-18  
S, 2 vn, bc  
Sinfonia. Bc has no  
figures.

37. Ejatorpetes  
animae  
18883-19  
S, 2 vn, bc  
Ritornello.

38. Vos dilecti mei 18883-4  
A, 2 vn, bc  
Ritornello.

39. In te Domine  
speravi  
18889-3  
T, [2 vn],  
bc  

40. Ecce nunc benedici-  
ete  
18883-9  
B, 2 vn, bc  
Sinfonia.

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41. Jubilate 18883-11 B, 2 vn, bc
42. O quam fex 18883-12 B, 2 vn, bc Sinfonia; ritornello.
43. Si Deus pro nobis 18883-14 B, [2 vn], bc
44. Nisi Dominus aedicaverit 18889-8 ST, 2 vn, bc Sinfonia; ritornello.
45. In te Domine speravi 18889-6 AT, 2 vn, bc Ritornello.
46. Nisi Dominus aedicaverit 18889-9 AT, [2 vn], bc
47. Congregati sunt 18881-6 BB, 2 vn, bc
48. Lauda Sion 18882-3 ATB, 2 vn, bc Sinfonia.
49. Afferte Domino filium 18881-1 SATB, [2 vn], bc Sinfonia.
50. Jube Domino 18882-14 SSAATBB, 2 vn, bc Separate staves for 2 violins are in closing section only. Title: "Per Choros a 8 Voci et 10 Istr. Ripieni." Other instruments may have doubled the voices.
51. In te Domine 18889-2 S, [2 vn, bn], bc Sinfonia; ritornello.
54. In te Domine speravi 18899-5 SA, [2 vn, bn], bc Sinfonia; ritornello.
55. Salve mc Jesu 18882-10 SB, [2 vn, bn], bc Sinfonia.
56. Confitebor tibi Domine 18886-5 SATB, [2 vn, bn], bc Sinfonia; ritornello.
57. Ad proelium mortales 18883-16 S, 2 vn, [vl], bc Viol part has no notes entered.
58. Cor meum 18881-7 SB, 2 vn, vl, bc "Viola [da gamba] con Organo."
59. Lastatus sum 18882-1 SAB, 2 vn, vl, bc Bc: "Organo." Sinfonia.
60. Tanquas sponsus 18883-28 S, [2 vn, 2 va], bc One section of work calls for "Flauti."
61. Lumina verte 18883-22 S, 2 vn, 2 va, bc Sinfonia; ritornello.
62. Jubilent aethera 18883-21 S, [2 vn, 2 va], bc Sinfonia; ritornello.
<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Type (Year)</th>
<th>Parts</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>63</td>
<td>Cor meum jam</td>
<td>18883-7</td>
<td>B, [2 vn, 2 va], bc</td>
<td>Sinfonia.</td>
</tr>
<tr>
<td>64</td>
<td>Salve mi Jesu</td>
<td>18882-9</td>
<td>SAB, 2 vn, 2 va, bc</td>
<td>Sinfonia.</td>
</tr>
<tr>
<td>65</td>
<td>Confitebor</td>
<td>18886-6</td>
<td>SATB, 2 vn, 2 va, bc</td>
<td>&quot;Con Organa.&quot; Sinfonia; ritornello.</td>
</tr>
<tr>
<td>66</td>
<td>Nisi Domine aedificaverit</td>
<td>18889-11</td>
<td>SSATTTBB, [2 vn, 2 va], bc</td>
<td>In tutti sections instruments double voices.</td>
</tr>
<tr>
<td>67</td>
<td>Laudate pueri Dominum</td>
<td>18890-10</td>
<td>SATB, 2 vn, 3 va, bc</td>
<td>Violins are solo; violas mostly double lower voice parts.</td>
</tr>
<tr>
<td>68</td>
<td>Nisi Domine aedificaverit</td>
<td>18889-20</td>
<td>S [2 vn, 2 va, vle], bc</td>
<td>&quot;Con 5 Viole et Organo.&quot;</td>
</tr>
<tr>
<td>69</td>
<td>Exultate</td>
<td>18888-3</td>
<td>SATB, 2 vn, 2 va, vi, bc</td>
<td>Parts marked: &quot;Violino, Violino, Violetta, Violetta, Viola, Organo.&quot; Sonata; ritornello.</td>
</tr>
<tr>
<td>70</td>
<td>Dixit Dominus Domino</td>
<td>18888-1</td>
<td>SSAT, [2 vn, 2 va], vle, bc</td>
<td>Sinfonia: ritornello.</td>
</tr>
<tr>
<td>71</td>
<td>Dixit Dominus Domino</td>
<td>18888-2</td>
<td>SSAT, 2 vn, 2 va, vle, bc</td>
<td>Bc: &quot;Organo.&quot; Ritornello.</td>
</tr>
<tr>
<td>72</td>
<td>Laudate pueri Dominum</td>
<td>18889-3</td>
<td>SSATTTBB, [2 vn, 2 va, vle], bc</td>
<td>Sinfonia.</td>
</tr>
<tr>
<td>73</td>
<td>Qui habitat in adjuratorio</td>
<td>18882-4</td>
<td>S, [2 vn, 2 va, vle], bc</td>
<td>Bass of Choir 1: &quot;Voce et Organo 1.&quot; Choir 2 has separate continuo part. A violin acts as highest part of each choir. Ritornello.</td>
</tr>
<tr>
<td>75</td>
<td>Confitebor tibi Domine</td>
<td>1888-1</td>
<td>S, [2 vn, 2 va, bn], bc</td>
<td>Sinfonia; ritornello.</td>
</tr>
<tr>
<td>76</td>
<td>Misericordias Domini</td>
<td>18883-23</td>
<td>S, [2 vn, 2 va, bn], bc</td>
<td>Sinfonia.</td>
</tr>
<tr>
<td>77</td>
<td>Salve Dulcis</td>
<td>18883-26</td>
<td>S, 2 vn, 2 va, bn, bc</td>
<td>&quot;Fagotto con Organo&quot; use same staff. Ritornello.</td>
</tr>
<tr>
<td>78</td>
<td>Sit gloria Domini</td>
<td>18883-27</td>
<td>S, [2 vn, 2 va, bn], bc</td>
<td>When ritornello repeats: &quot;Fagotto.&quot;</td>
</tr>
<tr>
<td>79</td>
<td>Ascendit Christus</td>
<td>18883-1</td>
<td>A, [2 vn, 2 va], bn, bc</td>
<td>&quot;Organo.&quot; Ritornello.</td>
</tr>
<tr>
<td>80</td>
<td>O Salvator</td>
<td>18883-3</td>
<td>A, 2 vn, 2 va, bn, bc</td>
<td>&quot;Organo.&quot; Ritornello.</td>
</tr>
<tr>
<td>Number</td>
<td>Work</td>
<td>Reference</td>
<td>Parts</td>
<td>Notes</td>
</tr>
<tr>
<td>--------</td>
<td>-------------------------------------------</td>
<td>-----------</td>
<td>------------------------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>82.</td>
<td>Aude quid times</td>
<td>18883-5</td>
<td>B, 2 vn, 2 va, bn, bc</td>
<td>Sinfonia.</td>
</tr>
<tr>
<td>83.</td>
<td>Domine ne in furore</td>
<td>18883-8</td>
<td>B, 2 vn, 2 va, bn, bc</td>
<td>Sinfonia; ritornello.</td>
</tr>
<tr>
<td>84.</td>
<td>In te Domine speravi</td>
<td>18888-4</td>
<td>B, [2 vn, 2 va, bn], bc</td>
<td>&quot;Con 5 Stromenti et il Basso Continuo.&quot; HS has only vocal and bc parts.</td>
</tr>
<tr>
<td>85.</td>
<td>Salve mi Jesu, Pater</td>
<td>18883-13</td>
<td>B, [2 vn, 2 va, bn], bc</td>
<td>Sinfonia; ritornello.</td>
</tr>
<tr>
<td>86.</td>
<td>Confitebor tibi Domine</td>
<td>18886-2</td>
<td>AT, [2 vn, 2 va, bn], bc</td>
<td>Sinfonia; ritornello.</td>
</tr>
<tr>
<td>87.</td>
<td>Ad Dominum cum tribularer</td>
<td>18881-2</td>
<td>SATB, [2 vn, 2 va, bn], bc</td>
<td>Sinfonia; ritornello.</td>
</tr>
<tr>
<td>88.</td>
<td>Beati omnes qui timent</td>
<td>18881-4</td>
<td>SATB, [2 vn, 2 va, bn], bc</td>
<td>Sinfonia; ritornello.</td>
</tr>
<tr>
<td>89.</td>
<td>Confitebor tibi Domine</td>
<td>18886-4</td>
<td>SATB, [2 vn, 2 va, bn], bc</td>
<td>Sinfonia; ritornello.</td>
</tr>
<tr>
<td>90.</td>
<td>Confitebor</td>
<td>18886-7</td>
<td>SATB, 2 vn, 2 va, bn, bc</td>
<td>&quot;Con Organa.&quot; Sinfonia; ritornello.</td>
</tr>
<tr>
<td>91.</td>
<td>De profundis</td>
<td>18881-9</td>
<td>SATB, 2 vn, 2 va, bn, bc</td>
<td>&quot;Con il Basso pro Organo.&quot; Ritornello.</td>
</tr>
<tr>
<td>92.</td>
<td>Dies ira, dies illa</td>
<td>18881-8</td>
<td>SATB, 2 vn, [2 va], bn, bc</td>
<td>Ritornello.</td>
</tr>
<tr>
<td>93.</td>
<td>Laudate pueri Dominum</td>
<td>18890-3*</td>
<td>SATB, 2 vn, 2 va, bn, bc</td>
<td>Sinfonia; ritornello.</td>
</tr>
<tr>
<td>94.</td>
<td>Nunc dimittis</td>
<td>18882-17</td>
<td>SATB, [2 vn, 2 va, bn], bc</td>
<td>Ritornello.</td>
</tr>
<tr>
<td>95.</td>
<td>Laudate pueri Dominum</td>
<td>18890-5*</td>
<td>SSATB, 2 vn, 2 va, bn, bc</td>
<td>&quot;4 Viole con Fagotto.&quot; Ritornello.</td>
</tr>
<tr>
<td>96.</td>
<td>Kyrie eleison</td>
<td>18880-1</td>
<td>SSAATTBB, 2 vn, 2 va, bn, bc</td>
<td>Bc: &quot;Organo.&quot;</td>
</tr>
<tr>
<td>97.</td>
<td>In te Domine speravi</td>
<td>18889-2</td>
<td>A, 2 vn, 2 va, vle, bn, bc</td>
<td>&quot;Con 5 Viole.&quot; Rhythm of bassoon occasionally differs from bc. Sinfonia; ritornello.</td>
</tr>
<tr>
<td>98.</td>
<td>Laudate pueri Dominum</td>
<td>18890-7*</td>
<td>SSAATT, [2 vn, 2 va, vle, bn], bc</td>
<td>Instruments not designated. Ritornello.</td>
</tr>
<tr>
<td>99.</td>
<td>Beatus vir qui timet</td>
<td>18887-4*</td>
<td>SATB, 2 vn, 3 va, [vle], bc</td>
<td>Lowest of 3 viola parts does not double bass of bc.</td>
</tr>
</tbody>
</table>
100. Beatus vir qui timet 18887-5* SATB, 2 va, 4 va, vl, [bn], bc

Bc: "Organo." The viola da gamba and bassoon parts are two versions of the bass (bc) line.

101. Confitebor tibi 18886-8 SATB, 2 va, 4 va, [bn], bc

Bc: "Organo." "À 11." Violas double voices when both perform at the same time. Sonata; ritornello.

102. Classica tympana 18881-5 SSSAATTBB, 2 va, 6 va, vi, [bn], bc


103. Beatus vir qui timet 18887-6* SSAATTBB, 4 va, 4 va, vlc, bc

Bc: "Organo." Sinfonia; ritornello.

E. Works with Latin texts, string and brass ensemble

104. Domine probasti 18881-11 SSAATTBB, va, tpt, bc

Bc: "Organo." Solo instruments are highest part in each choir.

105. Laudate Dominum 18882-5 SSAATTBB, 2 va, 3 va, tpt, bc

Ritornello.

106. Ad pugnas ad bella 18883-15 S, 2 va, 2 va, tpt, [bn], bc

Titlepage: "1 Trombe, 5 Viol. Score: "1 Tromba, 2 Violini, 2 Violette, Bassano [a double reed instrument]... con Organo."

107. Beatus vir qui timet 18887-2* SATB, 2 va, 2 va, tpt, [bn], bc

Bc and "Fagotto" share the same staff. Sinfonia; ritornello.

108. O felicissimus 18883-25 S, 2 va, 2 va, tpt, [bn], bc

Bc: "Organo." Violin 1 shares staff with "Clarino;" neither plays throughout. Some instrumental doubling of voices.

109. Te Deum laudamus 18882-12 SATB, 2 va, 2 va, tpt, [bn], bc

Score: "Trombetta, Violino, Violino, Violette, Violoncello [cello], Organo." Trombetta part later marked "clarino." Sinfonia; ritornello.

110. Laudate pueri Dominum 18890-9* SSAATTBB, 2 va, 2 va, vc, tpt, bc

Score: "Trombetta, Violino 1, Violino 2, Violino 3, Violette 1, Violette 2, Viol de [gamba]." Bc: "Organo."
<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Date</th>
<th>Voicing</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>112.</td>
<td>Confitebor tibi Domine</td>
<td>18886-9</td>
<td>SSAATTBB, 2 ct, bc</td>
<td>Cornett with each choir.</td>
</tr>
<tr>
<td>113.</td>
<td>Gloria</td>
<td>18880-5</td>
<td>SSAATTBB, 2 vn, va, 2 ct, bc</td>
<td>Bc: &quot;Organo.&quot; Ritornello.</td>
</tr>
<tr>
<td>115.</td>
<td>Laudate pueri Dominum</td>
<td>188890-2*</td>
<td>SSB, 2 vn, 2 va, tpt, ct, bc</td>
<td>&quot;Trombetta à Cornetto.&quot; Ritornello.</td>
</tr>
<tr>
<td>117.</td>
<td>Beatus vir qui timet</td>
<td>18887-3*</td>
<td>SATB, 2 vn, 2 va, 2 ct, 2 trbn, bc</td>
<td>Titlepage: &quot;2 Violini, 2 cornetti se place, 2 Violetta o vero Tromboni . . . con il Basso Continuo.&quot; Score: &quot;Violino et Cornetta&quot; and &quot;Viola et Trombon.&quot; Ritornello.</td>
</tr>
<tr>
<td>118.</td>
<td>Estate fortes in bello</td>
<td>18881-12</td>
<td>BBB, 2 vn, 2 va, 2 ct, 2 trbn, bn, bc</td>
<td>Violins and cornetti alternate; violas and trombones alternate. Sonata; sinfonia.</td>
</tr>
<tr>
<td>119.</td>
<td>Dilexi quoniam ex speravi</td>
<td>18881-10</td>
<td>SSAATTBB, 2 vn, 2 va, vl, 2 ct, 3 trbn, bc</td>
<td>One section is marked (in red ink): &quot;Arioso con Haubois, Bassano,&quot; meaning that an oboe(s) and bassoon may replace strings. Ritornello.</td>
</tr>
<tr>
<td>120.</td>
<td>Dixit Dominus Domino</td>
<td>18888-4*</td>
<td>SSAATTBB, 2 vn, 2 va, 2 ct, 3 trbn, bn, bc</td>
<td>Bc: &quot;Organo.&quot;</td>
</tr>
<tr>
<td>121.</td>
<td>In te Domine speravi</td>
<td>18889-7</td>
<td>SSAATTBB, 2 vn, 2 va, vle, 2 ct, 3 trbn, bc</td>
<td>Bc: &quot;Organo.&quot; Choir 1 doubled by strings; Choir 2 doubled by brasses. &quot;Violino 1&quot; and &quot;Cornetto 1&quot; are solo instruments as highest parts of each choir.</td>
</tr>
<tr>
<td>122.</td>
<td>Laetatus sum</td>
<td>18882-2</td>
<td>SSAATTBB, 2 vn, 2 va, 2 ct, 3 trbn, bn, bc</td>
<td>Bc: &quot;Organo.&quot; Ritornello.</td>
</tr>
</tbody>
</table>
| 123. Lavavi | 18882-6 | SSAATTBB, 2
            vn, 2 va, vle,  
            2 ct, 3 trbn,  
            bn, bc | Bc: "Organo." In ritor-  
            nello of closing section  
            lowest string part calls  
            for "Fagotto." |
| 124. Laudate Dominum | 18882-4 | SSAATTBB, 2
            vn, 2 va, vle,  
            2 ct, 3 trbn,  
            bc | Score: "5 Viole." Bc:  
            "Organo." Lower voices  
            doubled by instruments.  
            Sinfonia. |
| 125. Magnificat | 18882-15 | SSAATTBB, 2
            vn, 2 va, vle,  
            2 ct, 3 trbn,  
            bn, bc | Bc: "Organo." At one  
            place violin staves are  
            marked "oboe." Sinfonia.  
            A notation near the end  
            allows all voices and  
            instruments to be combi-  
            ned into a single instru-  
            mental ensemble and a  
            single vocal ensemble. |
| 126. Nihil novum sub sole | 18882-7 | SSATB, 2 va,  
            2 va, vle,  
            trbn, bc | Score: 2 cornets may  
            alternate with 2 violins.  
            At one place in violone  
            part it calls for "Fagot-  
            to." |
| 127. Gloria in excelsis | 18901 | SSAATTB, 2 va,  
            2 ct, 3 trbn,  
            bc | Titlepage calls for 4  
            trombones. The fourth  
            trombone may perform the  
            second continuo part,  
            which has no figures.  
            Sonata; sinfonia. |
| 128. Gloria in excelsis | 18880-3 | SSATT, 2 va,  
            2 ct, 4 trbn,  
            bc | Bc: "Organo." Sinfonia. |
| 129. Gloria in excelsis | 18880-2 | SSAATTBB, 2
            vn, 2 va,  
            tpt, 2 ct, 3  
            trbn, bc | Bc: "Organo." Opens  
            with a "Trombetta" solo. |
| 130. Laudate pueri Dominum | 18890-10* | SSAAAAATTBB, 2
            vn, 2 va, tpt,  
            2 ct, 3 trbn,  
            bn, bc | Titlepage: "2 Violini,  
            2 Violette, Bassano,  
            Tromba, 2 Cornetti, 3  
            Tromboni... con il  
            Basso Continuo." Ritor-  
            nello. |
### TABLE 13

**SACRED WORKS OF JOHANN THEILE IN MANUSCRIPT**

Information here is drawn from manuscripts examined in West Berlin's Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung (D-brd, B), namely, Mus. ms. 21820, 21822, 21823, and 21825.

<table>
<thead>
<tr>
<th>Title</th>
<th>Parts</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Missa. 5 Voce da Capella</td>
<td>SSATB, bc</td>
<td>MS dated: &quot;1680.&quot;</td>
</tr>
<tr>
<td>21820</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Dixit Dominus</td>
<td>SATB, 3 vn, 2</td>
<td>Title: &quot;à 10 et piu. 6 Stromenti, et 4 Voci. C. A. T. B., con il Basso</td>
</tr>
<tr>
<td></td>
<td>va, bn, bc</td>
<td>Continuo.&quot; Parts: Violino, Violetta, Fagotto, &amp; Organo are designated.</td>
</tr>
<tr>
<td>2. Domine ne in furore</td>
<td>SATB, 2vm, 2</td>
<td>Title: &quot;à 9, 13, 5 Viole et 4 Voce, con continuo.&quot; Tutti sections have a</td>
</tr>
<tr>
<td></td>
<td>va, vle (bn),</td>
<td>solo for Violin 1, while other instruments double voices. Sinfonia.</td>
</tr>
<tr>
<td></td>
<td>bc</td>
<td></td>
</tr>
<tr>
<td>3. Beatus vir, qui timent</td>
<td>SATB, 2 vn, 2</td>
<td>Title: &quot;à 2 Violini, 2 Violetta, Fagotto, C. A. T. B.&quot; Attribution to</td>
</tr>
<tr>
<td></td>
<td>va, bn, bc</td>
<td>Rosenmüller is stricken; Theile's name is substituted by a different</td>
</tr>
<tr>
<td></td>
<td></td>
<td>hand. In tutti sections Violin 1 has solo, while other instruments</td>
</tr>
<tr>
<td></td>
<td></td>
<td>double voices. Ritornelli.</td>
</tr>
<tr>
<td>4. Con invocarem</td>
<td>SATB, 2 vn, 2</td>
<td>Title: &quot;5 Viole, 4 Voci, C. A. T. B.&quot; Violin 1 has solo when other</td>
</tr>
<tr>
<td></td>
<td>va, vle, bc</td>
<td>instruments double voices. Sinfonia.</td>
</tr>
<tr>
<td>5. Benedictam Domino in omni</td>
<td>SATB, 2 vn, 2</td>
<td>Title: &quot;à 10 et piu, 3 Violini, 2 Violetta, Fagotto, C. A. T. B., con</td>
</tr>
<tr>
<td>tempore</td>
<td>va, bn, bc</td>
<td>il Basso Continuo.&quot; In some sections the 3 lower strings double voices;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>the 2 highest strings have independent lines.</td>
</tr>
<tr>
<td>6. Missa 5 voc. da Capella</td>
<td>SSATB, bc</td>
<td>Is this the second copy of the Missa Brevis above (Mus. ms. 21820), which</td>
</tr>
</tbody>
</table>
7. Laudate Dominum omnes  SATB, 2 vn, 3 va (bn), bc  Title: "à 4 Voc., et 6 Strom."

Mackey (I, 89) says shares the shelf number 21820?

21823

1. Ach, dass ich hören solte  A (T), 2 vn, 2 va, bc  Title: "à 5. 4 Strom. et Cant. oder Tenore solo." Symphonia.

2. Gott sei mir gnädig nach deiner  SATB, [2 vn, 2 va] bc  In the final section Vio-1 has solo; lower instruments double the voices. Sinfonia.

3. Gott hilff mir denn das Wasser  S, 2 va, bc  Title: "à 2 Violette, Canto solo, con il Basso continuo." Opening movement is instrumental.

4. Herr unser Herrscher  SSATB, 2 vn, 2 va, 2 tpt, 2 ct, 3 trbn, 2 timp, bn, bc  Instruments are divided into 3 groups: trumpets & timpani; violins, violas, bassoon; cornets & trombones. In duet for A & T there are 2 cornets and 2 flutes ("Fluit."). Pairs of high instruments have solos. Has sinfonia at beginning and near end.

5. Jauchzett Gott alle Lande  SSATB, 2 vn, 2 va, 2 tpt, bn, bc  In the midst of two movements MS has "sordino" (meaning a mute is used for purposes of transposition) in trumpets parts. On this matter, see Mackey, I, 93.

6. Ich preise dich  SSATB, [2 vn, 2 va, bn], bc  Sinfonia; ritornello.

7. Ich will den Herren loben  TB, [2 vn, bn], bc  Sinfonia.

8. Ich will den Herren loben  SSATB, [2 vn, 2 va], vle, bc  Lowest instrumental part: "Violon." Sinfonia.


10. Schaffe in mir Gott  SATB, [2 vn, 2 va, bn], bc  The highest instrumental part has solo when other instruments double vocal parts. Sinfonia; ritornello.

11. Triumph Alleluja  SSB, [2 vn], bc  Ritornelli.
12. Tröstet mein Volk  
SSATB, 2 vn, (2 ct), 2 tpt, 3 trbn, bc  
Title: "2 Clar., 2 Viol. o Corn. 3 Tromb." MS dated: "1679." For a bass solo, the violins are combined with trombones.

13. Warumb toben die Heyden  
SSATB, 2 vn, 2 va, 2 tpt, timp, bn, bc  
Sinfonia; ritornelli.

14. Lytaneý  
SSATB, 2 vn, 2 va, bn, bc  
Title: "à 10 ò piu, 2 Violini, 2 Violette, Fagotto, 2 Canti, Alto, Tenore, Basso con Organo." Violin 1 has solo when other instruments double voice parts.

21825  
1. Das Blut Jesu Christi  
STB, 2 vn, va, vc, bc  
Bc: "Organo." Violoncello part varies slightly from the continuo.

3. Denen, dir Gott lieben  
SATB, 2 vn, 2 va, 3 ob, 2 bn, bc  
Bc: "Organo." Each movement with a vocal solo has instruments enter for the final bars. Sinfonia.

7. Laudate pueri Dominum  
AB, 2 vn, va, 2 tpt, 3 ob, 2 bn, bc  
Sinfonia.

9. Es ist keinen andern Heyl  
SATB, 2 vn, 2 va, bc, 2 ob, bn, bc  
Bc: "Organo." In all but the sinfonia, the violas double voice parts. Reeds double strings. Sinfonia.

11. Die Gäste des Herrn ist  
S, 2 vn, 2 va, 2 ob, bc  
Bc: "Organo." Sinfonia.

13. Dennoch bleib ich stehs an dir  
S (T), 4 vn, 2 va, vc, 2 ob, bn, bc  

15. Rachgier, Zwietract, Hass  
SATB, 2 vn, 2 va, bc  
Title contradicts parts. 
Title: "à 6 Viol., C. A. T. B. con continuo." Sonata. (A notation by Maxton, 1959: this work is probably not by Theile.)

32. Wirf dein Anliegen auf den Herrn  
SATB, 3 vl (3 va), vlc (bn), bc  
Title: "à 8 Voc., 3 Viol.-digamb. 6 Brac., è Violino." MS dated: "1680." Sinfonia; ritornello. (See II, SCORE 8.)

33. Wirf dein Anliegen auf den Herrn  
SATB, 3 va, bn, bc  
Parts: 3 "Viola di braccio," "Fagotto," and "Organo." Sinfonia; ritornello. (See II, SCORE 8.)
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Degen, Heinz. See Albert Brauch.


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Forchert, Arno. See Heinz Becker.


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_____ . See Heinz Becker.


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Steude, Wolfran. See James R. Anthony.


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"Sinfonia. Concert à 10 ex c. M. C." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 3840. [I, 239f, 332 (TABLE 9/1)]

"Au Weh' mein Jesus schreyet und weinet bittre Zähren, à 3., 2 Violini, Canto solo, e, Continuo. Cb." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 3840. [I, 239, 332 (TABLE 9/2)]

"Eins bitt' ich vom Herrn"
"455 Martin Cöler." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 3840. [I, 239f, 332 (TABLE 9/3)]

"Er nam aber zu sich der Zwölf"
"Dom: Esto mihi. Cöler." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 3840. [I, 239f, 332 (TABLE 9/4)]

"Es ist ein köstlig Ding"
"459. Cöler." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 3840. [I, 239, 332 (TABLE 9/5)]

"Gott ist getreu der Euch nicht"
"à 3. Violino, Viola di Gamba, Canto solo. Cöler." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 3840. [I, 239, 332 (TABLE 9/6)]

"Hilff Herr Jesu lass gelingen"
"452 Mart. Coleri." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 3840. [I, 239f, 332 (TABLE 9/7)]

"Das Himmelreich ist gleich einem Haussvater"
"464. M. Cöler." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 3840. [I, 239, 332 (TABLE 9/8)]

"Ich steh an deiner Krippen hier etc. à 3. 2 Violini, Basso Solo, è, Continuo. H. d., Mart: Cöler." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 3840. [I, 239, 332 (TABLE 9/9)]

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["Meine Seele erhebt den H."] "Visitat. Mariae, Partitura, Meine Seele erhebt den H., CC. A. TT. B., 2 V: 4 Tromb. ... di M Cöl. ..." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 3840. [I, 239, 333 (TABLE 9/11)]

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"Der Tod ist verschlungen C. A. TT. B: 5 STrom. M. Cöl." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 3840. [I, 239f, 333 (TABLE 9/12)]

[Übe dich selbst aber an der Gottseligkeit"] "M. Coler." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 3840. [I, 239, 333 (TABLE 9/13)]


"Unser Herr Jesus Christus, in der Nacht da Er, à 8., 2 Violini, 2 Violette, Fagotto, C. C. B., con il Basso Continuo, D. f., Cölter." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 3840. [I, 239, 333 (TABLE 9/14)]
Johann Kusser


"La Cicala della Cetra D'Ennomio Operetta Musicale . . . composta e decantata da Giovanni Sigismondo Cusser . . . 1700." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 4243. [I, 276, 279-81]

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"Magnificat anima mea Dominum. à 10. Voc., 2 Canti., 1 Alto., 1 Tenore., 1 Basso, 2 Violino. 2 Trombon., Con Basso Continuo. Johann Kusseri." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 12370. [I, 282f]

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Johann Jakob Löwe


Thomas Mancinus

"Ach Medlein sein las dir das wolgefallen," Das Erste Buch, #26. [I, 303 (TABLE 1)]

"Alles was da lust auff Erden bringt," Das Erste Buch, #10. [I, 302 (TABLE 1)]

"Anchor che col partire," Dvvm vocvm, #5. [I, 303 (TABLE 1)]

"Aulam qui sequeris," Das Erste Buch, #21. [I, 302 (TABLE 1)]

"Auxilium meum à Domino," See In nuptiarum.

"Avecque vous mon amour finera," Dvvm vocvm, #4. [I, 303 (TABLE 1)]

"Beati omnes qui tement Dominum." See Cantio funebris (1589).
"Den besten Vogel den ich weis," Das Erste Buch, #24. [I, 303 (TABLE 1)]

"Bona fera," Das Erste Buch, #5. [I, 302 (TABLE 1)]

"Christ ist erstanden." Kassel, Murhard'sche Bibliothek der Stadt Kassel und Landesbibliothek, 2° Ms. mus. 51u. [I, 303 (TABLE 1)]

"Come fenice son," Das Erste Buch, #4. [I, 302 (TABLE 1)]


Cantio Fvnebris In Obitvm Illustirissimi Principis ac Domini, Domini Erici Ducis Brytvsvicensis et Lunaevurgensis, Quinque vocibus concinnata a Thoma Mancino Reuerendissimi & Illustrissimi principis ac Domini, Domini Henrici Ivlii, Episcopi Halberstadiensis, Admistrattonis Mindensis, Ducis Brytvsvicensis & Lunaevburgensis Chori Musici Magistro. Helmstadii Excusa N.D. LXXV. Kassel, Murhard'sche Bibliothek der Stadt Kassel und Landesbiobek, 4° Mus. 54f. [I, 66, 303 (TABLE 1)]


"Il cor che mi rubasti," Dyvm vocvm, #3. [I, 303 (TABLE 1)]

"Core mio bello," Das Erste Buch, #3. [I, 302 (TABLE 1)]

"Da pacem Domine" [5 voices]. See Cantiones sacrae, #1.

"Da pacem Domine" [8 voices]. See Cantiones sacrae, #2.

"Dich als mich selbst," Das Erste Buch, #28. [I, 303 (TABLE 1)]

"La dipartita è amara," Dyvm vocvm, #6. [I, 303 (TABLE 1)]
Dvvm Vocvm Cantivncylarvm Thomae Mancini Megapolitani, Chori
Musici in aula VVolferbytana magistri, liber. Helme-
aestadii Excudebat Iacobus Lucius, Anno M. D. XCVII.
Kassel, Murhard'sche Bibliothek der Stadt Kassel und
Landesbibliothek, 4° Mus 73. [I, 76, 303 (TABLE 1)]

"Ego flos campi & liliun conuallium." See Cantio funebris
(1589).

Epicedium In crudum illustrissima principis ac domiae, Dn.
Dorotheae Hedwigis, Reuerendissimi, serenissimi,
sapientissimique Ducis Brunswicensis, & Lunaeburgensis,
Anhaldini principis, & Ascaniae domini, &c. Dn.
Rudolphi conuingis carissimae obtium, ad sex voces
Harmonicè concinnatum a Thoma Mancino, A. G. S.
Helmaestadii, Ex officina Typographica Iacobi Lucij.
Anno CID IO CIX. Wolfenbüttel, Herzog August Bibli-
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"Erhalt uns, Herr, bei deinem Wort." See Quotidiana verae
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Lieder mit vier vnd fünff Stimmen Thomae Mancini
1588. Munich, Bayerische Staatsbibliothek, Mus. mss.
4° Mus pr 136/5. [I, 75, 302f (TABLE 1)]

"Ey wie so gar freundlich lieblich," Das Erste Buch, #31.
[I, 303 (TABLE 1)]

"Fantasia duarum & quatuor vocum," Das Erste Buch, #32.
[I, 303 (TABLE 1)]

"Frisch auff ihr Herrn last rummer," Das Erste Buch, #19.
[I, 302 (TABLE 1)]

"Gut singer und ein Organist," Das Erste Buch, #13. [I,
302 (TABLE 1)]

"Guts muths wohn wir sein," Das Erste Buch, #8. [I, 303
(TABLE 1)]

"Herzlich thut mich erfrewen," Das Erste Buch, #8. [I, 302
(TABLE 1)]

"Ich schlaff ich wach," Das Erste Buch, #12. [I, 302
(TABLE 1)]
"Ich wolt wer mir mein glück nit," Das Erste Buch, #7. [I, 302 (TABLE 1)]

In nuptiarum . . . ad quatuor voces concinnavit Thomas Mancinus S. M. A. G. S. W Volferbyti, Anno 1608. Wolfenbüttel, Herzog August Bibliothek, 2.6.7.1. Musica (9). [I, 304 (TABLE 1)]

"Kein gllück ohn Neidt," Dvvm vocvm, #2. [I, 303 (TABLE 1)]

"Laudate Dominum omnes gentes." See Cantiones sacrae, #3.

"Den liebste Bulen den ich hab," Das Erste Buch, #18. [I, 302 (TABLE 1)]

"Liquide perle Amor," Dvvm vocvm, #7. [I, 303 (TABLE 1)]

[Madrigalia latina et una Gagliarda.] [I, 303 (TABLE 1)]

["Magnorum principum."] [I, 304 (TABLE 1)]

"Media vita in morte sumus." See Cantio funebris (1589).

["Mein Herz und Gemüt." ] [I, 303 (TABLE 1)]

"Mit lieb bin ich umfangen," Das Erste Buch, #15. [I, 302 (TABLE 1)]

"Mit lust ther ich ausreiten," Das Erste Buch, #27. [I, 303 (TABLE 1)]


"Nasce la pena mia," Dvvm vocvm, #1. [I, 303 (TABLE 1)]

"Non erant sermones," Das Erste Buch, #20. [I, 302 (TABLE 1)]

"O Domine, qui redigis hominem." See Epicedium in crudum.
"O du mein einger augentrost," Das Erste Buch, #11. [I, 302 (TABLE 1)]

"O Sole ô stelle," Dyvm vocvm, #10. [I, 303 (TABLE 1)]

"Ohn dich kan ich nicht frewen mich," Das Erste Buch, #30. [I, 303 (TABLE 1)]

"Passio Domini nostri Jesu Christi." See Musica divina.

["Quam pulchrae sunt."] [I, 303 (TABLE 1)]

"Quanto debb' allegrarse la natura," Das Erste Buch, #2. [I, 302 (TABLE 1)]

Quotidiana verae ecclesiae precatio, adversus falsis opinionibus depravatam catholicam ecclesiam Romanam: In Honorem omnium Augustanae confessioni additorum, Harmonice ad Quinque voces concinata. Auctore Thoma Mancino, S. M. A. G. S. Helmstadii, Typis Iacobi Lucii, Anno 1608. Wolfenbüttel, Herzog August Bibliothek, 2.6.7.1 Musica (5). [I, 304 (TABLE 1)]


"Schön bin ich nicht," Das Erste Buch, #29. [I, 303 (TABLE 1)]

"Schöns lieb was hab ich dir gethan," Das Erste Buch, #17. [I, 302 (TABLE 1)]

"Si bona suscepimus." See Cantio funebris (1585).

"Sio canto," Das Erste Buch, #1. [I, 302 (TABLE 1)]

"So wünch ich ihr ein gute nacht," Das Erste Buch, #16. [I, 302 (TABLE 1)]

Thomae filio, Musico Guelphico, Et Dorctheae Elzeniae, Neonymphis, faciebat & canebat Thomas Mancinus pater. S. M. A. G. S. Helmstadii, Typis Iacobi Lucii, Anno 1608. Wolfenbüttel, Herzog August Bibliothek, 2.6.7.1 Musica (8). [I, 303 (TABLE 1)]
"Trinck Wein/so beschert dir Gott," Das Erste Buch, #9. [I, 302 (TABLE 1)]

"Tulerunt Dominum meum," Kassel, Murhard'sche Bibliothek der Stadt Kassel und Landesbibliothek, 2° Ms. mus. 62f. [I, 304 (TABLE 1)]

"Veni Domine et noli tardare." [I, 304 (TABLE 1)]

"Vespera iam venit." [I, 304 (TABLE 1)]

"Viel hass vnd neid zu Hoff ich leidt," Das Erste Buch, #14. [I, 302 (TABLE 1)]

"Vita mira cara," Das Erste Buch, #6. [I, 303 (TABLE 1)]
See Thomae filio, Musico.

"Vitam quae faciunt beatiorem." [I, 304 (TABLE 1)]

"Voce mero flammis," Dvvm vocvm, #9. [I, 303 (TABLE 1)]

"Vorria morire," Dvvm vocvm, #8. [I, 303 (TABLE 1)]

"Der Wein erquickt den menschen das Leben," Das Erste Buch, #22. [I, 302 (TABLE 1)]

"Wer wirdet trösten mich," Das Erste Buch, #25. [I, 303 (TABLE 1)]

"Wie ein Rubin." [I, 303 (TABLE 1)]

"12 Benedicamus (Primi-Duodecimi Modi) à 4 voc." Wolfenbüttel, Codex Guelf, 154 Mus. Handschr. [I, 304 (TABLE 1)]

Michael Praetorius

"Ach Gott vom Himmel sieh darein," Polyhymnia, #31. [I, 122, 311f (TABLE 3)]

"Ach mein Herre straf mich nicht," Polyhymnia, #37. [I, 314 (TABLE 3)]

"Als der gültige Gott," Polyhymnia, #27. [I, 310 (TABLE 3)]

"Das alte Jahr ist nun vergahn," Polyhymnia, #7. [I, 307 (TABLE 3)]
"Aus tiefer Not schrei ich zu dir," Polyhymnia, #15. [I, 307 (TABLE 3)]

"Christ unser Herr zum Jordan kam," Polyhymnia, #22. [I, 309 (TABLE 3)]

"Christe der du bist Tag und Licht," Polyhymnia, #26. [I, 310 (TABLE 3)]

"Dancksagen wir alle," Musae Sioniae, IV, #34. [I, 305 (TABLE 2)]

"Deutsch Et in terra," Polyhymnia, #3. [I, 306 (TABLE 3)]

"Erhalt uns Herr bei deinem Wort," Polyhymnia, #29. [I, 311 (TABLE 3)]

"Erstanden ist der heilig Christ," Musae Sioniae, II, #11. [I, 306 (TABLE 2)]

Eulogodia Sionia Continens Cantiones Sacras in Ecclesia, Conclusionis loco ad dimissionem unitatas; ... Per Harmonia, 2. 3. 4. 5. 6. 7. & 8. Vocibus, (Chorali cumprimis observatS) ita cencinnatas, ut tam in Choro quam Organo Motectarum et iam loco non incommode usurpari possint: Autore Michaele Praetorio ... Wolferbyti, Anno 1611. Wolfenbüttel, Herzog August Bibliothek, 2.5.1 Musica (10). [I, 99f]

"Ein feste Burg ist unser Gott," Polyhymnia, #4. [I, 306 (TABLE 3)]

"Gelobet seist du Jesu Christ," Polyhymnia, #32. [I, 312 (TABLE 3)]

"Gelobet und gepreiset," Polyhymnia, #11. [I, 307 (TABLE 3)]


"Hallelujah: Christ ist erstanden," Polyhymnia, #35. [I, 313f (TABLE 3)]

"Herr Christ der einig Gottes Sohn," Polyhymnia, #39. [I, 315-18 (TABLE 3)]
Hymnodia Sionia Continens Hymnos Sacros XXIV. Anniversarios selectos, in Ecclesia usitatos, per Harmoniam duobus, 3. 4. 5. 6. 7. & 8. vocibus, (Chorali cum-primis observata,) ita concinnatos, ut tam in Choro quam Organo, Motectorum etiam loco percommode usurpari possint: Autore Michaele Praetorio. . . . M. DC. XI. Wolfenbüttel, Herzog August Bibliothek, 2.5.1 Musica (8). [I, 86, 99]

"In dich hab ich gehoffet Herr," Polyhymnia, #25. [I, 309f (TABLE 3)]

"In dulci jubilo," Polyhymnia, #34. [I, 313 (TABLE 3)]

"Jesaiadem Propheten," Polyhymnia, #33. [I, 312 (TABLE 3)]

"Jubiliret fröhlich," Polyhymnia, #23. [I, 309 (TABLE 3)]

Kleine und Grosse Litaney, Zusambt dem Erhalt uns Herr bey demen Wort: Zu diesen letzten betrübten und sehr gefahrlichen Zeiten in der Christlichen Kirchen zum offenbruchen: In Zween Choren Mit V. VII. und VIII. Stimmen gesetzt. . . . In Druck vefertiget Durch Michaelem Praetorium, . . . Anno omnipotens DeVs pater CreaVit nos, IesVs ChrIstVs reDeMit nos, & per spliritVM regneraVIt (pIa) CorDa nostra. [Wolfenbüttel, 1614] Wolfenbüttel, Herzog August Bibliothek, 2.5.1 Musica (7). [I, 105-09]


"Lob sei dem allmächtigen Gott," Polyhymnia, #28. [I, 311 (TABLE 3)]

Megalynodia Sionia Continens Canticum B. Mariae Virginis, Magnificat, 5. 6. & 8. Voc. super Ut Re Mi Fa Sol La, quaedam Madrigalia ac Motectas . . . accomodatum; Cui insuper accesserunt dua Compositiones aliae qua Motectorum etiam loco non incommode usurpari possunt: Autore Michael Praetorio . . . 1611. Wolferbyti. Wolfenbüttel, Herzog August Bibliothek, 2.5.1 Musica (9). [I, 99, 101-04]
"Meine Seel erhebt den Herren," Polyhymnia, #40. [I, 318 (TABLE 3)]

"Missa: gantz Teudsch," Polyhymnia, #38. [I, 315 (TABLE 3)]

Missodia Sionia Continens Cantiones sacras, ad Officium quod vocant Summum, aucte Meridiem in Ecclesiis usitas: ... Per Harmoniam 2. 3. 4. 5. 6. & 8. Vocibus (Chorali cumprimis observata) ita concinnatas, ut tam in Choro quam Organo Motetarum etiam loco non uncommodi usurpari possint: Autore Michael Praetorio, ... Wolfenbuettel, Anno M. DC. XI. Wolfenbuettel, Herzog August Bibliothek, 2.5.1 Musica (6). [I, 99]

"Mit Fried und Freud," Polyhymnia, #19. [I, 308 (TABLE 3)]

Musae Sioniae Michaeli Praetorii C. Darinnen Deutsche Psalmen vnd geistliche Lieder wie sie durchs gantzte Jar in der Christlichen Kirchen breuchlich: In dem Ersten II. III. IV. Theil in 8. vnd mehr: in den folgenden Fünften VI. VII. VII. &c. Theilen aber anderweit mit 2. 3. 4. 5. 6. 7. Stimmen gesetzt sein. [Gedruckt zu Regensburg durch Batholomeum Graf, 1605.] Wolfenbuettel, Herzog August Bibliothek, 2.5 Musica. [I, 87-89, 305 (TABLE 2)]

Musae Sioniae Geistliche Concert Gesange vber die fœrmembste Deutsche Psalmen vnd Lieder wie sie in der Christlichen Kirchen gesungen werden mit VIII. vnd XII. Stimmen gesetzt vnd in Druck verfertiget Durch Michael Praetorium, ... Ander Theil. Jehnæ, 1607. Wolfenbuettel, Herzog August Bibliothek, 2.5 Musica. [I, 87, 90-92, 305 (TABLE 2)]

Musae Sioniae Geistliche Concert Gesange vber die fœrmembste Deutsche Psalmen vnd Lieder wie sie in der Christlichen Kirchen gesungen werden mit VIII. IX. vnd XII. Stimmen gesetzt vnd in Druck verfertiget Durch Michael Praetorium, ... Dritter Theil. Helmstadt, 1607. Wolfenbuettel, Herzog August Bibliothek, 2.5 Musica. [I, 87, 305 (TABLE 2)]

Musae Sioniae Geistliche Concert Gesange vber die fœrmembste Deutsche Psalmen vnd Lieder wie sie in der Christlichen Kirchen gesungen werden mit VIII. Stimmen gesetzt Vnd in Druck verfertiget Durch Michael Praetorium, ... Vierder Theil. Helmstadt, 1607. Wolfenbuettel, Herzog August Bibliothek, 2.5 Musica. [I, 87, 305 (TABLE 2)]

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Musae Sioniae Michaelis Praetorii C. Geistlicher Deutscher
in der Christlichen Kirchen ublicher Lieder vnd
Psalmen mit II. III. IV. V. VI. VII. VIII. Stimmen.
Fünffter Theil. 1607. Wolfenbüttel, Herzog August
Bibliothek, 2.5 Musica. [I, 88, 92-94]

Musae Sioniae Michaelis Praetorii, C. Deutscher Geistlicher
in der Christlichen Kirchen ublicher Psalmen vnd
Lieder Mit IV. Stimmen. Sechster Theil. 1609.
Wolfenbüttel, Herzog August Bibliothek, 2.5 Musica.
[I, 88]

Musae Sioniae Michaelis Praetorii, C. Deutscher Geistlicher
in der Christlichen Kirchen ublicher Psalmen vnd
Lieder Mit VI. Stimmen. Siebenter Theil. 1609.
Wolfenbüttel, Herzog August Bibliothek, 2.5 Musica.
[I, 86, 88]

Musae Sioniae Michaelis Praetorii, C. Deutscher Geistlicher
in Kirchen vnd Häusern gebreuchlicher Lieder vnd
Psalmen auff die gemeinen vnd andere Melodyen . . .
mit 4. Stimmen in Contrapuncto simplici Nota Contra
Notam (darunter 21. an der zahl anderer Componisten)
gesetzt. Achter Theil. [Wolfenbüttel, Gedruckt in
Fürstlicher Druckerey] 1610. Wolfenbüttel, Herzog
August Bibliothek, 2.5 Musica. [I, 94f]

Musae Sioniae Michaelis Praetorii, C. Deutscher Geistlicher
in Kirchen vnd Häusern gebreuchlicher Psalmen vnd
Lieder mit 2. vnd 3. Stimmen auff Muteten, Madrigal-
ische vnd sonsten noch eine andere vom Autore erst
erfundene Art . . . gesetzt seind. Neunther Theil.
[Wolfenbüttel, Gedruckt in Fürstlicher Druckerey]
1610. Wolfenbüttel, Herzog August Bibliothek, 2.5
Musica. [I, 95-97]

Musarum Sionar: Motectae et Psalmi Latini, Michaelis
Praetorij C. . . . IV. V. VI. VII. VIII. IX. X. XI.
XII. XVI. vocum, Choro & Organis accomodatae. I.
Pars. [Noribergae. Typis Abrah. VVageman. . . .]
N. IJC. VII. Munich, Bayerische Staatsbibliothek, Mus
pr 4° 2709. [I, 87, 98f]

"Nun freut euch lieben Christen gemein," Polyhymnia, #1.
[I, 306 (TABLE 3)]

"Nun freut euch lieben Christen gemein," Polyhymnia, #16.
[I, 307 (TABLE 3)]

"Nun komm der Heiden Heiland," Polyhymnia, #17. [I, 308
(TABLE 3)]
"Nun lob mein Seel den," Polyhymnia, #2. [I, 306 (TABLE 3)]

"O Lamm Gottes unschuldig," Polyhymnia, #18. [I, 308 (TABLE 3)]

"Omnis mundus jocundetur," Polyhymnia, #20. [I, 308 (TABLE 3)]

Polyhymnia Caduceatrix & Panegyrica Michælis Praetorii, C. Darinnen XL Solennische Friedt vnd Freudens-Concert: Mit 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, vnd mehr Stimmen Auff II, III, IV, V, vnd VI. Chor Cum Basso Generali seu Continuo. [1618] Wolfenbüttel, Herzog August Bibliothek, 3.4 Musica fol. [Octavus partbook] [I, 51, 113, 122, 125, 130-32, 306-19 (TABLE 3)]

"Puer natur," Musae Sioniae, II, #7. [I, 305 (TABLE 2)]

"Puer natus: Ein Kind geborn," Polyhymnia, #12. [I, 307 (TABLE 3)]

"Siehe wie fein und lieblich ist," Polyhymnia, #24. [I, 130f, 310 (TABLE 3)]

"Teutsch Et in terra," Polyhymnia, #6. [I, 306 (TABLE 3)]


"Teutsche Missa: O Vater allmächtiger Gott," Polyhymnia, #5. [I, 306 (TABLE 3)]

"Vater unser im Himmelreich," Polyhymnia, #30. [I, 311 (TABLE 3)]

"Veni Sancte Spiritus: Haleluija, Komm heiliger Geist," Polyhymnia, #13. [I, 307 (TABLE 3)]

"Von Himmel hoch," Polyhymnia, #9. [I, 307 (TABLE 3)]

"Wachet auf ruft uns die Stimme," Polyhymnia, #21. [I, 308 (TABLE 3)]

"Wenn wir in höchsten Nöten sein," Polyhymnia, #8. [I, 307 (TABLE 3)]
"Wenn wir in höchsten Nöten sein," Polyhymnia, #36. [I, 314 (TABLE 3)]

"Wie schön leuchtet," Polyhymnia, #10. [I, 307 (TABLE 3)]

"Wir glauben all," Polyhymnia, #14. [I, 307 (TABLE 3)]

Johann Rosenmüller

"Ach weh mir, ich kann nun nicht mehr hoffen, 1 Ten. Conc., 2 Cant., 1 Alt, 1 Ten., 1 Bass, 2 Violin e Clarin., Con Basso Continuo, di Johann Rosenmüller, Ao, d 11 Nov. 1673." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18899. [I, 262-64, 339 (TABLE 12/17)]

["Ad Dominum cum tribularer clamavi,"] Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18881 (2). [I, 262f, 343 (TABLE 12/87)]

["Ad praelium mortales." ] Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18883 (16). [I, 262f, 341 (TABLE 12/57)]

"Ad pugnas ad bella. Tromba, 2 Violini, 2 Violette, Fagotto, Canto solo, Rosenmüller." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18883 (15). [I, 262f, 344 (TABLE 12/106)]

"Aeterne Deus, clementissime," Kernsprüche, #2. [I, 259f, 334 (TABLE 10/2)]

["Afferte Domino filium."] Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18881 (1). [I, 262f, 341 (TABLE 12/49)]


"Also hat Gott die Welt geliebt," Andere Kernsprüche, #19. [I, 259f, 337 (TABLE 11/19)]

"Amo te Deus meus amore magno," Andere Kernsprüche, #17. [I, 259f, 337 (TABLE 11/17)]

"Ascendit Christus in altum etc., Alto solo, con 5 Istrumenti, J. R., D. R." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18883 (1). [I, 262f, 342 (TABLE 12/79)]

["Ascendit invicissimus Salvator."] Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18883 (6). [I, 262f, 343 (TABLE 12/81)]

"Aude quid times? a 2 Violini, 2 Violette, Fagotto, Basso solo, con il Bass Continuo, Df, Rosenmüller." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18883 (5). [I, 262f, 343 (TABLE 12/82)]

"Die Augen des HERren sehen auff," Kernsprüche, #15. [I, 259f, 335 (TABLE 10/15)]

["Aurora rosea."] "Motetta à 8, 2 Viol., Canto 1, Ten: Solo, di Giov: Rosenmüller." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18883 (17). [I, 262f, 340 (TABLE 12/35)]

"Beati omnes qui timent etc., à 4 Voci, e con Istrumenti. E. R." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18881 (4). [I, 262f, 343 (TABLE 12/88)]

"Beatus vir qui timet, a 4 Voci con 5 Istrumenti et il Basso Continuo." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18887 (1) (microfilm). [I, 261f, 340 (TABLE 12/31)]

"Beatus vir qui timet Dominum, à 9. 2 Violini, 3 Viole, C. A. T. B. di J. Rosenmüller." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18887 (4) (microfilm). [I, 262f, 343 (TABLE 12/99)]

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"Beatus vir qui timet Dominum., à 2 Violini, 2 Cornetti se
place, 2 Violette o vero Tromboni, Canto. Alto, Tenore.
Basso, con il Basso Continuo." Berlin, Staatsbibliothek
Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18887
(3) (microfilm). [I, 262-64, 345
(TABLE 12/117)]

"Beatus vir qui timet, 1 Tromba, 5 Viole, C. A. T. B.,
Ch, Rosenmüller." Berlin, Staatsbibliothek Preussi-
ischer Kulturbesitz, Musikabteilung, Mus. ms. 18887
(2) (microfilm). [I, 262f, 344 (TABLE 12/107)]

"Beatus vir qui timet etc: à 17, pl:, 9 Istromenti e 8
Voci: di Signr. Giov: Rosenmüller." Berlin, Staats-
bibliothek Preussischer Kulturbesitz, Musikabteilung,
Mus. ms. 18887 (6) (microfilm). [I, 262f, 334
(TABLE 12/103)]

"Beatus vir, qui timet etc. il corale a 5 Voci con Istro-
menti di Signor Giovan: Rosenmuller." Berlin,
Staatsbibliothek Preussischer Kulturbesitz, Musik-
abteilung, Mus. ms. 18887 (5) (microfilm). [I, 262f,
344 (TABLE 12/100)]

"Benedicam etc. à 3. TTB, C. C. B. di J. R. Gb." Berlin,
Staatsbibliothek Preussischer Kulturbesitz, Musik-
abteilung, Mus. ms. 18881 (3). [I, 262f, 340 (TABLE
12/32)]

"Bleibe bey unss Herr Jesu Christ, denn es will abend we-
den, à 11., 16, 2 Violin, 2 Cornett, 2 Trombon:, 2
Cantis, Alto, Tenore, Basso & 5 in Ripieno, con Con-
tinuo, di Joh: Rosenm:." Berlin, Staatsbibliothek
Preussischer Kulturbesitz, Musikabteilung, Mus. ms.
18884 (1). [I, 262f, 340 (TABLE 12/18)]

"Christum ducem, qui per crucem," Andere Kernsprüche, #3.
[I, 259f, 336 (TABLE 11/3)]

"Christum lieb haben," Kernsprüche, #13. [I, 259f, 334
(TABLE 10/13)]

"Christus ist mein Leben, Sterben ist mein Gesinn., à 10.,
2 Cant., 1 Altus., 1 Tenor, 1 Bass., 2. Violin., 2
Bracc., 1. Violon. vel Fagott., Con Continuo., di
Johann Rosenmüller, Sam., Johann Theilz, p. t. Cantor.
ad Gross obingensis., Ao. 1683." Berlin, Staatsbib-
liothek Preussischer Kulturbesitz, Musikabteilung,
Mus. ms. 18906. [I, 262f, 339 (TABLE 12/11)]

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"Classica tympana tubae per auras."
Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18881 (5). [I, 262f, 344 (TABLE 12/102)]

"Coeli enarrant gloriam Dei," Kernsprüche, #12. [I, 259f, 334 (TABLE 10/12)]

"Coelestis Spiritus surgite, accurrice, à 2 Violini, Canto solo, con il Basso Continuo, C¹, Rosenmüller." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18883 (18). [I, 259f, 339 (TABLE 12/36)]

"Confitebor. à 4 Voci., C. A. T. B. e 5 Instrumenti, 2 Violin, 2 Viole, Fag., con Organo." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18886 (7). [I, 262f, 343 (TABLE 12/90)]


"Confitebor tibi Domine." [I, 262f, 341 (TABLE 12/56)]

"Confitebor tibi Domine." [I, 262f, 342 (TABLE 12/75)]

"Confitebor tibi Domine." [I, 262f, 342 (TABLE 12/86)]

"Confitebor tibi Domine." [I, 262f, 341 (TABLE 12/30)]

"Confitebor tibi Domine." [I, 262f, 343 (TABLE 12/89)]

"Confitebor tibi Domine." [I, 262f, 341 (TABLE 12/56)]

"Confitebor tibi Domine, a la Capella, 8 Voc: et 2 Corni se place di J. Rosenmüller." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18886 (9). [I, 262f, 345 (TABLE 12/112)]

"Confitebor Tibi, etc., à 11 pl., di Signore J. R." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18886 (8). [I, 262f, 344 (TABLE 12/101)]
"Congregati sunt à 2 Bassi, 2 Violini con il Basso Continuo, Rosenmüller." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18881 (6). [I, 262f, 341 (TABLE 12/47)]

["Cor meum jam ardet in partientia." ] Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18883 (7). [I, 262f, 342 (TABLE 12/63)]

"Cor meum. Motetto à 5. Canto et Basso, con due Violini et Viola con Organo. Rosenmüller." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18881 (7). [I, 262f, 341 (TABLE 12/58)]

"Dancket dem Herrn und prediget," Kernsprüche, #7. [I, 259f, 334 (TABLE 10/7)]

"Danksaget dem Vater," Kernsprüche, #20. [I, 259f, 335 (TABLE 10/20)]

"Daran ist erschienen die Liebe," Kernsprüche, #19. [I, 259f, 335 (TABLE 10/19)]

"Das ist das ewige Leben," Kernsprüche, #3. [I, 259f, 334 (TABLE 10/3)]

"Das ist ein köstlich Ding," Kernsprüche, #18. [I, 259f, 335 (TABLE 10/18)]

"Das ist meine Freude," Andere Kernsprüche, #1. [I, 259f, 336 (TABLE 11/1)]

"Deus meus etc. à 2 Sop à Tenori di Giov. Rosenmüller." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18882 (18). [I, 262f, 340 (TABLE 12/25)]

"De profundis, à 4 Voci, 2 Violini, 2 Violette, Fagotto, con il Basso pro Organo." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18881 (9). [I, 262f, 343 (TABLE 12/91)]

["Dies ira, dies illa." ] Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18881 (8). [I, 262f, 343 (TABLE 12/92)]

["Dilexi quoniam ex audiet Dominus." ] "Concerto per Chorus à 8 Voc. 10 Istrì con Continuo, del Sigre Rosenmüller." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18881 (10). [I, 262-64, 345 (TABLE 12/119)]
"Dixit Dominus." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18888 (4) (microfilm). [I, 262f, 345 (TABLE 12/120)]

"Dixit dominus, a 5 Stromenti et 4 voci, C. A. T. B. con il Basso Continuo. Rosenmüller." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18888 (3) (microfilm). [I, 262f, 342 (TABLE 12/70)]

["Dixit Dominus Domino."] Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18888 (1) (microfilm). [I, 262f, 342 (TABLE 12/71)]

["Dixit Dominus Domino."] Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18888 (2) (microfilm). [I, 262f, 344 (TABLE 12/111)]

"Domine Deus meus, da cordi," Andere Kernsprüche, #8. [I, 259f, 336 (TABLE 11/8)]

"Domine ne in furore, etc., à 2 Violini, 2 Violette, Fagotto, Basso Solo, con il Basso Continuo, E. g., Rosenmüller." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18883 (8). [I, 262f, 343 (TABLE 12/83)]

["Domine probasti me."] Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18881 (11). [I, 262f, 344 (TABLE 12/104)]

"Ecce nunc benedicite, à 2 Violini, Fag., Alto Solo. Rosenmüller." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18883 (2). [I, 262f, 341 (TABLE 12/53)]

"Ecce nunc benedicite Dominum Etc., à 2 Violini, Basso solo, è Continuo, E. R." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18883 (9). [I, 262f, 339 (TABLE 12/40)]

["Ego te laudo et saluto." ] Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18881 (13). [I, 262f, 340 (TABLE 12/28)]

"Ejatorpentes animae etc., à 2 Violini, Canto solo, con il Basso Continuo, Gb. Rosenmüller." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18883 (19). [I, 262f, 340 (TABLE 12/37)]
"Entsetze dich Natur es muss dir anders werden., 2 Cant., 1 Alt, 2 Ten., 1 Bass, 2 Violin, 2 Cornett, 3 Trombon, 7 Capell, Con Basso Continuo, di Johann Rosenmüller, Ao., d 12 Dec. ao. 1677." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18902. [I, 262-64, 339 (TABLE 12/19)]


["Estate fortes in bello."] Berlin, Staatsbibliothek Preussischer Kulturbesitz. Musikabteilung, Mus. ms. 18881 (12). [I, 262-64, 345 (TABLE 12/118)]

"Exultate. Canto solo con 5 Viole et Organo. Rosenmüller." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18883 (20). [I, 262f, 342 (TABLE 12/69)]

["Furchte dich nicht."] Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18884 (3). [I, 262f, 338 (TABLE 12/6)]

"Gelobet sey der Herr, er hat alles wolgemacht., 2 Cant, 1 Alt, 1 Ten, 1 Bass, 5 Viol, 5 Capell, Con Basso Continuo, di Johann Rosenmüller, d 27 July ao 1678." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18897. [I, 262f, 339 (TABLE 12/12)]

"Gloria. à 2 Violini 1 Brac, 4 Voc. C. A. T. B. del 1me Coro; et 2. Cornetti, 4 Voci C. A. T. B. del 2do Coro, con organo." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18880 (5). [I, 262f, 345 (TABLE 12/113)]

"Gloria in excelsis Deo, à 10 et pui, Tromba, 2 Violini, 2 Violette, Fagotto, Canto, Alto, Tenore, Basso, con il Basso Continuo." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18880 (4). [I, 262-64, 345 (TABLE 12/116)]

"Gloria in excelsis Deo., à 19., 2 Violini, 2 Viole, Fa-goto, Tromba, 2 Cornetti, 3 Tromboni, 2 Cant., 2 Alti, 2 Tenori, 2 Bassi, con il Basso Continuo, e C."
Rosenmüller. Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18880 (2). [I, 262f, 346 (TABLE 12/129)]

"Gloria in excelsis Deo, Das Wort ward Fleisch, 2 Cant., 1 Alt, 2 Tenor, 1 Bass, 2 Violini, 2 Cornetti, 4 Trombon, 6 Ripien, Cum Continuo, di Joh. Rosenmüller." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18901. [I, 262f, 346 (TABLE 12/127)]

"Gloria in excelsis etc, das Wort ward Fleisch etc, à 14 pi., 2 Violini Ù Corenttini, 2 Corenttini, 4 Tromboni, C. C. A. T. T. B., B." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18880 (3). [I, 262f, 346 (TABLE 12/128)]


"Die Gnade unsers HERREN JEsu," Andere Kernsprüche, #5. [I, 259f, 336 (TABLE 11/5)]

"Habe deine Lust an dem HERren," Kernsprüche, #14. [I, 259f, 334 (TABLE 10/14)]

"Hebet eure Augen auff," Kernsprüche, #6. [I, 259f, 334 (TABLE 10/6)]

"Der Herr ist mein Hirt. h., à 8., 2 Violin:, 2 Violett:, 1 Viola, 1 Fag:, 1 Alt:, 1 Ten:, 1 Bass:, Â Continuo, J. R., E. R., No. 2." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18884 (2). [I, 262f, 338 (TABLE 12/5)]

"HERR mein GOTT ich dancke dir," Andere Kernsprüche, #12. [I, 259f, 336 (TABLE 11/12)]

"HERR, wenn ich nur dich habe," Andere Kernsprüche, #14. [I, 259f, 337 (TABLE 11/14)]

["Homo Dei creatura."] "Bass solo con 3 Istromenti. Rosenmüller." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18883 (10). [I, 262f, 340 (TABLE 12/23)]
"Ich bin das Brodt des Lebens," Andere Kernsprüche, #10. [I, 259f, 336 (TABLE 11/10)]

"Ich hielte mich nicht dafür," Andere Kernsprüche, #6. [I, 259f, 336 (TABLE 11/6)]

"Ich will den Herrn loben." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18884 (4). [I, 262f, 338 (TABLE 12/4)]

"In te Domine speravi," Kernsprüche, #16. [I, 259f, 335 (TABLE 10/16)]

"In te Domine speravi." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18889 (3). [I, 262f, 340 (TABLE 12/39)]

"In te Domine speravi." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18889 (4). [I, 262f, 343 (TABLE 12/84)]

"In te Domine speravi." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18889 (5). [I, 262f, 341 (TABLE 12/54)]

"In te Domine speravi. Alto solo con 5 Viole di Signr: Giov. Rosenmüller." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18889 (2). [I, 262f, 343 (TABLE 12/97)]

"In te Domine speravi etc. à 4. 2 Violini, Alto, Tenore., di Giov. Rosenmüller." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18889 (6). [I, 262f, 345 (TABLE 12/45)]


"In te Domini." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18889 (1). [I, 262f, 341 (TABLE 12/51)]

"Ist Gott für uns," Andere Kernsprüche, #15. [I, 259f, 337 (TABLE 11/15)]


"Jesu mi amor." Motetto a 3 Canti. Rosenmüller." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18882 (13). [I, 262f, 340 (TABLE 12/27)]

"Jubilate à 3. 2. Violini, Basso Solo. Rosenmüller." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18883 (11). [I, 262f, 341 (TABLE 12/41)]

"Jube Domino., per Choros à 8 Voci et 10 Istrii Ripieni. di Sigre Rosenmüller." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18882 (14). [I, 262f, 341 (TABLE 12/50)]

"Jubilent aethera."] Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18883 (21). [I, 262f, 341 (TABLE 12/62)]


"Kündlich gross ist das gottselige," Andere Kernsprüche, #4. [I, 259f, 336 (TABLE 11/4)]

"Kyrie eleison, à 4 Voci, Canto, Alto, Tenore, Basso, con il Basso Continuo, F, Rosenmüller." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18880 (6). [I, 262f, 340 (TABLE 12/33)]

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"Kyrie eleison, etc., à 13., 2 Violini, 2 Violette, Fagotto, 2. Cant. 2 Alt. 2. Ten. 2 Bass, con il Bass. Continuo., ex E g ... Rosenmüller." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18880 (1). [I, 262f, 343 (TABLE 12/96)]

["Kyrie, Gloria et Credo."] Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 30308 (microfilm). [I, 262f, 343 (TABLE 12/34)]

["Laetatus sum."] Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18882 (2). [I, 262f, 345 (TABLE 12/122)]

"Laetatus sum in his quae dicta sunt mihi, à 6, 3 Voce e 3 Istrom., con Continuo. J. R. B." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18882 (1). [I, 262-64, 341 (TABLE 12/59)]


"Lauda Sion etc. Alto, Tenore, Basso con 2 Violini et il Basso Continuio, Rosenmüller." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18882 (3). [I, 262f, 341 (TABLE 12/48)]

["Laudate Dominum."] Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18882 (5). [I, 262f, 344 (TABLE 12/105)]

"Laudate Dominum omnes gentes, à 8 Voci, con 2 Coridi Stro- menti, et il Basso Continuo. D. R., No. V." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18882 (4). [I, 262f, 346 (TABLE 12/124)]

["Laudate pueri Dominum."] Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18890 (4) (microfilm). [I, 262f, 342 (TABLE 12/67)]
"Laudate pueri Dominum." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18890 (6) (microfilm). [I, 262f, 342 (TABLE 12/72)]

"Laudate pueri Dominum." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18890 (7) (microfilm). [I, 262f, 343 (TABLE 12/98)]

"Laudate pueri Dominum." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18890 (8) (microfilm). [I, 262f, 342 (TABLE 12/73)]

"Laudate pueri Dominum." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18890 (9) (microfilm). [I, 262f, 344 (TABLE 12/110)]

"Laudate pueri Dominum, à 5 Voci con Istromenti. D. R." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18890 (5) (microfilm). [I, 262f, 343 (TABLE 12/95)]

"Laudate pueri, à 9 et piu., 2 Violini, 2 Violette, Fagotto, Canto, Alto, Tenore, Basso, con il Basso Continuo." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18890 (3) (microfilm). [I, 262f, 343 (TABLE 12/93)]

"Laudate pueri Dominum à 9., 2 Sopr: B. e 6 Istrom: Del Sig Gio: Rosenmüller. Fr: Gunther, br 1680." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18890 (2) (microfilm). [I, 262f, 345 (TABLE 12/115)]

"Laudate pueri Dominum, concertate con Istromenti e Tromba. 2 Violini, 2 Violette, Bassano, Tromba, 2 Cornetti, 3 Tromboni, 4 Soprani, 2 Alti, 2 Tenori, 2 Bassi, con il Basso Continuo." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18890 (10) (microfilm). [I, 262f, 346 (TABLE 12/130)]

"Laudate pueri etc: à 2 Voci Con diversi Istromenti. J. R." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18890 (1) (microfilm). [I, 262f, 345 (TABLE 12/114)]


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"Lieber Herre Gott," Kernsprüche, #9. [I, 259f, 334 (TABLE 10/9)]

["Lumina vert in me."] Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18883 (22). [I, 262f, 341 (TABLE 12/61)]

"Magnificat., à 18., 5 Viole., 2 Cornetti, 3 Trombon., 2 C. 2 A. 2 T. 2 B., Con Organo." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18882 (15). [I, 262f, 346 (TABLE 12/125)]

"Mater Jerusalem civitas," Kernsprüche, #5. [I, 259f, 334 (TABLE 10/5)]

"Mater Jerusalem etc. à 3 Voci A. T. B. di Sgn. Rosenmüller." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18882 (16). [I, 262f, 340 (TABLE 12/29)]

"Mein Gott, ich dancke dir auf Psalterspiel etc., à 2 Violinis e Violon., 2 Tenor., 5 in Ripieno cum Continuo di Rosenmüller." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18905 (microfilm). [I, 262f, 265, 338 (TABLE 12/3); II, 10-12, 111-30 (SCORE 7)]

"Meine Seele harret nur auff Gott," Kernsprüche, #11. [I, 259f, 334 (TABLE 10/11)]


["Misericordias Domini."] Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18883 (23). [I, 262f, 342 (TABLE 12/76)]

"Der Name des HERREN," Andere Kernsprüche, #18. [I, 259f, 337 (TABLE 11/18)]

"Nihil novum sub sole., à 10. et 15. voc., 2 Violin., 3 Tromb., 2 Canti., 1 Alt., 1 Tenor, 1 Bass. con 5 in Ripieno, Di Johann Rosenmüll., No. 19, Ist abgesetzt Leorhin, Circum S. M. 1697. Franc Gunther." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18882 (7). [I, 262f, 346 (TABLE 12/126)]
"Nisi Domine aedificaverit." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18889 (9). [I, 262f, 341 (TABLE 12/46)]

"Nisi Domine aedificaverit domum." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18889 (10). [I, 262f, 342 (TABLE 12/68)]

"Nisi Dominus aedificaverit domus." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18889 (11). [I, 262f, 342 (TABLE 12/66)]

"Nisi Dominus adificaverit etc. à 4, 2 Violini, Canto & Tenore solo, e Continuo, Cb, J. Rosenmüller." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18889 (8). [I, 262f, 341 (TABLE 12/44)]


"Nunc dimittis." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18882 (17). [I, 262f, 343 (TABLE 12/94)]


"O admirabile commercium," Kernsprüche, #17. [I, 259f, 335 (TABLE 10/17)]

"O dives omnium bonarum dapum," Andere Kernsprüche, #7. [I, 259f, 336 (TABLE 11/7)]

"O Domine Jesu Christe adoro te," Kernsprüche, #4. [I, 259f, 334 (TABLE 10/4)]

"O dulcis Christe, bone Jesu," Andere Kernsprüche, #13. [I, 259f, 336 (TABLE 11/13)]

"O felicissimus. Canto solo, 2 Violini, 2 Violette, Fagotto con 1 Tromba et Organo." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18883 (25). [I, 262f, 344 (TABLE 12/108)]

"O Nomen Jesu, nomen dulce," Kernsprüche, #8. [I, 259f, 334 (TABLE 10/8)]

"O quam felix.") "Violino 1, Violino 2, Basso, Continuo." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18883 (12). [I, 262f, 341 (TABLE 12/42)]

"O sacrum Convivium etc., à 2 C et B, di Giov. Rosenmüller." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18882 (19). [I, 262f, 340 (TABLE 12/26)]

"O Salvator. Alto solo con 2 Violini, 2 Viole, Fagotto et Organo. Rosenmüller." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18883 (3). [I, 262f, 342 (TABLE 12/80)]


"Qui habitat in adjutorio Altissimi. etc., a 4 Voce del Choro 1., et 4 del Choro 2, con Istromenti. di Signr. Giov. Rosenmüller, D f, N. 2." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18882 (6). [I, 262f, 342 (TABLE 12/74)]

"Salve dulcis. Canto solo, con 2 Violini, 2 Violette, Fagotto, con Organo. Rosenmüller." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18883 (26). [I, 262f, 342 (TABLE 12/77)]

"Salve mi Jesu.") Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18882 (10). [I, 262f, 341 (TABLE 12/55)]

"Salve mi Jesu, Pater Misericordiae etc., à 6, 5 Viole, Basso solo è Continuo, di Giovanni Rosenmüller, E. R." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18883 (13). [I, 262f, 343 (TABLE 12/85)]

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"Salve mi Jesu. 2 Violini, 2 Violette, Canto, Alto, Basso. Rosenmüller." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18882 (9). [I, 262f, 342 (TABLE 12/64)]

"Si Deus pro nobis."] Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18883 (14). [I, 262f, 337 (TABLE 12/43)]

"Siehe an die Wercke Gottes," Andere Kernsprüche, #20. [I, 259f, 337 (TABLE 11/20)]

"Siehe des HERREN Auge," Andere Kernsprüche, #9. [I, 259f, 336 (TABLE 11/9)]

["Sit gloria Domini."] Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18883 (27). [I, 262f, 342 (TABLE 12/78)]


["Surgamus ad laudes ad cantus."] "Motetto à 2 Soprani di J. Rosenmüller." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18882 (11). [I, 262f, 340 (TABLE 12/24)]

"Ein Tag in deinen Vorhöfen," Kernsprüche, #10. [I, 259f, 334 (TABLE 10/10)]

["Tanquam sponsus de thalamo."] Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18883 (28). [I, 262-64, 341 (TABLE 12/60)]

"Treiffet ihr Himmel von oben," Kernsprüche, #1. I, 259f, 334 (TABLE 10/1)]

["Unser Trübsahl die zeitlich und leicht ist."] Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18884 (7). [I, 262f, 338 (TABLE 12/10)]

"Vos dilecti mei. Alto solo con 2 Violini et il Basso Continuo." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18883 (4). [I, 262f, 338 (TABLE 12/13)]

"Vulnera Jesu Christi," Andere Kernsprüche, #2. [I, 259f, 336 (TABLE 11/12)]

"Warlich, warlich ich sage euch," Andere Kernsprüche, #16. [I, 259f, 337 (TABLE 11/16)]

"Was steht ihr hie den gantzen Tag müssig Concert a 10. 2 Violin 2 Viol 1 Violon C. A. T. B. cum Continuo Johann Rosenmüller." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18904 (microfilm). [I, 262f, 339 (TABLE 12/13)]

"Weil wir wissen dass der Mensch," Andere Kernsprüche, #11. [I, 259f, 336 (TABLE 11/11)]

"Wenn ich zu dir ruffe, Herr. 1 Cant., 1 Alt, 1 Tenor, 1 Bass, 2 Violin, 2 Viol, 4 Capell Con Basso Continuo di Johann Rosenmüller. Ao. d 7 Augusti ao 1677." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 18896 (microfilm). [I, 262-64, 339 (TABLE 12/16)]

Johann Schop

"Allein Gott in der Höhe sey Ehr," Erster Theil, #14. [I, 140]

"Allein zu dir Herr Jesu Christ," Erster Theil, #2. [I, 140]

"Alleluia, Dancket dem Herren," Erster Theil, #27. [I, 140]

"Christ lag in Todes Banden," Erster Theil, #7. [I, 140]


"Dancket dem Herren denn er ist freundlich," Erster Theil, #24. [I, 140]

"Durch Adams Fall ist ganz verderbt," Erster Theil, #3. [I, 140]

Erster Theil Geistlicher Concerten, Mit 1. 2. 3. 4. und 8. Stimmen, Samtbeygeführt Basso Continuo vor die Orgel, In die Music versetzet durch Johann Schopen. Hamburg, Gedruckt und verlegt durch Jacob Rebenlein, im Jahr 1643. Wolfenbüttel, Herzog August Bibliothek, 2.6.1-5 Musica. [I, 140]


"Gelobet seystu Jesu Christ," Erster Theil, #5. [I, 140]

"Gott sey gelobet und gebenedeyet," Erster Theil, #18. [I, 140]

"Herr Gott dich loben wir," Erster Theil, #11. [I, 140]

"Ich ruff zu dir Herr Jesu Christ," Erster Theil, #1. [I, 140]

"In dich hab ich gehoffet Herr," Erster Theil, #19. [I, 140]

"Jauchtzet dem Herren alle Welt," Erster Theil, #10. [I, 140]

"Jesus Christus wahr Gottes Sohn," Erster Theil, #8. [I, 140]

"Kom heiliger Geist Herre Gott," Erster Theil, #9. [I, 140]
"Lob und Preis sey dir O Herr," Erster Theil, #22. [I, 140]

"Lobe den Herren meine Seele," Erster Theil, #17. [I, 140]

"Meine Seel erhebt den Herren," Erster Theil, #20. [I, 140]

"Nun lob mein Seel den Herren," Erster Theil, #16. [I, 140]

"Nun lob mein Seel den Herren," Erster Theil, #30. [I, 140f; II, 5, 27-40 (SCORE 2)]

[Rist, Johann,] "Neue Hochheilige Passions-Andachten."
[Hamburg: Johann Naumann, 1664.] Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 3885. [I, 139, note 174]

"Siehe wie fein und lieblich ists," Erster Theil, #15. [I, 140]

"Steh auff meine Freundhin," Erster Theil, #28. [I, 140]

"Verleihe uns Frieden gnädiglich," Erster Theil, #4. [I, 140]


"Vom Himmel hoch da komm ich her," Erster Theil, #13. [I, 140]

"Wie schön ist dein Gang, du liebe Tochter," Erster Theil, #23. [I, 140]

"Wie schön leuchtet der Morgenstern," Erster Theil, #6. [I, 140]

"Wol dem der den Herren fürchtet," Erster Theil, #29. [I, 140]


"Wol dem der den Herren fürchtet und auff etc.," Erster Theil, #26. [I, 140]
Heinrich Schütz

"Ach Herr straff mich nicht," Psalmen Davids, #3. [I, 324 (TABLE 5/3)]

"A diuro vos," Symphoniae Sacrae I, #8. [I, 327 (TABLE 6/8)]

"Alleluia. Lobet den Herren," Psalmen Davids, #17. [I, 207f, 325 (TABLE 5/17)]

"An den Wassern zu Babel," Psalmen Davids, #16. [I, 325 (TABLE 5/16)]


"Anima mea," Symphoniae Sacrae I, #7. [I, 327 (TABLE 6/70)]

"Attendite popule meus," Symphoniae Sacrae I, #14. [I, 212, 327 (TABLE 6/14)]

"Aus der Tiefe," Psalmen Davids, #4. [I, 324 (TABLE 5/4)]

"Benedicam Dominum," Symphoniae Sacrae I, #11. [I, 327 (TABLE 6/11)]

"Buccinate," Symphoniae Sacrae I, #19. [I, 212, 328 (TABLE 6/19)]

"Cantabo Domino," Symphoniae Sacrae I, #4. [I, 327 (TABLE 6/4)]


"Dancket dem Herren," Psalmen Davids, #11. [I, 324 (TABLE 5/11)]
"Dancket dem Herren," Psalmen Davids, #24. [I, 208, 320 (TABLE 5/24)]

"Domine labia mea," Symphoniae Sacrae I, #15. [I, 212, 327 (TABLE 6/15)]


"Es steh Gott auf," Symphoniae Sacrae Secunda Pars, #16. [I, 215f]

"Exquisivi Dominum," Symphoniae Sacrae I, #12. [I, 327 (TABLE 6/12)]

"Exultavit cor meum," Symphoniae Sacrae I, #2. [I, 327 (TABLE 6/2)]

"Fili mi Absalon," Symphoniae Sacrae I, #13. [I, 212, 327 (TABLE 6/13)]

"Freuet euch des Herren," Symphoniae Sacrae Secunda Pars, #27. [I, 214]]

"Der Herr ist mein Hirt," Psalmen Davids, #12. [I, 324 (TABLE 5/12)]

"Der Herr sprach zu meinem Herren," Psalmen Davids, #1. [I, 324 (TABLE 5/1)]

"Herr unser Herrscher," Psalmen Davids, #6. [I, 324 (TABLE 5/6)]

Historia der Geburt Jesu Christi, ed. Friedrich Schöneich, Schütz, Neue Ausgabe, I. [I, 222]

"Ich dancke dem Herren," Erster Theil kleiner geistliche Concerten, #3. [I, 213]

"Ich dancke dem Herrn von gantzem Hertzen," Psalmen Davids, #13. [I, 209, 324 (TABLE 5/13)]

"Ich frew mich des das mir," Psalmen Davids, #5. [I, 324 (TABLE 5/5)]

"Ich hebe meine Augen auff," Psalmen Davids, #10. [I, 324 (TABLE 5/10)]

"In lectulo per noctes," Symphoniae Sacrae I, #16. [I, 212, 328 (TABLE 6/16)]

"In te Domine speravi," Symphoniae Sacrae I, #3. [I, 327 (TABLE 6/3)]

"Invenerunt me," Symphoniae Sacrae I, #17. [I, 328 (TABLE 6/17)]

"Ist nicht Ephraim," Psalmen Davids, #19. [I, 208, 325 (TABLE 5/19)]

"Iubilate Deo," Symphoniae Sacrae I, #20. [I, 328 (TABLE 5/20)]

"Jauchzet dem Herren," Psalmen Davids, #15. [I, 325 (TABLE 5/15)]

"Jauchzet dem Herren," Psalmen Davids, #26. [I, 208, 326 (TABLE 5/26)]

"Jubilate Deo," Symphoniae Sacrae I, #6. [I, 327 (TABLE 6/6)]

"Lobe den Herren meine Seele," Psalmen Davids, #18. [I, 325 (TABLE 5/18)]

"Meine Seele erhebt den Herren," Symphoniae Sacrae Secunda Pars, #4. [I, 214]

"Die mit Tränen sehen," Psalmen Davids, #21. [I, 208, 325 (TABLE 5/21)]

Musicalia ad Chorum Sacrum, Das ist: Geistliche Chor-Music Mit 5. 6. und 7. Stimmen beydes Vocaliter und Instrumentaliter zugebrauchen Aufgesetzt Durch Heinrich Schützen . . . Worbey der Bassus Generalis,

"Nicht uns Herr," Psalmen Davids, #22. [I, 208, 325 (TABLE 5/22)]

"Nun lob mein Seel den Herren," Psalmen Davids, #20. [I, 208, 325 (TABLE 5/20)]

"O Quam tu Pulchra," Symphoniae Sacrae I, #9. [I, 327 (TABLE 6/9)]

"O süßer Jesu Christ," Symphoniae Sacrae Tertia Pars, #8. [I, 217f]

"Paratum cor meum," Symphoniae Sacrae I, #1. [I, 327 (TABLE 6/1)]


Psalmen Davids Sampt Etlichen Moteten vnd Concerten mit acht vnd mehr Stimmen Nebenst andern zweyen Capellen dass dero etliche auff drey vnd vier Chor nach be- liebung gebraucht werden können. Wie auch Mit bey- gefügten Basso Continovo, vor die Orgel Lauten Chitaron etc. Gestellet durch Henrich Schützen . . . . Anno M. DC. XIX. . . . Dressden In Churf. S.
Officin durch Gimel Bergen. Wolfenbüttel, Herzog August Bibliothek, 170.1-13 Musica div. fol. [I, 187, 204-09, 219, 324-26 (TABLE 5)]

"Sey gegrüssset Maria du Holdselige," Anderer Theil Kleiner Geistlichen Concerten, #28. [I, 213]

"Die Siebenwortte unsers lieben Erlösers und Seeligmachers Jesu Christi, so Er am Stamm des Heil: Kreuzes gesprochen, ganz beweglich gesetzt von Hr Heinrich Schützen, Churf: Capellmeistern." Kassel, Murhard'sche Bibliothek der Stadt Kassel und Landesbibliothek, 2° Ms. Mus. 48. [I, 213]

"Singet dem HERREN," Symphoniarum Sacrarum Secunda Pars, #2. [I, 214f]

"Singet dem Herren ein newes Lied," Psalmen Davids, #14. [I, 324 (TABLE 5/14)]

Symphoniae Sacrae Henrici Sagittarii Serenissimi Saxoniae Electoris Chori Musici Magistri, Varijs Vocibus & Instrumentis accomodatae. A. 3. 4. 5. 6. . . . Venetiis, M. DC. XXIX. Apud Bartholomaeum Magni. Wolfenbüttel, Herzog August Bibliothek, 14.1-6 Musica fol. [I, 190, 211f, 218, 327f (TABLE 6)]


"Veni de libano," Symphoniae Sacrae I, #10. [I, 327 (TABLE 6/10)]

"Veni dilecti mi," Symphoniae Sacrae I, #18. [I, 212, 328 (TABLE 6/18)]

"Veni ad me omnes," Symphoniae Sacrae I, #5. [I, 327 (TABLE 6/5)]

"Warum toben die Heiden," Psalmen Davids, #2. [I, 324 (TABLE 5/2)]

"Wie lieblich sind deine Wohnunge," Psalmen Davids, #8. [I, 324 (TABLE 5/8)]

"Wol dem der den Herren fürchtet," Psalmen Davids, #9. [I, 324 (TABLE 5/9)]

"Wol dem der den Herren fürchtet," Psalmen Davids, #23. [I, 208, 325 (TABLE 5/23)]

"Wol dem er nicht wandelt im Rath," Psalmen Davids, #7. [I, 324 (TABLE 5/7)]

"Zion spricht," Psalmen Davids, #25. [I, 208, 326 (TABLE 5/25)]

Zwölff Geistliche Gesänge Mit vier Stimmen Für kleine Cantoreyen zum Chor Benebenst dem Basso Continuo nach beliebung hierbey zugebrauchen . . . . Dressden, gedruckt in Wolfgang Seyfferts Druckerey 1657. Wolfenbüttel, Herzog August Bibliothek, 12.8-11 Musica fol. [I, 219f]

Daniel Selich

"Ach mein Herzliebes Jesulein," Opus Novum, #4. [I, 146f, 320 (TABLE 4)]

"Alleluia, lobet den HErren alle Heyden," Opus Novum, #12. [I, 146f, 321 (TABLE 4)]

"Alleluja. Triumphum canite Deo nostro," Opus Novum, #24. [I, 146f, 322 (TABLE 4)]

"A Solis ortus cardine," Opus Novum, #23. [I, 146f, 322 (TABLE 4)]
"Benedicamus Domino, Deo dicamus," Opus Novum, #5. [I, 146, 320 (TABLE 4)]

"Benedicaums Dno." [In "Unvollständiger Motettenband aus der ersten Hälfte des 17. Jahrhunderts, handschriftlich. . . ."] Wolfenbüttel, Herzog August Bibliothek, Vogel 323 (#94). [I, 143, 323 (TABLE 4)]

Christlicher Wundsch Aus dem 85. Psalm des königlichen Propheten Davids . . . versetzt und offeriret, Durch Danielem Selichium . . . Gedruckt zu Wolfenbüttel, Durch Eliam Holwein. . . . Im Jahr Christi 1623. Wolfenbüttel, Herzog August Bibliothek, 7a-7i Musica fol. [I, 147, 321 (TABLE 4); II, 6, 41-62 (SCORE 3)]

"Ehre sey dem Vater," Opus Novum, #19. [I, 146f, 322 (TABLE 4)]

"Frewteuch dess HERren ihr Gerechten," Opus Novum, #17. [I, 146, 322 (TABLE 4)]

"Gelobet sey der HErr, denn er hat erhört," Opus Novum, #18. [I, 146, 322 (TABLE 4)]

"Gott sey uns gnädig und segne uns," Opus Novum, #22. [I, 146f, 322 (TABLE 4)]

"HERR, der du bist vormals gnädig gewest," Opus Novum, #13. [I, 146f, 321 (TABLE 4); II, 6, 41-62 (SCORE 3)]

"Der HErr erhöre dich in der Noht," Opus Novum, #16. [I, 146f, 321 (TABLE 4)]

"HERR, wie lang wiltu mein so gar vergessen," Opus Novum, #1. [I, 146f, 320 (TABLE 4)]

"Ich frew mich dess, dass mir gered ist," Opus Novum, #11. [I, 143, 146, 321 (TABLE 4)]

"Ich frew mich des das mir geredt ist. 8 Vocum. Daniel Selichus." Berlin, Staatsbibliothek Preußischer Kulturbesitz, Musikabteilung, Mus. ms. 40158 (#71). [I, 143, 321, 323 (TABLE 4)]

"Iubilate DEO: Agnus redemit oves," Opus Novum, #3. [I, 146, 320 (TABLE 4)]

"Jauchzet dem HERren alle Welt," Opus Novum, #6. [I, 146, 320 (TABLE 4)]
"Laudate Dominum de coelis," Opus Novum, #14. [I, 146, 321 (TABLE 4)]

"Laudate pueri Dominum," Opus Novum, #20. [I, 146f, 322 (TABLE 4)]

"Meine Seele ist betrübt," Opus Novum, #2. [I, 146, 320 (TABLE 4)]

"Das Newgeborne Kindelein," Opus Novum, #21. [I, 146f, 322 (TABLE 4)]

Opus Novum Geistlicher Lateinisch vnd Teudscher Concerten vnd Psalmen Davids, Mit 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. &c. Stimmen, Nebenst dem Basso Continuo vor die Orgel, Lauten, Chitaron etc. . . Componiret Durch Danielem Selichium . . . Gedruckt zu Wolfenbüttel durch Eliam Holwein, Fürstl: Br: Buchdrucker vnd Formschneider, [1625]. Kassel, Murhard'sche Bibliothek der Stadt Kassel und Landesbibliothek, 2° Mus. 221-9. [I, 144-49, 320-22 (TABLE 4)]

"Preise Jerusalem den HERren," Opus Novum, #7. [I, 146, 320 (TABLE 4)]

"Siehe, lobet den Herren," Opus Novum, #9. [I, 146f, 321 (TABLE 4)]

"Singet dem HERren ein newes Lied," Opus Novum, #8. [I, 146, 321 (TABLE 4)]

"Singet dem HERren ein newes Lied," Opus Novum, #10. [I, 146, 321 (TABLE 4)]

"Vota Deo facimus." [I, 323 (TABLE 4)]

"Wer unter dem Schirm des Höchsten sitzt." [I, 143, 322 (TABLE 4)]

Ein Weynacht Gesang. [I, 142, 320 (TABLE 4)]

"Wol dem d in Gottes." [I, 143]

"Wol dem der den HERREN förchtet," Opus Novum, #15. [I, 146, 321 (TABLE 4)]
Sophie Elisabeth


Christ Fürstliches Davids-Harpfen-Spiel. See Anton Ulrich.


Glückwünschende Freudendarstellung. . . . Lüneburg, Gedruckt durch Johann und Heinrich, Gebrüdere die Stern [1652]. Wolfenbüttel, Herzog August Bibliothek, Gn 2° 200 (1). [I, 182f]

"Lass dich nun nichts." See "Patience veinque tout." [I, 185f; II, 7, 63 (SCORE 4)]

Neu erfundenes Freudenspiel genannt Friedens Sieg. See Justus-Georgius Schottelius.

"Patience veinque tout." Wolfenbüttel, Herzog August Bibliothek, Codex Guelf, 11 Noviss. 2°. [I, 185f]


Johann Theile

["Ach, dass ich hören solte." ] "Partitura a 5., 4 Strom. et Cant. oder Tenore solo. di Johan Theilen." Berlin,
Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 21823 (1). [I, 270f, 348 (TABLE 13)]


"Benedicam Domino in omni tempore, a 10 et pui, 3 Violini, 2 Violette, Fagotto, C. A. T. B., con il Basso Continuo. C# Theil." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 21822 (5). [I, 270, 347 (TABLE 13)]

"Das Blut Jesu Christi, à 7." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 21825 (1). [I, 270f, 349 (TABLE 13)]

"Cum invocarem etc., 5 Viole, 4 Voci, C. A. T. B., Johann Theile." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 21822 (4). [I, 270, 347 (TABLE 13)]

["Denen, dir Gott."] "Rom. 8., Denen, dir Gott lieben, müssen alle Dinge zum besten dienen. à 12, Johann Theile." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 21825 (3). [I, 270f, 349 (TABLE 13)]

["Dennoch bleib ich."] "Ps. 73. v. 23. 24. 25, Dennoch bleib ich stehts an dir, Canto 6 Tenore solo, con 7 Strom." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 21825 (13). [I, 270f, 349 (TABLE 13)]


["Domine ne in furore."] "Psalm. VI. Partit. Domine ne in furore etc., à 9, 13; 5 Viole et 4 Voce, con Continuo. Gb Theil." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 21822 (2). [I, 270f, 347 (TABLE 13)]

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["Es ist keinen andern."] "Rom. 8., Es ist keinen andern Heyl., à 12 vel 16." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 21825 (9). [I, 270f, 349 (TABLE 13)]


["Gott sei mir gnädig nach deiner Güte."] "4 instr. & C. A. T. B. Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 21823 (2). [I, 270f, 348 (TABLE 13)]


["Herr unser Herrscher."] Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 21823 (4). [I, 270f, 348 (TABLE 13)]

["Ich habe den Herrn allezeit."] Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 21823 (9). [I, 270f, 348 (TABLE 13)]

["Ich preise dich Herr."] Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 21823 (6). [I, 270f, 348 (TABLE 13)]

["Ich will der Herren loben allezeit."] Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 21823 (7). [I, 270f, 348 (TABLE 13)]

["Ich will den Herren loben allezeit."] "a 10 ex erga Joh. Theil." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 21823 (8). [I, 270f, 348 (TABLE 13)]

["Jauchzet Gott alle Lande."] Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 21823 (5). [I, 270f, 348 (TABLE 13)]

"Laudate dominum omnes."

"Laudate pueri Dominum, Alto e Basso con 11 Istrom."
Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 21825 (7). [I, 270f, 349 (TABLE 13)]

"Lytaney, à 10 ò piu, 2 Violini, 2 Violette, Fagotto, 2 Canti, Alto, Tenore, Basso, con Organo. Cb Johan Theil." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 21823 (14). [I, 270f, 349 (TABLE 13)]

"Missa brevis."

"Missa. 5 Voce da Capella, Joh. Theile. 1680." Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 21820. [I, 270, 347 (TABLE 13)]


Opus musicalis compositionis noviter elaboratum, 4. 5. 6. 8. 10. ac 11. pro pleno Choro Vocum, cum absque Instrumentis, . . . a Johanne Theilio, . . . Merseburg, Literis Christiani Gottschkickii, Anno 1708. Wolfenbüttel, Herzog August Bibliothek, 165 Musica div. fol. [I, 269f]

[Passion.] See Johann Sebastiani.

"Rachgier, Zwietract."

"Schaffe in mir."
"Triumff, Alleluja."
Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 21823 (11).
[I, 270f, 348 (TABLE 13)]

"Töstet mein Volk."
Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 21823 (12).
[I, 270f, 349 (TABLE)]

"Warumb toben die Heyden."
Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 21823 (13).
[I, 270f, 349 (TABLE 13)]

Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 21825 (32).
[I, 270-72, 349 (TABLE 13); II, 13-17, 131-44 (SCORE 8)]

"Wirff dein anliegen auf den Herrn, A 8., Canto, Alto, Tenore, Basso e 4 Viole, Johannis Theill."
Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. ms. 21825 (33).
[I, 270-72, 349 (TABLE 13); II, 13-17, 131-44 (SCORE 8)]

[Wecker, G. C.]
Aria, Oder Glückwunschkender Ehren-Klang
Wolfenbüttel, Gedruckt durch die Sterne, Anno 1662.
Wolfenbüttel, Herzog August Bibliothek, Gn, Sam. Bd 18 (3).
[I, 234]

Julius Johann Weiland

"Ach Herr wie sind meiner feinde so viel," Erstlinge, #7.
[I, 232f, 329 (TABLE 7/7)]

[I, 233, 331 (TABLE 8/10)]

[I, 233, 331 (TABLE 8/7)]

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"Amor Jesu dulcissimus," Deuterotokos, #3. [I, 233, 331 (TABLE 8/3)]


DEUTEROTOKOS Hoc est Sacratissimarum Odarum Partus Quem Post Primum Maxime Ponderosis Divorum Patrum Ut & Allorum Pientissimorum Verbis & Flosculis auro magis aureis accommodatum & concinna suavissimarum Harmoniarum usuexponit . . . Julius Johannes Weiland. . . . Bremae, Typis Jacobi Köhleri, Anno Aerae Christianae CIO IOC LVI. Wolfenbüttel, Herzog August Bibliothek, 2.7.1.6. [I, 233f, 331 (TABLE 8)]

"Ego sum vitis illa vera," Deuterotokos, #8. [I, 233, 331 (TABLE 8/8)]

Erstlinge Musicalischer Andachten. See Julii-Johannis Weilandis Erstlinge Musicalischer Andachten.

"Factum est proelium magnum," Deuterotokos, #15. [I, 233 331 (TABLE 8/15)]

["Grosser Fürst, wer kan doch recht."] Aria; see Camoenae Vernae.

"Habe deine lust an dem Herrn," Erstlinge, #14. [I, 232f, 329 (TABLE 7/14)]

"Herr lehre doch mich," Erstlinge, #10. [I, 232f, 329 (TABLE 7/10)]

"Herr wenn ich nur dich habe," Erstlinge, #13. [I, 232f 329 (TABLE 7/13)]

"Herr wer wird wohnen," Erstlinge, #19. [I, 232f, 330 (TABLE 7/19)]
"Herr wie lange: Fürchte dich nicht," Erstlinge, #9. [I, 232f, 329 (TABLE 7/9)]


"Herz lehre doch mich," Erstlinge, #17. [I, 232f, 329 (TABLE 7/17)]

"Ich bin Jung gewesen," Erstlinge, #3. [I, 232f, 329 (TABLE 7/3)]

"In te Domine speravi," Erstlinge, #15. [I, 232f, 329 (TABLE 7/15)]

"Jauchzet Gott alle Lande," Erstlinge, #11. [I, 232f, 329 (TABLE 7/11)]


"Jesu dulcis memoria," Deuterotokos, #2, 4, 9, 12. [I, 233-331 (TABLE 8/2, 4, 9, 12)]

"Jesu Dulcis memoria," Erstlinge, #1. [I, 232f, 329 (TABLE 7/1)]

Julii-Johannes Weilands Erstlinge Musicalischer Andachten: Mit I. II. III. vnd IV. Stimmen auch zweyen Violinen in die Orgel oder Clavicymbel zu singen vnd zu spielen. . . . In Bremen Getruckt vnd Verlegt von Jacob Kühler, Im Jahr M DC LIV. Kassel, Murhard'sche Bibliothek der Stadt Kassel und Landesbibliothek, 4° Mus. 74-1-5. [I, 231-33, 329f (TABLE 7)]

"Kompt herzu," Erstlinge, #6. [I, 232f, 329 (TABLE 7/6)]

"Lass dichs nicht irren," Erstlinge, #16. [I, 232f, 329 (TABLE 7/16)]

"Lasse: die Kindlein zu mir kommen," Erstlinge, #18. [I, 232f, 330 (TABLE 7/18)]

"Lobet den Herrn," Erstlinge, #5. [I, 232f, 329 (TABLE 7/5)]

"O anima mea suspira," Deuterotokos, #11. [I, 233, 331 (TABLE 8/11)]

"O Jesu mi dulcissime," Deuterotokos, #5. [I, 233, 331 (TABLE 8/5)]

"O Nomen Jesu," Deuterotokos, #1. [I, 233, 331 (TABLE 8/1)]


"Puer qui natus nobis," Deuterotokos, #6. [I, 233, 331 (TABLE 8/6)]

"Salve, O Jesu mi," Deuterotokos, #13. [I, 233, 331 (TABLE 8/13)]

"Sonata a 3," Deuterotokos, #16. [I, 233, 331 (TABLE 8/16)]

"Die starcken bedürffen des artzes nicht," Erstlinge, #21. [I, 232f, 329 (TABLE 7/21)]


"Veni Sancte Spiritus," Deuterotokos, #14. [I, 233, 331 (TABLE 8/14)]

"Veni Sancte Spiritus," Erstlinge, #12. [I, 232f, 329 (TABLE 7/12)]

"Was betrübustu dich," Erstlinge, #8. [I, 232f, 329 (TABLE 7/8)]

"Wie der Hirsch schreyet," Erstlinge, #4. [I, 232f, 329 (TABLE 7/4)]

"Wie lieblich sind deine Wohnung," Erstlinge, #2. [I, 232f, 329 (TABLE 7/2)]
"Wol dem der den Herrn fürchtet," Erstlinge, #20. [I, 232f, 330 (TABLE 7/20)]

"Wol dem der ein tugendsam Weib hat," Erstlinge, #22. [I, 232f, 330 (TABLE 7/22)]

Zweyer gleich-gesinnten Freunde. See Löwe, Zweyer gleich-gesinnten Freunde.
INSTRUMENTS IN SACRED VOCAL MUSIC AT
BRAUNSCHWEIG–WOLFENBÜTTEL: A STUDY OF
CHANGING TASTES IN THE SEVENTEENTH CENTURY

by

JAMES LEONARD BRAUER

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INTRODUCTION

The aim in this edition is to present each of the nine pieces in a form that is as close to the original as possible while making it accessible to modern performers.

Pitch

Each work is presented at the original pitch; original key signatures have been retained. Where copyists' or printers' errors were detected, corrections are given in the modern score and a note about the discrepancy is provided in the critical notes. Accidentals have been placed in conformity with modern usage. For example, superfluous accidentals have been dropped and natural signs are used where a sharp raised a flatted pitch in the original. In the comments, individual pitches may be indicated with this system: C=bass C, c=tenor C, c¹=alto C (middle C on the piano).

Figuration

In the continuo parts, the original sharps and flats of the figuration are retained. In a few cases, additions to the original figures are provided in brackets; modern performers could find occasions to insert more.
Rhythm

Original time signatures and note values are retained, except where indicated in the critical notes. In general, 3/1 and 3/2 passages are presented as 3/4 in these transcriptions. Barlines have been added for the convenience of modern readers. In this edition no acknowledgement is made of occasional use of coloration for a hemiola at the cadence. Beams are employed in the transcription— even where the originals had flagged stems.

Incipits

The incipit of each part provides information on original clefs, style of notation, and nomenclature for instruments and voices. Thereafter, abbreviations (see table of abbreviations in volume I) are used, as necessary, to clarify parts for the reader.

Texts

In general, ancient spellings are retained in the texts. However, where the original had several spellings of a single word, one spelling is employed throughout. It was often necessary to place text repetitions under pitches where the original employed a repeat sign to call for a group of words to be used again.

Critical notes

Information about the sources used and discrepancies between the present edition and original manuscripts or
prints is provided in the critical notes for each work. The arrangement of the works is chronological, based on the composer's service at the Wolfenbüttel court. Except for Praetorius and Schütz, whose works have already appeared in a modern edition, there is a representative score for each composer discussed in volume I.
CRITICAL NOTES

Thomas Mancinus, Epicedium in crudum (SCORE 1)


Titlepage: Epicedium in crudum illustissima principis . . a Thoma Mancino . . Helmaestadii, Ex officina Typographica Iacobi Lucij, [1609]. (Partbooks: Cantus Primus, Cantus Secundus, Altus, Tenor Primus, Tenor Secundus, Bassus.)

Note value changes: time signature for mm 52-64 is 3/2 (three semibreves per measure).

<table>
<thead>
<tr>
<th>Measure</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>51</td>
<td>all</td>
<td>The original note value: a semibreve.</td>
</tr>
<tr>
<td>71</td>
<td>S¹</td>
<td>The dotted quarter a¹ has a double dot.</td>
</tr>
</tbody>
</table>
Johann Schop, *Nun lob, mein Seel* (SCORE 2)


Titlepage: Erster Theil Geistlicher Concerten, Mit 1. 2. 3. 4. und 8 Stimmen Samt beygefugtem Basso Continuo vor die Orgel. In die Music versetzet durch Johann Schopen. . . . Hamburg bey Jacob Rebenlein, 1644. (Partbooks: Erste Stimme, Ander Stimme, Dritte Stimme, Vierdte Stimme, Bassus vor die Orgel.)

Note value changes: time signature for mm 35-45, 58-60, 67, 91-94 is 3 (three semibreves per measure).

<table>
<thead>
<tr>
<th>Measure</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>52</td>
<td>Q</td>
<td>Original note value: minim.</td>
</tr>
<tr>
<td>95</td>
<td>S²</td>
<td>First half-note: d².</td>
</tr>
<tr>
<td>Septimus</td>
<td></td>
<td>Original pitches: b¹, a¹.</td>
</tr>
<tr>
<td>97</td>
<td>T</td>
<td>Original text: &quot;sein.&quot;</td>
</tr>
<tr>
<td>98</td>
<td>Q</td>
<td>Original text: &quot;sein.&quot;</td>
</tr>
<tr>
<td>100</td>
<td>Q</td>
<td>Original text: &quot;sein.&quot;</td>
</tr>
<tr>
<td>100-1</td>
<td>Septimus</td>
<td>Final note value: semibreve with a fermata.</td>
</tr>
</tbody>
</table>

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Daniel Selich, Christlicher Wundsch (SCORE 3)

Source: Wolfenbüttel, West Germany: Herzog August Bibliothek, 7a-7i Musica fol.


Note value changes: time signature for mm 39-57 is 3 (three semibreves per measure).

<table>
<thead>
<tr>
<th>Measure</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>112</td>
<td>bc</td>
<td>Tie between D and D of m 112.</td>
</tr>
<tr>
<td>129</td>
<td>bc</td>
<td>The # is under the fourth quarter-note d.</td>
</tr>
</tbody>
</table>
Sophie Elisabeth, Lass dich nun nichts (SCORE 4)


Titlepage: "Patience veinque tout."

Note value changes: in the song the original time signature in mm 3-6 and 9-10 is 3 (three semibreves per measure); in the sinfonia there are no changes since the MS uses the time signature 3 (three quarter-notes per measure). In the MS the sinfonia has barlines.

Comment: In the MS notebook (from Sophie Elisabeth's own hand) "Lass dich nun nichts" is the seventh song and bears the date "12 Aug. 1647." It has three stanzas; only the first is given in the transcription. The song occupies the top half of pp. 7-8. Below it is the "Sinphonia" which bears the same date above it.
Julius Johann Weiland, **Nun dancket alle Gott** (SCORE 5)


Note value changes: original time signature in mm 19-68 is 3/1; in mm 93-105 it is 3/2 (in both cases there are three semibreves per measure.)

<table>
<thead>
<tr>
<th>Measure</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td>vns, bc</td>
<td>The original note value: semibreve.</td>
</tr>
<tr>
<td>42</td>
<td>all</td>
<td>The original note value: semibreve.</td>
</tr>
<tr>
<td>85</td>
<td>bc</td>
<td>Over c&lt;sup&gt;1&lt;/sup&gt;: 6&lt;sup&gt;b&lt;/sup&gt;.</td>
</tr>
<tr>
<td>102</td>
<td>bc</td>
<td>Over c: 5&lt;sup&gt;6&lt;/sup&gt;.</td>
</tr>
<tr>
<td>107</td>
<td>vns, bn</td>
<td>Frequently, original slurs are over only the first three or the last three of the four eighth-notes.</td>
</tr>
<tr>
<td>126</td>
<td>all</td>
<td>Longas are used; instrumental parts are texted to aid the player in knowing the length of time needed to &quot;chant&quot; the text.</td>
</tr>
<tr>
<td>136</td>
<td>vn&lt;sup&gt;2&lt;/sup&gt;</td>
<td>Slur missing.</td>
</tr>
<tr>
<td>146</td>
<td>all, bc</td>
<td>Original note value: breve. original note value: double-breve.</td>
</tr>
</tbody>
</table>
Martin Köler, Lobet ihr Knecht (SCORE 6)


Note value changes: original time signature in mm 9-28 is 3/2 (three semibreves per measure).

<table>
<thead>
<tr>
<th>Measure</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>B</td>
<td>Slur over g-f only.</td>
</tr>
<tr>
<td>8</td>
<td>vn^1</td>
<td>Both d^2's have sharp.</td>
</tr>
<tr>
<td>48</td>
<td>vn^1</td>
<td>On third beat: quarter-note f#^2.</td>
</tr>
<tr>
<td>96</td>
<td>S</td>
<td>On fourth beat, final eighth-note f#^2.</td>
</tr>
</tbody>
</table>
Johann Rosenmüller, Mein Gott, ich dancke (SCORE 7)

Source: West Berlin, Staatsbibliothek Preussischer Kulturbesitz, Mus. ms. 18905. (MSS part of Sammlung der Michaelskirche-Erfurt.)

Titlepage: "PARTITURA. Mein Gott, ich dancke dir auf Psalterspiel etc., à 2 Violinis e Violon., 2. Tenor., 5 in Ripieno cum Continuo di J. Rosenmüller." The titlepage for the parts is identical, except that it mentions the total ("a 10. Voc.") before listing the individual parts. (Parts: Violino 1, Violino 2, Violono, Tenore 1 Conc[ertino], Tenore 2 Conc[ertino], Canto 1. in Ripieno, Canto 2 in Ripieno, Alto in Ripieno, Tenore in Ripieno, Basso in Ripieno, Continuo.) In the lower righthand corner of the titlepage for the parts, the MS is signed (?) and dated: "Joh[ann] Chr[isitian] Appelmann die 27. October 1681."

Note value changes: in mm 63-107 the original time signature is 3/1 (three semibreves per measure).

<table>
<thead>
<tr>
<th>Measure</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>vn²</td>
<td>In part and score, the fourth quarter-note is b¹.</td>
</tr>
<tr>
<td>8</td>
<td>vn²</td>
<td>Original pitches in part and score: d², e², d², e², e².</td>
</tr>
<tr>
<td>12</td>
<td>bc</td>
<td>In part, original figuration: 5 6 5.</td>
</tr>
<tr>
<td>20</td>
<td>T</td>
<td>In part and score, the whole-note is d¹.</td>
</tr>
<tr>
<td>25</td>
<td>bc</td>
<td>In part and score, the half-note G is dotted.</td>
</tr>
<tr>
<td>Measure</td>
<td>Part</td>
<td>Comment</td>
</tr>
<tr>
<td>---------</td>
<td>------</td>
<td>---------</td>
</tr>
<tr>
<td>30</td>
<td>bc</td>
<td>In part and score, the second quarter-note is A.</td>
</tr>
<tr>
<td>31</td>
<td>vle</td>
<td>In part, the half-note A is tied to the first beat of m 32.</td>
</tr>
<tr>
<td>37</td>
<td>bc</td>
<td>In part and score, two quarter-note Ds are tied.</td>
</tr>
<tr>
<td>46</td>
<td>bc</td>
<td>In score, the A is a whole-note.</td>
</tr>
<tr>
<td>53</td>
<td>T</td>
<td>In part, slur is omitted.</td>
</tr>
<tr>
<td>54</td>
<td>S₁, S²</td>
<td>In parts, on third beat: a quarter rest.</td>
</tr>
<tr>
<td>56</td>
<td>T</td>
<td>In score, second quarter-note is d¹.</td>
</tr>
<tr>
<td>58</td>
<td>S²</td>
<td>In part, the first two beats are: dotted quarter, eighth-note.</td>
</tr>
<tr>
<td>60</td>
<td>T</td>
<td>In score, the pitches are: f, g, a, b, c¹, d¹ (eighths), and e¹ (quarter, tied to following note).</td>
</tr>
<tr>
<td>62</td>
<td>A</td>
<td>Part has e¹.</td>
</tr>
<tr>
<td>65</td>
<td>bc</td>
<td>In score, the three eighth-notes are an octave higher.</td>
</tr>
<tr>
<td>66</td>
<td>bc</td>
<td>In score, the dotted quarter G is an octave higher.</td>
</tr>
<tr>
<td>110</td>
<td>vn²</td>
<td>In part, the notehead for the f#¹ is on the e¹ line.</td>
</tr>
<tr>
<td></td>
<td>bc</td>
<td>In part, the third quarter-note has: 6.</td>
</tr>
<tr>
<td>112</td>
<td>bc</td>
<td>In part, the 6 is placed over the f (eighth), not d (eighth).</td>
</tr>
<tr>
<td>114</td>
<td>S¹</td>
<td>In part, the four quarter-notes are: c², c², d², c².</td>
</tr>
<tr>
<td>115</td>
<td>S¹</td>
<td>In part, the first quarter-note is: C².</td>
</tr>
<tr>
<td></td>
<td>T</td>
<td>In part, the notehead for the f# is on the e line.</td>
</tr>
<tr>
<td>Measure</td>
<td>Part</td>
<td>Comment</td>
</tr>
<tr>
<td>---------</td>
<td>------</td>
<td>---------</td>
</tr>
<tr>
<td>115</td>
<td>bc</td>
<td>In score, the first pitch is a half-note: d.</td>
</tr>
<tr>
<td>118</td>
<td>vl e</td>
<td>In part, the second and third beats: e, e (quarter-notes).</td>
</tr>
<tr>
<td>120</td>
<td>B</td>
<td>In part, the second half-note is: g.</td>
</tr>
<tr>
<td>121</td>
<td>A</td>
<td>In score and part: c.</td>
</tr>
<tr>
<td>121</td>
<td>B</td>
<td>In score and part: c.</td>
</tr>
<tr>
<td>124</td>
<td>T²</td>
<td>In score, the entrance begins on the second quarter, but the first half-note value in m 126 shows no pitch. In part, a half-note rest in m 126 is, apparently, scratched out, the barlines are adjusted to conform to the score, and a half-note rest is added to m 126.</td>
</tr>
<tr>
<td>132</td>
<td>vn¹</td>
<td>In part, third beat is a half-note g².</td>
</tr>
<tr>
<td>152</td>
<td>s²</td>
<td>In part, second beat has an eighth-note c.</td>
</tr>
<tr>
<td>154</td>
<td>vn²</td>
<td>In part and score, the half-note a² lacks dot; on the third beat of m 155 both sources give a half-note g².</td>
</tr>
<tr>
<td>162</td>
<td>S¹</td>
<td>In part, third beat is a half-note d².</td>
</tr>
</tbody>
</table>
Johann Theile, Wirff dein Anliegen (SCORE 8)

Source: West Berlin, Staatsbibliothek Preussischer
Kulturbesitz, Mus. ms. 21825/32 and 21825/33.


Note value changes: none.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 vl^1</td>
<td></td>
<td>In 33, first beat: c^ is written as an eighth-note.</td>
</tr>
<tr>
<td></td>
<td>bc</td>
<td>In 32, first beat has a dotted quarter, tied to the last quarter of m^1.</td>
</tr>
<tr>
<td>6 vl^1</td>
<td></td>
<td>In 33, second beat: has slur for the two sixteenth-notes.</td>
</tr>
<tr>
<td>8 vl^1</td>
<td></td>
<td>In 32, first beat: the eighth-notes are a^1.</td>
</tr>
<tr>
<td>9 bc</td>
<td></td>
<td>In 33, MS lacks figure (#).</td>
</tr>
<tr>
<td>13 A</td>
<td></td>
<td>In 33, fourth beat: sixteenth slurred to following note.</td>
</tr>
<tr>
<td>15 S</td>
<td></td>
<td>In 32, third beat: the eighth-note is f^1.</td>
</tr>
</tbody>
</table>
17  C  In 33, second beat: lacks slur for the
two sixteenth-notes.

19  bc  In 33, third beat: the figure is 5.

20  bc  In 32, third beat: MS lacks figure (6).

24  bc  In 32, first beat: MS lacks figure (b).

27  bc  In 32, first beat: MS lacks figure (6).

29  bn  In 33, second beat: # follows first
eighth-note c.

32  Vle  In 32, third beat: the quarter-note
is F#.

33  v1^2  In 32, second beat: two quarter-notes,
not eighths.

34  B, bc  In 33, fourth beat: # follows first
eighth-note c.

36  S  In 33, fourth beat: eighth-note slurred
to following note.

37  v1^2  In 33, fourth beat: lacks slur for the
two sixteenth-notes.

40  S  In 33, second beat: lacks slur for the
two sixteenth-notes.

42  S  In 33, second beat: eighth-note slurred
to following note.

45  B  In 33, second beat: lacks slur for the
two sixteenth-notes.
<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>47</td>
<td>T</td>
<td>In 33, second beat: eighth-note slurred to following note.</td>
</tr>
<tr>
<td>48</td>
<td>vl²</td>
<td>In 33, second beat: lacks slur for the two sixteenth-notes.</td>
</tr>
<tr>
<td></td>
<td>A</td>
<td>In 33, second beat: lacks slur for the two sixteenth-notes.</td>
</tr>
<tr>
<td></td>
<td>bc</td>
<td>In 32, first beat: MS lacks figure (b).</td>
</tr>
<tr>
<td>49</td>
<td>vl¹</td>
<td>In 33, second beat: has slur for the two sixteenth-notes.</td>
</tr>
<tr>
<td>51</td>
<td>vl²</td>
<td>In 33, third beat: MS has whole note with fermata and omits mm 52-56.</td>
</tr>
<tr>
<td>52</td>
<td>vl¹</td>
<td>In 33, second beat: has slur for the two sixteenth-notes.</td>
</tr>
<tr>
<td></td>
<td>vl³, S, T</td>
<td>In 33, second beat: lacks slur for the two sixteenth notes.</td>
</tr>
<tr>
<td></td>
<td>A</td>
<td>In 33, fourth beat: lacks slur for the two sixteenths.</td>
</tr>
<tr>
<td>53</td>
<td>vl³, T</td>
<td>In 33, second beat: lacks slur for the two sixteenth notes.</td>
</tr>
<tr>
<td></td>
<td>A</td>
<td>In 33, third beat: MS has dotted eighth, sixteenth-note.</td>
</tr>
<tr>
<td></td>
<td>S</td>
<td>In 33, fourth beat: lacks slur for the two sixteenth-notes.</td>
</tr>
<tr>
<td>56</td>
<td>A</td>
<td>In 33, MS incorrectly repeats mm 52-56.</td>
</tr>
<tr>
<td>57</td>
<td>bc</td>
<td>In 32, first beat: MS lacks figure (b); third beat: MS lacks figure (b).</td>
</tr>
<tr>
<td>64</td>
<td>S</td>
<td>In 33, second beat: eighth-note slurred to following note.</td>
</tr>
<tr>
<td>66</td>
<td>bc</td>
<td>In 32, third beat: MS lack figure (b).</td>
</tr>
<tr>
<td>69</td>
<td>S</td>
<td>In 33, third and fourth beats: lacks slurs over eighth-notes.</td>
</tr>
<tr>
<td>70</td>
<td>S</td>
<td>In 33, second beat: eighth-note slurred to following note.</td>
</tr>
</tbody>
</table>
71 \( \text{vl}^1 \) In 33, second beat: lacks slur for the two sixteenth-notes.

73 \( \text{vl}^3 \) In 33, first beat: the quarter-note is \( f^\# \).

bc In 33, second beat: second eighth-note lacks figure (#).

78 \( \text{vl}^{1-3} \) In 33, "piano" is not indicated.

79 \( \text{vl}^3 \) In 33, third beat: MS has no fermata.

83 A In 33, fourth beat: lacks slur for the two sixteenth-notes.

87 A In 33, third beat: sixteenth rest, sixteenth, eighth-note.

88 A In 33, second beat: eighth-note slurred to following note.

94 A In 33, third beat: first eighth-note is \( f^\# \), not \( g^1 \).

95 A In 33, second beat: eighth-note slurred to following note.

bc In 32, third beat: MS lacks figure (#).

96 T In 33, second beat: sixteenth-note slurred to following note.

99 T In 32, fourth beat: eighth-notes have slur which is separate from the first three notes in m 100.

In 33, second beat: sixteenth-note slurred to following note.

104 bc In 32, fourth beat: lacks tie to following note.

106 T In 33, first beat: sixteenth-note slurred to following note.

107 T In 33, second beat: lacks slur for the two sixteenth notes; third beat: sixteenth-note slurred to following note.
108 T In 33, third beat: quarter-note is not dotted.

109 T In 33, second beat: sixteenth-note slurred to following note.

110 B In 33, second beat: "tr" over sixteenth-notes.

111 B In 33, third and fourth beats: MS lacks slurs.

114 B In 33, first beat: dotted quarter-note lacks #; sixteenth note is a.

115 B In 33, first beat: MS has E, not e.

117 bc In 33, second beat: the figure is 4 #.

118 B In 33, first beat: no slur over sixteenth notes; second beat: dotted eighth-note d, sixteenth-note D; sixteenth-note slurred to following note.

119 B In 33, fourth beat: sixteenth-note slurred to following note.

120 B In 33, first beat: quarter-note E, not e.

122 B In 33, fourth beat: eighth-note slurred to following note.

125 B In 33, fourth beat: sixteenth-note slurred to following note.

130 bc In 33, second beat: the figure is $\frac{6}{7}$.

131 B This and other parts (in 33) state that the "Ritornello" follows the bass solo, then "Wirf dein anlagen auf den Herrn ut supra."
Johann Kusser, Dilata me (SCORE 9)

Source: West Berlin, Staatsbibliothek Preussischer Kulturbesitz, Mus. ms. 4238.

Titlepage: "Dilata me à 7. 5 Instrumens et 2 Dessus de Voix ave la Basse-Continue. J. S. Cousser." (A score.)

Note value changes: none. In mm 97-297 the original time signature is 3 (three quarter-notes per measure).

<table>
<thead>
<tr>
<th>Measure</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>28</td>
<td>bc</td>
<td>Third beat: MS has both G and g.</td>
</tr>
<tr>
<td>255</td>
<td>bc</td>
<td>Third beat: MS has both F and f.</td>
</tr>
<tr>
<td>286</td>
<td>vn¹</td>
<td>MS has dotted half-note.</td>
</tr>
</tbody>
</table>
Epicedium in crudum

Thomas Mancinus

SCO RE 1

Cantus I

Cantus II

Altus

Tenor I

Tenor II

Bassus

re - di - gis ho - mi - nem ad ni - hi - lum, ad ni - hi -

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(SCORE 1: Mancinus, "Epicedium")

30

\[ \text{Mancinus, "Epicedium"} \]

3 (21)

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nos post dies et post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post dies, post 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(SCORE 1: Mancinus, "Epicedium")
Nun lob mein Seel den Her...
(SCORE 2: Schop, "Nun lob")
(SCORE 2: Schop, "Nun lob")

"ver-jung-et, ver-jung-et, ver-jung-et, ver-jung-et dem Adler gleich"

"ver-jung-et, ver-jung-et, ver-jung-et dem Adler gleich"

"der"
Ktich, di t, Sein em dii.

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(SCORE 2: Schop, "Nun lob")

den in sein - em Reich.
Reich, die Leiden in sein Reich.
sein, in sein - em Reich.
in sein, in sein Reich.
die Leiden, die Leiden in sein - em Reich
Leiden in sein - em Reich.
SCORE 3

Christlicher Wundsch

Daniel Selich

1. Cornetto

2. Cornetto

3. Voce à Cornetto

4. Voce à Trombone

5. Voce Cantus

6. Fagotto, à Tromb; Altus

7. Fagotto, à Tromb; Tenor

8. Fagotto, à Trombone maiores; Bassus

Bassus Generales

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vormals gnedig gewest, gnedig gewest
(SCORE 3: Selich, "Christlicher")
Ge-recht-fiz-keit und Friede sich Küs-sen, und Friede sich Küs-sen
Ge-recht-fiz-keit und Friede sich Küs-sen, und Friede sich Küs-sen
(SCORE 3: Selich, "Christlicher")
(SCORE 3: Selich, "Christlicher")
(SCORE 3: Selich, "Christlicher")

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be, dennoch für ihm bleibe und in Schwang ge
be, dennoch für ihm bleibe und in Schwang ge
be, dennoch für ihm bleibe und in Schwang ge
be, dennoch für ihm bleibe und in Schwang ge
(SCORE 3: Selich, "Christlicher")
SCORE 4

Lass dich nun nichts

Sophie Elisabeth

Wie es Gott ducht
So sey vergnügt,
Mein Wil - le.

Sinphonia
Nun dancket alle Gott

1. Violin

2. Violin

3. Violin

4. Violin

Fagotto

1. Cantus

Cantus 2.

Altus

Tenor

Bassus Generalis

Julius Johann Weiland
(SCORE 5: Weiland, "Nun dancket")
(SCORE 5: Weiland, "Nun danket")

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(SCORE 5: Weiland, "Nun dancket")

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(SCORE 5: Weiland, "Nun dancket")
(SCORE 5: Weiland, "Nun dancket")
(SCORE 5: Weiland, "Nun dancket")
(SCORE 5: Weiland, "Nun dancket")

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(SCORE 5: Weiland, "Nun dancket")
(SCORE 5: Weiland, "Nun dancket")
(SCORE 5: Weiland, "Nun dancket")

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(SCORE 5: Weiland, "Nun dancket")

Dal Segno

Nun dancket
alle Gott.
Repetatur.

Lang wir leben.
Lobet ihr Knecht

Violine 1.

Violine 2.

Viola d' Gamba 1.

Viola d' Gamba 2.

Cantus 1.

Cantus 2.

Bassus

Bassus Continue

Lobet, lobet ihr Knecht des Herrn.

Martin Köler
(SCORE 6: Küler, "Lobet ihr")
(SCORE 6: Köler, "Lobet ihr")
(SCORE 6: Köler, "Lobet ihr")
Herr ist hoch, der Herr ist hoch über alle Re- den
Herr ist hoch, der Herr ist hoch über alle Re- den
(SCORE 6: Köler, "Lobet ihr")

der Herr ist hoch

der Herr ist hoch Ü - ber
(SCORE 6: Köler, "Lobet ihr")

seine Eh-re ge-het so weit,

seine Eh-ve gehet so weit der

alle Horden

seine Eh-re ge-het so weit. ge-het so weit, so weit der

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Himmel ist, wer, wer ist, wie der Herr un-sehr Gott
der sich so hoch.

Himmel ist, wer, wer, wer ist, wie der Herr un-sehr Gott
der sich so hoch.

Himmel ist, wer, wer ist, wer ist wie der Herr un-sehr Gott
der sich so hoch.
(SCORE 6: Köler, "Lobet ihr")

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(SCORE 6: Köler, "Lobet ihr")

rungen auf-richt-et aus dem Staub, und er-höch-

et den Arm-en

rungen auf-richt-et aus dem Staub, und er-höch-

et den Arm-en
aus dem Kot, der den Ge-ring-en auf-richt-et aus dem Staub, und er-

aus dem Kot, der den Ge-ring-en auf-richt-et aus dem Staub, und er-

der den Ge-ring-en auf-richt-et aus dem Staub' und er-hö

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(SCORE 6: Köler, "Lobet ihr")
(SCORE 6: Kãler, "Lobet ihr")

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(SCORE 6: Kübler, "Lobet ihr") 20 (105)
(SCORE 6: Köler, "Lobet ihr")

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Mein Gott, mein Gott, mein Gott, mein Gott,
Ich danke dir mit Psalm-Tonspiel für deine Treue,
ich danke dir mit Psalm-Tonspiel für deine Treue,
ich danke dir mit Psalm-Tonspiel für deine Treue,
ich danke dir mit Psalm-Tonspiel für deine Treue und Liebe.
(SCORE 7: Rosenmüller, "Mein Gott")

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(SCORE 7: Rosenmüller, "Mein Gott")

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meine Lippen und meine Seele die du erlost - et hast, meine
Seele die du erlost - et hast,
(SCORE 7: Rosenmüller, "Mein Gott")

Meine Lippen und meine Seele die du erlöst hast, mein Lippenn h und meine

Meine Lippen und meine Seele die du erlöst hast, mein Lippenn h und meine

Meine Lippen und meine Seele die du erlöst hast, mein Lippenn h und meine

Meine Lippen und meine Seele die du erlöst hast, mein Lippenn h und meine

Meine Lippen und meine Seele die du erlöst hast, mein Lippenn h und meine

Meine Lippen und meine Seele, mein Lippenn h und meine

Meine Lippen und meine Seele die du erlöst hast sind frohlich und loben dir, sind

Seelen die du erlöst hast sind frohlich und loben dir, sind

Seelen die du erlöst hast sind frohlich und loben dir, sind

Seelen die du erlöst hast sind frohlich und loben dir, sind

Seelen die du erlöst hast sind frohlich und loben dir, sind

Seelen die du erlöst hast sind frohlich und loben dir, sind

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(SCORE 7: Rosenmüller, "Mein Gott")

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(SCORE 7: Rosenmüller, "Mein Gott")

126

128

130

auch dicht-et mein-e Zung-e täg-lich,

auch dicht-et mein-e Zung-e täg-lich,
Denn schämen müssen sich, denn schämen müssen sich und zu-schand-ten werden,
"Mein Gott"

denn sollen müssen sich und zu-schand-en werd-en

die mein un-glück such-en, die

denn sollen müssen sich und zu-schand-en werd-en

die mein un-glück such-en, die

denn sollen müssen sich und zu-schand-en werd-en

die mein un-glück such-en, die

denn sollen müssen sich und zu-schand-en werd-en

die mein un-glück such-en, die

denn sollen müssen sich und zu-schand-en werd-en

die mein un-glück such-en, die

denn sollen müssen sich und zu-schand-en werd-en

die mein un-glück such-en, die
mein Un^ludt such - en,
die mein Un - glück such - en.

mein Un-glück such - en,
die mein Un-glück such - en.

mein Un-glück such - en,
die mein Un-glück such - en.

mein Un-glück such - en,
die mein Un-glück such - en.

mein Un-gü - ck such - en,
die mein Un-glück such - en.

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Wirf dein Augen auf den Herrn, der wird dich versorgen, der wird dich

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(SCORt 8: Theile, "Wirff dein")

15
Herrn, der wird dich versorgen, der wird dich versorgen

Wirf dem An-lagen auf den Herrn,

Wirf dem An-lagen auf den Herrn,
(SCORE 8: Theile, "Wirff dein")

S

A

T

B

bc

Herrn
Herrn
Herrn
Herrn

wirf dein An-legen auf den Herrn,

der wird dich versorgen,
der wird dich versorgen,
der wird dich versorgen,
der wird dich versorgen,

wirf dein An-legen auf den Herrn,

der wird dich versorgen,
der wird dich versorgen,
der wird dich versorgen,
der wird dich versorgen,

wirf dein An-legen auf den Herrn,

der wird dich versorgen,
der wird dich versorgen,
der wird dich versorgen,
der wird dich versorgen,

wirf dein An-legen auf den Herrn,

der wird dich versorgen,
der wird dich versorgen,
der wird dich versorgen,
der wird dich versorgen,
(SCORE 8: Theile, "Wirff dein")
(SCORE 8: Theile, "Wirff dein")

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(SCORE 8: Theile, "Wirff dein")
(SCORE 8: Theile, "Wirff dein")

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S
57 Solo

bc

Ritornello

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Wirff dein, Gott, merde auf mich und erhöre mich.
Kläglich, kläglich zage und heule, wie ich so kläglich, kläglich zage und heule.
Fürcht und sitzen ist mein ankommen und Grauen hat mich überfallen, Fürcht und sitzen ist mein ankommen und Grauen hat mich überfallen, Ich, ich aber will zu Gott.
Repete ab initio
Sinfoniam und Wirk dein
Anliegen etc. ac clausa
(SCORE 9: Kusser, "Dilata me")

Soprano 1

Di-la-ta me, di-la-ta me in a-mo-re ut di-cam in-te-ni-er-i cor-di o-re-gus-

Soprano 2

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SCORE 9: Kusser, "Dilata me"

propter te, a - me - mus nec nos pro - pter te.