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JOHANN NAUWACH’S TEÜTSCHER VILLANELLEN

A CRITICAL PERFORMANCE EDITION
WITH PERFORMANCE PRACTICE COMMENTARY

by

CHRISTOPHER PFUND

A dissertation submitted to the Graduate Faculty in music in partial fulfillment of the requirements for the degree of Doctor of Musical Arts, The City University of New York.

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Christopher Pfund

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ABSTRACT

Johann Nauwach’s Teütscher Villanellen: A Critical Performance Edition with Performance Practice Commentary

by

Christopher Pfund

Advisor: Janette Tilley

Johann Nauwach (1595–1630) was an early seventeenth-century German lutenist who was sent to Florence to study with Medici court lutenist, Lorenzo Allegri (1567–1648). Nauwach returned to Dresden around 1618 and published two volumes of songs. His first, *Libro primo di arie passegiate a una voce per cantar* (1623), contains monodic settings of popular Italian eclogues into which he composed extensive diminutions similar in style to Caccini. In 1627, Nauwach published *Teütscher Villanellen* dedicated to the nuptial celebrations of Sophie Eleonore of Saxony and Landgrave Georg II of Hesse-Darmstadt — the same celebration for which Heinrich Schütz (1585–1672) and Martin Opitz (1597–1639) collaborated on a grand adaptation of Rinuccini’s popular *Daphne*. Nauwach’s *Teütscher Villanellen* is generally considered to be the first published volume of German continuo songs.

This dissertation provides a critical performance edition of *Teütscher Villanellen*. It includes settings of all the poetry verses provided in the original edition by Nauwach, translations of the poetry, translations of the dedication and dedicatory poem, and editorial notes. In addition to these, commentary is provided to aid performance practice. This commentary falls
into two main areas. First is an examination of the background and meaning of the poetry found in the volume of which roughly half are attributable to Martin Opitz. The discussion contextualizes the pastoral poetry, provides background on the Opitz, discusses its various topoi and allusions found in the poetry, and explores word and verse stress showing their relation to *Teütscher Villanellen*. The second area of commentary focuses on four major performance treatises contemporary to *Teütscher Villanellen*. These include chapter nine of Michael Praetorius’s *Syntagma Musicum III* (1614-1619), Johann Andreas Herbst’s *Musica Practica* (1642), George Falck’s *Idea Boni Cantoris* (1688) and Christoph Bernhard’s *Von der Singekunst oder Manier* (1649). The discussion compares and classifies various ornaments from the treatises and suggests historically-informed performance practice for Nauwach’s volume. It concludes by demonstrating ways in which ornamental gestures termed *affetti* can be logically combined in order to create longer ornamental structures. Also included is a comparison between Nauwach’s first Italian volume with *Teütscher Villanellen* which analyzes both Nauwach’s compositional tendencies and his idiosyncratic use of ornamentation.
ACKNOWLEDGEMENTS

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While writing this dissertation, I had the privilege of performing the entire volume on two different occasions. These collaborations deeply improved my concept of the music and my formulation of the performance edition. I extend my warmest thanks to the following musicians: The Idaho performance featured Lucas Harris, Linda Pfund Swanson, Miranda Wilson, Steven Mortier, Rajung Yang, and Lynette Pfund. The New York City Performance included Lucy Bardo, Ben Harms, Rachel Evans, Bradley Brookshire, Jason Priset, Peter Kupfer, Lynette Pfund
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Introduction

The nuptial celebrations of Sophie Eleonore of Saxony and Landgrave Georg II of Hesse-Darmstadt in the spring of 1627 are known primarily as the occasion for which the first German opera was written — a grand adaptation of Rinuccini’s popular *Daphne* by Heinrich Schütz (1585–1672) and Martin Opitz (1597–1639). Although Schütz’s music for this drama was lost, there was, however, another volume of music dedicated to this event that survived. This volume was Johann Nauwach’s (1595–1630) *Teütscher Villanellen*. Drawing upon new Italian music trends that were slowly migrating northward to the war-torn wasteland of central Europe in the early seventeenth-century, Nauwach’s *Teütscher Villanellen* was the first volume of continuo lieder set in the German language, and it used significant amounts of Opitz’s pastoral poetry as its subject.

Johann Nauwach was one of many early seventeenth-century German musicians who traveled to Italy and successfully appropriated Italian monody, publishing works that incorporated the new style. Nauwach’s first formal music training was as a choirboy in Dresden and he was sent to Turin and Florence in 1612 to study with Medici court lutenist, Lorenzo Allegri (1567–1648). Nauwach returned to Dresden around 1618 and published two volumes of songs. His first, *Libro primo di arie passegiate a una voce per cantar* (1623), contains monodic settings of popular Italian eclogues into which he composed extensive diminutions similar in style to Caccini. These reflect Nauwach’s lute education in Florence as well as his experience with the new Florentine style.

In 1627, Nauwach published *Teütscher Villanellen*. These hardly resemble the *Arie* of his first Italian volume. Although there are examples of diminution in the *Villanellen* that suggest performance options, most are unadorned are set German pastoral verse. Nine of the nineteen pieces that comprise *Teütscher Villanellen* set poetry directly attributable to Martin Opitz, and
the balance of texts resemble these nine Opitz poems in the way they speak through multiple characters, and in their rich mythological and literary references. Opitz’s introduction of poetic stresses that coincide with natural word accents was a far-reaching innovation and mirrored the current German humanism and rhetorical education of his time.¹ Thus, Nauwach’s Villanelles are the manifestation of this new poetic technical innovation combined with both the larger philosophical idea about the direction and ability of the German language to properly set pastoral verse, and the new compositional approach to Italian continuo song.

Nauwach attempts to reconcile the German language and strophic forms of the Villanelles with his appropriated Italian musical style. For example, in the fifth verse of Asterie mag bleiben wer sie wil, he composes elaborate Italianate diminutions giving it the title La Precedente Aria Passeggiata (the preceding aria with diminutions). Given the lack of performance instructions within Teütscher Villanelles, one cannot know the extent to which he intended this approach for the entire volume; however, the inclusion by Nauwach of his elaborate diminution example suggests that diminution practice should extend to other areas of his Villanelles. The challenge of diminution in the Teütscher Villanelles is presented in their differences with Italian monody, both linguistic and musically temporal. Conventional language from seventeenth-century singing treatises regarding quality of sound, breath control, and aesthetic beauty is easily applied to all of the Villanelles; however, application of diminution and refinements, (using Christoph Bernhard’s terms), is a speculative, albeit beneficial exercise.

Nauwach offers no preface with performance instructions, so the task of determining diminution and refinements falls on the integration of singing treatises that had close proximity to Nauwach. One of these treatises was Michael Praetorius’ (1572–1621) Syntagma Musicum

Praetorius organized extensive musical activities at the Dresden court between
1614 and 1617 and met Heinrich Schütz while he was there. These activities contributed to his
familiarity with Italian music and significantly influenced *Syntagma Musicum*. Praetorius’s
treatise is one of the seminal seventeenth-century music treatises which included performance
instructions for the Italian style of singing that was rapidly gaining in popularity in German-
speaking areas of central Europe. Subsequent treatise authors including Johann Andreas Herbst
(1588–1666) and Georg Falck (1630–1689) followed Praetorius, expanding upon these
performance instructions. Upon his return to Dresden in 1618, Nauwach served the Dresden
court with Heinrich Schütz. Because of Nauwach’s close artistic proximity to the treatise authors
and their similar goals, i.e. the establishment of new Italian style in the Dresden court,
performance instructions in their treatises offer highly relevant information for the vocal
realization of Nauwach’s *Villanellen*.

Nauwach gives the following title to his volume: *Erster Theil Teütscher Villanellen mit 1,
2, und 3 Stimmen auf die Tiorba, Laute Clavicymbel, und andere Instumenta gerichtet*.

*Villanellen*, a term related to the earlier Italian *villanella*, began as a mere rustic song in the
Neapolitan style until the designation migrated to something used for more serious poetic and
musical structures. In Nauwach’s case, however, musical structures are simple, and the title
neatly reflects his choice of bucolic poetry close to the Greek *idylls* in its subjects and aesthetic.
Most importantly, the title offers the performer a good amount of flexibility for the performance
of the *Villanellen*. Variation of ensemble between songs and strophes provides coloration and
texture differences that underscores text expression which keep the music fresh and lively.

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2 Donna G. Cardamone, "Villanella" *Grove Music Online, Oxford Music Online*. (Oxford
University Press, accessed November 30, 2015),
The focus of this thesis is primarily performance. Included is a critical performance edition of the volume that features settings of all the verses. Also provided are English translations of the poetry and dedication along with editorial notes. The commentary of the thesis provides three sections to aid performance. The first chapter is an examination of the poetry used in *Teütscher Villanellen* that explores allusion and meaning present in the early seventeenth-century pastorals. This poetic examination includes brief discussions of influences and antecedents of the poetry as well as Nauwach’s approach to syllabication stress within ornamental passages.

The second chapter suggests ornamentation for Nauwach’s work by providing a detailed comparison of the four major German singing treatises proximate to Nauwach’s *Villanellen*. These are the treatises that address vocal ornamentation and refinements as they are broadly termed. The discussion of these treatises serves two main functions: First, it sorts out the differences in language between treatises and mediates their non-standardized terminology and practices they suggest. This sorting places similar gestures together and thereby structures and guides the discussion. This quasi-unification of terminology and gesture enables a practical application of ornamentation to Nauwach’s music. The second function of the discussion uses analytical ideas and terminology first posited by Sally Sanford to break apart *passaggi* structures in order to clarify constituent parts of the *passaggi* and demonstrate how groupings of different early seventeenth-century *affetti* constituted larger *passaggi* structures. From this viewpoint,

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3 The selected treatise authors were connected closely with the Dresden musical establishment in which Nauwach played a role.
4 Though it is common to refer to many of the musical gestures discussed in this thesis as “ornaments,” the term often implies a musical gesture that includes figuration. In this thesis, I have chosen Bernhard’s word “refinement” (as translated by Hilse) because of its inclusive connotation; thereby musical gestures that are only dynamic in execution are given equal consideration with those moving passages.
conclusions are formed regarding certain functions of these affetti within passaggi and how these might be applied in Teütscher Villanellen.

This organization of passaggi terminology and gesture prepare the thesis for the third chapter which compares passaggi use in Nauwach’s first Italian volume to Teütscher Villanellen and offers suggestions for further application. This commentary expands the scope of discussion to include Nauwach’s use of certain intervals and scale degrees within passaggi and also examine larger rhetorical ideas expressed by his passaggi. This examination observes Nauwach’s idiosyncratic diminution style that becomes evident upon comparison of his work with his Italian contemporaries. These idiosyncrasies are manifest both in diminution style and diminution location (both in frequency and textual context). Though Nauwach’s experiment with German settings further complicates an examination of his work, similarities in passaggi are found in the comparison of the Italian and German volumes. Finally, differences in passaggi between Nauwach and the vocal treatise authors examined in this thesis may offer a perspective into the wide range of differentiation in early baroque performance practice not just related to geographical origin, but also a differentiation in diminution between vocalists and instrumentalists.
Chapter 1

The poetry of Teütscher Villanellen (1627)

Performing Teütscher Villanellen requires an examination of its poetry both in background and meaning. Nine of the 19 pieces that comprise the volume are set to pastoral poetry directly attributable to Martin Opitz (1597–1639). The balance of poetry resembles these nine poems through multiple characters and rich mythological and literary references. This chapter contextualizes the pastoral poetry, provides background on the poet Martin Opitz, discusses its various topoi and allusions, and explores word and verse stress and their relation to Teütscher Villanellen.

Martin Opitz

Born into a Protestant family in Bunzlau, Silesia where he was given a primary education typical of his family’s high social standing, Martin Opitz began to find his literary voice during his first year at the University of Frankfurt-an-der-Oder. In 1617, Opitz published Aristarchus, sive De contemptu linguae Teutonicae, a defense of the German language that preceded his expansion of influence in the establishment of German as an important literary language. 1617 also marked the centennial of the Reformation and was the year in which Prince Ludwig of Anhalt-Köthen (1579–1650) founded the Fruchtbringende Gesellschaft, a language society devoted to the elevation of German as a literary language. Though Opitz was not a founding member of the Fruchtbringende Gesellschaft, he would later play a critical role with the language society.
After one year at Frankfurt-an-der-Oder, Opitz moved on to Heidelberg, a center of German humanism, where he interacted with other young poets including Kaspar von Barth (1587–1658), a future philologist, and Julius Wilhelm Zincgref (1591–1635), who would go on to assist Opitz in his later publications. After Heidelberg, Opitz travelled to Holland and met Dutch poet and scholar Daniel Heinsius (1580–1655) whose influence on Opitz is evidenced by Opitz’s translation of Heinsius’ *Lobgesang Jesu Christi* in 1620 before they met. A professor of poetics at Leiden, Heinsius was already active in the Dutch language movement and had experimented with the translation of classic literature into Dutch. Heinsius was part of a greater humanistic literary rebirth in Holland that demonstrated even the finest literary detail could be expressed in the vernacular. This rebirth preceded similar trends in Germany by decades and caught the attention of Opitz.\(^5\)

In imitation of the Dutch language movement, Opitz published *Buch von der Deutschen Poeterey* in 1624 to set forth standards for the creation of poetry in German and to systematically detail how this vernacular poetry should be composed. The volume was also highly idealistic regarding philosophical and aesthetic justifications for the new German poetry and for poetry more broadly. Opitz identified the poet as a philosopher, wise-man, and theologian, and because he is *born a poet*, as such, he is to be lauded. Bernhard Ulmer summarized this idealism stating:

> For Opitz, poetry is a fundamentally ethical edification, he realizes that its creators have developed a form of presentation which is evocative, symbolic, emotive, and sensuously beautiful. In this connection, Opitz makes a statement asserting the ineffability of the divine, which is eternally beyond reason and rational expression.\(^6\)

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German Literary Influences: Lutheranism and Language Societies

During the early seventeenth century, German poetry, carefully crafted and rich in mythological and Christian allusion, diverged from the satirical literature and Meisterlieder found in Germany during the fifteenth and sixteenth centuries.\(^7\) Two primary influences can be identified regarding the inception of this new German poetic style. One is the appropriation and imitation of Italian literary and cultural trends by central European literary figures and educated nobility. The other is the Lutheran educational culture that was built upon Luther’s Bible translation, developed through the Lateinschule tradition, and included the movement’s education values which focused in part on Latin fluency and education in the classics.

Martin Luther’s Bible was a major literary influence of the sixteenth century. Luther’s New Testament appeared first in 1522, and his Old Testament was published in the Vollbibel in 1534. Luther’s vitally important translation pointed to ways in which German could have access to a full range of stylistic and expressive modes in seventeenth-century literature.\(^8\) Luther’s Bible, as one of the most important literary achievements in the German language, had direct influence on the work of Martin Opitz. This influence included the practice of translation, the advancement of common dialect (in Opitz’s case, Saxon), dramatic rhetoric, and a desire to

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\(^7\) Satirical literature was extremely popular in sixteenth-century German speaking lands including major works such as Sebastian Brant’s (1457–1521) *Das Narrenschiff* (1494) and Thomas Murner’s (1475–1537) *Von dem großen lutherischen Narren*. (1522) Literary forms such as the Schwank were highly popular. Popular satire continued into the seventeenth-century and reached important maturity in the work of Hans Jakob Christoffel von Grimmelshausen (1621–1676) who authored *Der abenteuerliche Simplicissimus Teutsch* (1668), a cynical and dark reflection on the Thirty-Years war that transcended mere satire. Though only a distant antecedent, Meisterlieder, and their related guilds, did help to establish a deep cultural value of lyric poetry in the vernacular and set a strong precedent for language societies that developed in the seventeenth century. Similarities between this new poetry and that of the Meistersingers include a focus on theatrical and occasional poetry, sets of rules for the mechanics of poetic composition (rhyme and meter for example), and the organization of poets into guilds or groups.

establish German as a literary language. These influences would be important on Opitz’s work as he endeavored to translate classic ancient literature into German, draw up important syntactic guidelines for poetry, standardize language and dialect, and expand the range of German literary expression.

The appropriation and imitation of Italian literary and cultural trends is manifested in German through efforts both individually and collectively. One purpose of these efforts was the legitimization of German through codification of rules and guidelines. Individual instances of this trend are found in the work of German poets who followed the example of European continental literary scholars such as Heinsius and others in the Dutch language movement who recasted and translated ancient and Italian renaissance works into German. They also sought the elevation of German by setting forth specific standards for its composition. *Buch von der Deutschen Poeterey* in 1624 was the major early seventeenth-century German work to further these standards.

Collective efforts to elevate German included the greater language society movement in Germany began with the *Fruchtingende Gesellschaft*, founded in imitation of the Florentine Accademia della Crusca. Consequently, the founding of the *Fruchtingende Gesellschaft* inspired the creation of other similar German language societies. The movement of German language societies drew considerably on humanist educational literary Institutions and sought to standardize and improve the standing of German poetry.  

Describing a society in Nuremberg, the Pegnesischer Blumenorden, created in imitation of the *Fruchtingende Gesellschaft*, Jane Newman writes:

>What makes the concept of textual institutions so appropriate…is that they belonged to a collective enterprise (the language society) explicitly designed to be institutional in both the inaugural (foundational) and monumental (testimonial but also codificatory) senses of

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9 Institutions in this context were renaissance manuals that provided instruction in writing craft.
the term, to provide both authoritative, textual “beginnings” and usable, textual models for the German language and for German poetry.\textsuperscript{10}

Martin Opitz and his followers were part of this institutional and monumental collective enterprise. Specifically, they sought to set poetic stresses that coincided with natural word accents, a far-reaching innovation that mirrored the current German humanism and rhetorical education of his time.\textsuperscript{11} They also exercised freedom of range with which personal topics were expressed, such as love. As an example, one sees personal loneliness clearly expressed in Opitz’s lamenting, “Jezund kömpt die Nacht herbey,” one of the poems Nauwach set in \textit{Teütscher Villanellen}. This personalization reflects the acceptance of dramatic expression across the cultural landscape in seventeenth-century Europe. Finally, though Opitz and his followers sought to impose strict rules on the technical composition of new poetry, they were idealistic regarding the importance of the poet’s life and his expressive freedom. Regarding Opitz’s idealistic view of poetry, Bernhard Ulmer writes, “he [Opitz] denies that poetry is necessarily and at all times a true representation of life. Poetry should describe things not so much as they are but as they could or should be.”\textsuperscript{12}

\textbf{Pastoral Antecedents}

The literary genre used throughout the \textit{Teütscher Villanellen} is the pastoral. Pastoral poetry was a relatively late literary addition to German that originally developed in antiquity and gained popularity in southern Europe during the Renaissance; moreover, its popularity quickly

\textsuperscript{12} Ulmer, 44.
grew within language societies. Opitz introduced this genre to German through his translations of Heinsius’s pastorals. In addition to the pastoral poetry used in Teütscher Villanellen, Opitz authored the pastoral libretto for Schütz’s Daphne (1627), composed for the same wedding in Torgau as Nauwach’s Villanellen.

The pastoral has variants in definition, as it underwent changes and reinterpretation through its history. It was originally termed idyl by Theocritus (d.260 BC), who is generally credited with inventing the genre. The Roman poet, Virgil (70 BC –19 BC), expanded upon the genre calling his eclogues. Petrarch (1304–74) first used the term Bucolicum in Italy to title his Bucolicum carmen (1346–47), and by the end of the Renaissance, the terms idyl, pastoral, eclogue, and bucolic were all used when referring to the pastoral tradition.

The original idyl, as introduced by Theocritus, features herdsman singing about love, quarrels, and their lives in a Greek landscape with characters from mythology such as Daphnis and Pan. Walter Greg observes,

What does appear to be a constant element in the pastoral as known to literature is a recognition of a contrast, implicit or expressed, between pastoral life and some more complex type of civilization… It is therefore significant that the earliest pastoral poetry with which we are acquainted, whatever half articulate experiments may have preceded it, was itself directly born of the contrast between the recollections of a childhood spent among the Sicilian uplands and the crowded social and intellectual city-life of Alexandria.

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13 The pastoral was first authored in Italy by Dante and Petrarch; it spread through Spain and France, and by the beginning of the seventeenth-century was a popular form in England.
15 Though these terms were often interchanged, the idyl was used for Theocritus’ poems. Virgil called his own poems eclogues. Grammarians tended to use the term bucolics and pastoral was given to idylls by Theocritus about shepherds.
J.E. Congleton agrees with Greg’s observation, citing authors of the pastoral tradition living inside urban confines. Nostalgia for rustic settings finds its voice in four pastoral aspects that Greg identifies: idyllic sweetness, lyrical intensity, primitive innocence, an undercurrent of tender melancholy, and pathos.

Theocritus and other Greek poets writing idylls were imitated and expanded beyond simple mythology by the Roman poet Virgil. Greg states, “(Virgil) began the dissociation of pastoral from the conditions of actual life, …introduced didactic homily, …(and) tended to make every form subversive to some ulterior purpose of allegory and panegyric.” Greg’s points to rhetorically strategic allusion found in Virgil’s work, and he uses Virgil’s *Aeneid* (29–19 BC), which glorified Rome, as a political example of ulterior purposes. After Virgil’s expansion of purpose in the pastoral, the allegorical use of the genre became permanent and later included political allegory in the first eclogues of Petrarch. Regarding Virgil’s “dissociation with the conditions of actual life,” this vision of the pastoral finds common ground with Ulmer’s view of Opitz’s idealistic poetic vision that “Poetry should describe things not so much as they are but as they could or should be.”

With the advent of humanism in Renaissance Italy, Italian writers including both Dante (1265–1321) and Petrarch wrote eclogues. Petrarch’s eclogues, set in Latin, were the far more

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19 Greg, 6–7.
20 Other notable Greek idyl poets in the generation following Theocritus include Bion and Moschus.
21 Greg, 15.
23 Ulmer, 44.
extensive of the two authors and explored political and parochial themes through the use of satire and allegory. 

James Sambrook comments on Petrarch’s considerable use of allegory: “Allegory-political, autobiographical, or ecclesiastical is the essence of Petrarch’s pastorals and his eclogues can be understood only with the help of the keys provided by himself or by his friends.”

W. Leonard Grant summarizes these allegorical keys within Petrarch’s eclogues stating: “in Petrarch’s work the eclogue has become a vehicle for the most medieval kind of riddling; the allusions are everything, and the classical form is wholly incidental to the mystification.”

Giovanni Boccaccio (1313–75) was the first Italian to compose vernacular pastoral poetry, and the practice quickly spread throughout Europe and included contributions by Cervantes (Spain), Marot (France), Spencer, and Milton (England). By the end of the sixteenth century, eclogues and other vernacular works in the pastoral tradition had developed into a genre of their own and included two hugely popular and widely imitated pastoral plays, Aminta (1573) by Torquato Tasso (1544–95) and Il Pastor fido (1590) by Giovanni Battista Guarini (1538–1612). These were significant in the development of both vocal music and opera. Arcadian Academy theorist, Giovanni Crescimbeni (1663–1728), a critic of those poets and librettists who imitated both Aminta and Il pastor fido, described pastoral play development in detail and is summarized by Ellen T. Harris in this way:

Crescimbeni lists three qualities which uniquely define the pastoral. First is their metric structure which emphasizes versi sciolti, mescolati d’ettasillabi, and second “that they admit a prologue, and epilogue, which is a chorus appearing after the end of the last act.”

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25 Sambrook, 27.

Third, they were the first dramas that were completely ornamented with music, and as we said above they were represented on the stage by singers and not by actors; and they earned both the greatest applause and following.²⁷

Because Tasso and Guarini developed a genre concurrently with the efforts of Caccini and the Florentine Camarata, these pastoral plays laid the groundwork for much seventeenth-century monody and opera literary material, including Opitz’s efforts found in Teütscher Villanellen. The heavy inclusion of singers and music in these pastoral dramas led Harris to observe similarities between classical precedents of the Camarata and Guarini. She states, “it becomes clear that this new form was ‘opera,’ if only in an incipient form.”²⁸ Ottavio Rinuccini (1562–1621), the librettist for Peri’s pastoral opera Daphne (1598) and a student of Tasso, followed these musical/dramatic trends, and attempted to bring back the style of the of the classical tragedy, if not the form and content.²⁹ It was Rinuccini’s Daphne libretto that Opitz adapted for the composition of Schütz’s Daphne presented at the 1627 Torgau wedding.

Nauwach’s choice of literary material for the settings in his first volume, Libro primo di arie passegiate, (1623) showed his interest in Italian trends of both the burgeoning pastoral play and the work of the Camarata. Examples include his use of “Cruda Amarilli” from Guarini’s Il pastor fido as well as multiple settings of dramatic pastoral texts.³⁰ This interest extended to his use of Opitz’s pastoral poetry found in Teütscher Villanellen. Nauwach’s incorporation of these newer German poems underscored his interest in blending Italian musical trends with the German vernacular. This vernacular presents major challenges including differences in word

²⁸ Harris, 14.
²⁹ Harris, 20.
³⁰ Cruda Amarilli, Johann Nauwach, Libro primo di arie passegiate (Dresden,1623), 8.
stress, verse stress, and meter between German and Italian. *Teütscher Villanellen* demonstrates Nauwach’s attempt at a reconciliation of these differences.

The Ordering and Meaning of Poetry in *Teütscher Villanellen*

The title of Nauwach’s work, *Villanellen*, pays homage to the original Greek rustic quality of the *pastoral*. Indeed, the characters and sentiments in these selected *pastorals* center mostly around chivalrous themes of love and courtship. They explore the futility, actions, and emotions of subjects who are acted upon by the gods of antiquity, and they display the longing of their human subjects. Unlike the *idylls* of Theocritus or the pastoral plays of Tasso or Guarini, however, many of the individual poems found in *Teütscher Villanellen* are limited in narrative content and are mostly descriptive of the Gods and the feelings and motivations of their subjects rather than in their agrarian work. In this way, the poems use allusion both through circumstances and characters to inform the reality of the scene and subject’s inner life.

For optimal performance of these pastorals, understanding of the poetry, both in the literal and figurative sense, is imperative. The challenge to this understanding is the high amount of intermingling of both classical and Christian themes expressed indirectly and densely, taking the forms, in many cases, of topos, allusion, and allegory. This makes the difference between these a sticky subject. Furthermore, the density presents a multiplicity of meaning across historical time-frames. In her introduction to *Histories of Heinrich Schütz*, Bettina Varwig quotes

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31 *Villanellen*, a term related the earlier Italian *villanella*, began as a mere rustic song in the Neapolitan style until the designation migrated to something used for more serious poetic and musical structures. Since Nauwach’s title suggests these songs are *Villanellen*, and this designation is applied loosely to the diversity of song types found, it would then follow, in this volume, that solo songs and duets with continuo and trios, could all be considered *Villanellen*.

32 One finds descriptive similarities with the works of English pastoral poets such Christopher Marlowe in “The Passionate Shepherd to his Love” and Sir Walter Raleigh’s “The Nymph’s Reply to the Shepherd.”
Timothy Reiss in her discussion of Opitz’s 1627 adaptation of Rinuccini’s *Daphe*, stating, “The insight that all stories would be read and reread by different readers at different times, piling ‘interpretation upon interpretation’, is prevalent in humanist writings from Erasmus of Rotterdam onwards.”

These challenges then raise questions regarding the hermeneutics used for untangling the poetry. Relating an allusion or allegorical symbol to its derivation is one strategy, as there are clear examples of allusion in these poems. In the case of this direct allusional relation in which the starting topos exists as understood fact, and there is a temporal relationship in their creation point, the allusion can simply be traced upstream to its original source while recognizing that some new elements have mixed downstream. The process for allegory is similar, but with allegory, there are seldom new elements to consider — the allegory is directly mapped to its source. The importance of agreeing upon meaning of the original topos in this situation cannot be understated, as understanding of the downstream allusion is fully dependent on this agreement.

More commonly, however, within the allusions of *Teütscher Villanellen*, one sees the situation, in which there are a host of “histories” converging in the poetry bringing with them a piling up of readings and interpretations analogous to the convergence of many streams. This creates a more complex interpretive picture. Nevertheless, two major literary topoi — classical mythology and Christian exegesis — meet in the volume extensively. This is not surprising considering the ubiquitous use of classical topos in the early seventeenth-century humanities to symbolize or point to Christian counterparts. In her chapter about “histories” converging in the original Schütz and Opitz’s *Daphne*, Varwig references classical topos, as its use even informed the insertion of the bride and groom into the festivities. Varwig writes:

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The juxtaposition of ‘God’ with Phoebus/Apollo in the poem testifies further to the commonplace practice at the time of fusing Christian and mythological themes. Demantius’s collection as a whole happily intermingles secular and sacred topics, offering religious texts such as ‘Drei schöne Dinge sind’ (set by Schütz in his Symphoniae sacrae II) next to Song of Songs settings, hunting tunes, and a nuptial double-choir echo piece. Similarly, the paintings by Lucas Cranach that decorated the dining hall of the Torgau palace explored biblical and profane subjects side by side, sharing many of the same symbols. Bride and groom at the 1627 festivities also found themselves inserted into both worlds, appearing as Daphne and Apollo one evening, and compared to the biblical couples Abraham and Sarah, Isaac and Rebecca, and Tobias and Sarah in a strophic Eheorden by the court preacher Christian Willius.34

Therefore, in cases where a host of “histories” converge, the interpreter might consider the broad transference of multiple topoi overlaid upon one another and take full inventory of the similarities and connections present. Not only does this include the direct mapping of figures and situations between the mythical and Christian topoi, but also includes the consideration of multiple piles of interpretation and the cultural situation in which the topoi intermingle. In this way, the full host of “histories” can be used to create the interpretation.

Just as Varwig observed the insertion of bride and groom into other 1627 festivities at Torgau, it is also likely that Nauwach and Opitz drew similar parallels with bride and groom in the pastorals of Teutscher Villanellen. Giuseppe Gerbino notes similar practices specifically in pastoral fiction for the Urbino court during the carnival season of 1506. In this instance, characters set in Tromboncino’s frottola “Queste lachrime mie, questi sospiri”35 point to nobles in the Urbino court. Gerbino shows the conflation of the shepherd and pastoral archetypes with the nobility and culture of the court. He writes:

34 Varwig, 78.
35 Tromboncino’s text was taken from Baldassar Castiglione’s Tîrși. Giuseppe Gerbino, Music and the Myth of Arcadia in Renaissance Italy (Cambridge: Cambridge University Press, 2009), 19.
In a society in which the elite fashions itself as a community of shepherds, the shepherds speak the same musical language as the elite. And this is potentially true for any music associated with the court culture of the sixteenth century, for the same reason that sixteenth-century shepherds speak the same poetic language as sixteenth-century imitators of Petrarch.\textsuperscript{36}

The shepherd of Tromboncino’s \textit{frottola} laments his lover’s capricious affections similar to the shepherds in the fourteenth song of \textit{Teütscher Villanellen} “So lang mir Hoffnung hat gemacht” in which archetypes in Nauwach’s volume serve the same conventions as Gerbino’s sixteenth-century example.

Gerbino continues by defining the pastoral as a narrative strategy in which the imaginary Arcadia explicates court culture. He states:

\begin{quote}

The point is to recognize the reflective properties of the pastoral code in the system of signification that Italian Renaissance courts adopted in the wake of the humanistic rediscovery of the classical eclogue. Pastoral is not so much a category of style (definable, for example, by unique stylistic traits in the music) as a narrative strategy that uses an imaginary universe to explain the real one.\textsuperscript{37}

Though we do not know the particulars of Nauwach’s and Opitz’s mapping of their real universe to the imaginary one contained in \textit{Teütscher Villanellen}, one may certainly infer that the wedding couple (Sophie Eleonore and Georg II) are represented by the many references to Coridon and Galatea and the gathered court setting as a collection of people in the mythical Arcadia. Moreover, the inclusion of the title \textit{Prologo} and the curiously sequential mixture of dramatic, narrative, and lyric poems make it possible to examine \textit{Teütscher Villanellen} as a collection of frames set within this Arcadia\textsuperscript{38} and consider its ordering part of its narrative strategy rather than only a compilation-like volume.\textsuperscript{39} These frames allow the music and poetry
\end{quote}

\begin{footnotes}
\item[36] Gerbino,19.
\item[37] Ibid., 19.
\item[38] Arcadia is referenced in the 15\textsuperscript{th} song of the volume.
\item[39] Similar to the Madrigal Comedy, a popular musical entertainment at the beginning of the seventeenth century.
\end{footnotes}
in Nauwach’s volume to alternate between vocal ensemble, mood, tempo, and poetic type to create this narrative sequence.

Nauwach’s title _Prologo_, above the first piece in the volume, establishes the frame structure and its opening strophe sets a celebratory scene of gathering gods who surround the couple in Hymen’s chamber, awaiting Orpheus’s arrival. After the _Prologo_ and the second song, “O Du Gott der süssen schmertzen,”⁴⁰ which describes the power of the antagonist Amor, the ordering of pieces follows a general narrative in which Cupid captures his subject (Amor mir hat genommen),⁴¹ the subject seeks his mate (Ach liebste lass uns eilen),⁴² there are trials of courtship and separation (Coridon der gieng betrübet),⁴³ consummation ensues (Coridon sprach mit verlangen zu der Liebsten … dass wir möchten noch in frewd, Enden unsre junge zeit),⁴⁴ and finally there is parting at death (All hier in dieser wüsten Heyd ist gar kein Mensch).⁴⁵ Amidst these selections, Nauwach sets lyric poetry expressing the emotional state of the characters. The final piece in the volume, “Glück zu dem Helicon” turns back to this gathering of Orpheus, gods, and muses, much like the mythological gathering of the muses and Pierides on Mount Helicon for their ancient singing contest, concluding the celebration. This concluding duet, composed and dedicated to Nauwach by Heinrich Schütz, playfully puns Nauwach’s name by referring to him as the _Newenbach_ – the new brook out of which new music is flowing.

Though neither the title nor dedication page give clues to suggest any dramatic or theatrical concept for the volume, its bookended structure with the _Prologo_ and Schütz’s de facto

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⁴⁰ Oh you god of sweet pain (Cupid).
⁴¹ Cupid has taken away my noble freedom.
⁴² Ah, dearest, let us hurry.
⁴³ Coridon went away saddened.
⁴⁴ Coridon spoke with longing to his beloved…That we would like also in joy, end our virgin time.
⁴⁵ All here in this wilderness heath, is indeed no man.
dedicatory epilogue indicate one should not rule out the possibility. Lyric poems, which include notable examples of Opitz’s work, express emotional state. Dramatic poems, in many examples, attempt to lure the lover to the wedding bed, and Nauwach’s extended Monteverdi-like Romanesca setting of “Coridon der gieng betrübet,” positioned centrally in the volume, provides a conclusion to courtship before the approaching consummation. Finally, the nuptial festivities for which it was dedicated lasted a fortnight, and the collected musicians for the performance of Schütz’s Daphne would have provided the necessary musical resources for such a performance.

Individual Poems

Nauwach’s Prologo, “O Ihr Fürstlichs paar erfreuet,” is the first poem in the volume and introduces a dramatic scene the poet describes as the Hymenaei Saal. The princely pair, surrounded by gods, rejoice at the arrival of Orpheus on his chariot sent by the great Lord of Heaven, who will act as narrator while playing his father’s lyre. The Prologo describes the awakening of hearts filled with love and thoughts of joy within the couple as they listen to the singing and music. Central themes of this unattributed poem are the courtly and chivalrous event of the celebration, the implicit binding of the couple together in covenantal nuptials, and the pastoral event in which they are situated. At its conclusion, the hands of the couple receive the musical gift of singing — the presenter, in this case, is the performer or composer, begging forgiveness for any “boorish” tone.

The use of the Orpheus myth for this occasion is consistent with the prestige of the musical participants and their purpose. Angela Locatelli defines Orpheus as a “tutelary deity” of

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46 Nauwach’s Prologue and epilogue echo Crescimbeni’s observations regarding trends found in pastoral dramas.
47 The chamber of Hymen.
poetry and civilization. Orpheus, in this context, represents a new symbol for the cultural flowering consistent with the aims of Opitz, Nauwach, and Schütz.\(^\text{48}\) Locatelli further describes early-modern impressions of Orpheus:

A re-casting of the myth was particularly significant in early-modern culture, given the fundamental intertextual relationship of Humanism with “the classics,” within a wide humanist cosmopolitan dynamics. In the early-modern context Orpheus is re-configured mostly in a tripartite function: as a musician-poet, as the prophet of a mystical religion, and as the founder of civil society.\(^\text{49}\)

Locatelli’s “wide humanist cosmopolitan dynamics” is borne out in both the language societies and the group of composers assembled in the Dresden court during this period. More directly, the reconfiguring of the Orpheus myth is also borne out in various musician-poet allusions found in the volume’s dramatic poems.

The Prologue is set entirely in the third person. The poet’s use, in this case, is highly descriptive of the perfect pastoral setting — similar to an idyl of Theocritus. The uninterrupted voice in the Prologo expresses the sentiments of the gods through their actions and through Orpheus’s song. This contrasts with the body of the volume when the narrative voice is interrupted by individual characters who express personal sentiments, or when it is absent altogether. The use of narrative voice returns fully in the last poem of the volume and again makes extensive allusions based on the Orpheus myth.

The volume continues by introducing the antagonist, Amor. “O Du Gott der süßen schmertzen” contains a series of rhetorical questions usually posed at the end of the first couplet of each verse. These address Amor (Cupid) about his behaviors and attributes. Through


\(^{49}\) Locatelli, 108.
questions and follow-up statements, Opitz creates a first-person rhetorical interrogation ending every verse with the speaker stating, “Ich und niemand glaubt es nicht” (Neither I, nor anyone else can believe it). Two related themes emerge: the way in which Amor orients himself in the world and cosmos without using sight and the related invisibility of Amor.

Sight and blindness are common themes in classical mythology. They often define how a particular character or entity is oriented in the world. In this example, Amor’s blindness is ironic because he, with his own inability to see, nevertheless shoots straight arrows, continually hitting his targets. The rankled speaker expresses incredulity about Amor’s power by posing a series of rhetorical questions, and then asks Amor about the near impossible: if he would travel the narrow paths in the heavenly palace to Jupiter or climb to the abyss of Hell to shoot Pluto. Opitz concludes stating, “Dieses geht mir besser ein, Daß du trefflich taub must seyn” (this would go better for me if you were perfectly deaf), drawing focus away from Amor’s blindness to the sense of hearing. In the final stanza provided in Nauwach’s volume, the speaker is resigned to accept Amor’s power. For this reason, he laments.

Instances of invisibility are also prevalent in classical literature. Considering the number of Orpheus references in this volume and by Opitz’s inclusion of Pluto and the underworld in the final strophe, Opitz makes a clear connection to Orpheus’s looking back for Eurydice resulting in

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50 “nun du habest kein gesicht/,” “Siehstu nicht wie kanst du wissen/ Wo dein Pfeil hinfliehen soll? Du kannst ziemlich grade schiessen;”
51 “Giengst du nicht die enge Strassen
In das Himlische Gebäw
Unbegleiter ohne schew/
Dorfftest Jupiter anfassen?
Kundtest du den Pluto finden/
Stiegest in der Höllen Schlund/
Dorfftest dich auf seinen grund.
Ihn zuschiessen unterwinden?”
her vanishing. Another related blindness myth is that of Cupid and his love for Psyche, whom he commanded could only visit him in total darkness. In this myth, Psyche is reproached by Cupid and flees (she had lit a lamp to try and look at him), Cupid then rescues Psyche, obtains a cup of ambrosia from Jupiter that makes Psyche immortal, and marries her.

The next unattributed poem, “Wenn Lieber kompt muss Leider weichen,” introduces the idea of cycles to the volume—a popular trope during its time. Astrological cycles of the heavenly bodies combine with their mythological powers to symbolize the inevitable cycles of love. The description of emotional transition in the opening line, “If the lover comes, sorrow must soften,” introduces the first part of the cycle. To elaborate on this action, the god of agriculture, Saturn, ruling and completing his orbit, underscores the naturalness and inevitability of the lover’s positive emotional change as she arrives “denn weil Saturnus thut regiern/ und in den Krebs sein Lauff vollführen” (For since Saturn rules, and completes his orbit in Cancer). Saturn, associated with “spontaneous bounty of the earth without labor,” makes a series of correlations—first springtime, then the inevitable natural sprouting of dormant seeds, then the rekindling of love between two lovers, and finally the emotional transition of the beloved. The second verse creates another set of correlations. These are the great love represented by the feeling of burning snow and ice-cold rain, the lady’s eyes represented by the sun, and the reward given by a storm “Ein Wetter oft ihn gebn zu lohn” (A storm often gives reward to him) that represents erotic consummation. The third verse continues with heavenly bodies. Here, Venus is referred to as the morning star who stayed a distance from her subject, looking down from a distance with pleasure. Again, there is a reinforcement of meaning through the use of astrologic bodies. The distance between Venus the heavenly body, and her subject, serves as a metaphor for the distance between lovers. Her orbit alludes to the cycles of her love, beauty, and erotic desires. The final stanza states that if he (the lover) were to be praised as Pallas were praised, fortune
would rage to him and the lady looking at the beloved. The final line of this stanza, “Solt gleich viel Wiederwertigkeit zuschlagen” (Their great repulsion should be struck down) references the natural cycle’s moment of consummation.

In the fourth poem, “Amor mir hat genommen,” there is action. Set in the first person, Amor has just taken the poet’s freedom “Amor mir hat genommen/ die Edle Freyheit mein,” and the speaker finds himself caught in a sorrowful foothold between love and his lover’s mercy. In the second verse, the speaker becomes anxious as he anticipates consummation. Here, the poet gives a fatalistic allusion to death “Das Sterbn wolt ich scheuhen nicht/ Es mus doch einmal seyn” (Death I would not shy away from, It must, however, come sometime). Trapped, the speaker refers to what he has been told about love, that no one has ever died of love “Es sey keiner nie gstorben je Vor Lieb,” through allusory language. The speaker concludes by stating his disbelief.

The fifth piece, “Asterie mag bleiben wer sie wil,” by Opitz, introduces Asterie. The spelling of the name Asterie creates ambiguity about which goddess Opitz is describing: Asteria, the goddess of falling stars and divinations, or Astraea, the virgin goddess of innocence and purity. These two goddesses, very different in character, may be considered by Opitz’s spelling. The etymology of both names reference stars and night-time; however, mythology casts their ethics and motivations quite differently.

In the first verse, Opitz uses both virtue and honor that are worthy of praise in describing Asterie’s qualities. Through Opitz’s digression into these qualities, inclusive of broader pastoral and Christian allusions, the mythological Astraea aligns with his poetic description far closer than Asteria. Moreover, Astraea is a popular mythical figure found in much seventeenth-century pastoral poetry and prose. She is the subject of Honore D’Urfe’s (1568–1625) L’Astrée, a widely disseminated and translated French pastoral novel, first published in 1607 and popular in
European cultural centers. *L’Astrée*’s main characters, L’Astrée and Céledon, are also two recurring archetypical characters (Asterie and Coridon) found in *Teütscher Villanellen*. Furthermore, it is not only D’Urfe’s novel that connects Astrea’s literary popularity to Opitz’s time. Other seventeenth-century writers such as Spenser, Milton, and Shakespeare all referenced her in their works.

Astraea is first found in Aratus’s (315 BC–240 BC) *Phaenomena* as a maiden called Dike (justice) who fled to the hills and eventually flew heavenward because of man’s evil.52 Ovid (43 BC–18 AD) later describes her in his *Metamorphoses* (8 AD), chronicling her honor and calling her a divine virgin who fled away.53 She is also closely associated with or is symbolic of justice and virtue.54 According to myth, after her progressive withdrawal from civilization due to “the increasing lawlessness of the subsequent Bronze Age, Zeus set her amongst the stars as the constellation Virgo.”55 The fifth century Roman poet, Nonnus, also wrote expansively about Astraea, transforming her virtue into themes of her purity (virginity) and her role as nurse of lawful men.56 Relevant to the poets of the Renaissance was Nonnus’s absorption of Christian topoi (in particular, Astraea was conflated with the virgin Mary). Given Nonnus’ familiarity with early Christianity, this is not surprising.57

52 Aratus, Phaenomena 96.
53 Ovid, Metamorphoses 1. 148.
54 William Smith’s nineteenth-century *Dictionary of Greek and Roman Biography and Mythology* provides the following description of Astraea; “a daughter of Zeus and Themis, or according to others, of Astraeus by Eos. During the golden age, this star-bright maiden lived on earth and among men, whom she blessed; but when that age had passed away, Astraea, who tarried longest among men, withdrew, and was placed among the stars. (Hygin. Poet. Astr. ii. 25; Eratost. Catast. 9; Ov. Met. i. 149).” William Smith, ed., *A Dictionary of Greek and Roman Biography and Mythology* (Boston: Little Brown & Co., 1867), 389.
56 Nonnus, Dionysiaca 41. 212, and 263.
57 Nonnus authored a paraphrase of the Gospel of John.
Although Astraea is not a pastoral archetype in Greek or Roman literature, her only connection to the countryside is her exit from urban moral decay found briefly in Aratus’s *Phaenomena*. Nonetheless, Renaissance pastoral authors still used Astraea to represent the idealism of the countryside and its subjects. In this representation, Astraea blends the perfect ancient world of better men (an allusion to the Christian Eden before man was cast out) with the innocence and purity of the shepherd’s life. This is summed up by Frederick A. de Armas in his discussion of Renato Poggioli’s view on the literary parallels to the pastoral:

This sense of loss is most clearly depicted as the pastoral dream. He [Poggioli] explains that the primeval innocence and happiness of the golden age, of which Astraea is a clear reminder, represents the genesis of the pastoral ideal expressed in literature since Theocritus.\(^58\)

Armas goes on to summarize:

Thus, from its very beginnings the myth of Astraea is accompanied by several related concepts that make it adaptable to different literary genres; emphasis may be placed on the pastoral dream or on the corruption of man, or the golden age or the apocalyptic vision.\(^59\)

The Astraea myth, connected as it was to various themes and topoi from the ancient world, proved highly adaptable to the Christian Gospel.

In the last verse of “Asterie mag bleiben wer sie wil,” Opitz writes, “Weg Venus weg du Pest der jungen Zeit” (Away, Venus, away you plague of youthful times). By including the antagonist Venus in the verse, Opitz underscores the dualism between Venus and Astraea. Astraea’s virtue is the contrast to Venus’s enticement. Furthermore, given the full reading of the poem, Opitz also expresses a relationship between virtue and time. Venus is the plague of youth and Astraea is the perfection of the future. Astraea represents the path forward and the new


\(^{59}\) de Armas, 3.
covenantal marriage by “going along the path of eternity and sweet pain.” In this way, Opitz expounds upon how virtue brings everlasting life “Wer Tugend liebt/ der stirbet nimmermehr,” connecting virtue’s fundamental nature to Astraea as a messianic allusion. To cement this allusion, Opitz describes those who love virtue as those who persevere through all needs “Er dringt durch alle Noth” and one who stays and lives though death “Er bleibt/ und lebet todt.”

Opitz has foreshadowed this ending at the beginning of the poem, where he describes the grace and purpose of Astraea and the consequences for those who embrace her qualities. These include falling in love wisely and being impervious to vanity and opulence, both qualities found in the shepherd archetype. Opitz also ventures into expressive territory by providing a description of heavenly beauty. He describes his beloved’s mouth, cheeks, and eyes, and closes with a comparison of these to a garland of roses “Ja alle Pracht und Prangen/ Ist wie ein Rosenkrantz,” conflating perfect physical manifestations with both Astraea and virtue.

The sixth Villanelle in the volume, “Gleich wie die Götter das Firmament” unifies Christian and mythical creation topos. A parallel is drawn between the mythical creation of the perfect world by the gods and the Christian creation of woman by one god through nature. The poet symbolizes these creation topos by comparing the great order of the cosmos: the heavens and stars (in the third verse) to the bud and flowers and the virtue contained therein. First is the mythological creation of the physical universe inclusive of the gods and the perfection of their four elements. The speaker proposes that through these elements, all things great and small are formed “desgleichen auch die vier Element/So trefflich haben bereit.” Parallel to this is the Christian creation story of woman in which God (one god, in this case) through nature formed man’s intimate universe: a woman’s shape and beautiful figure “Ganz vollkommen formiert/Der Dama Gstalt und schöne Figur.” These creational parallels digress further by the use of allusion

60 “Ich wil jetzt gehen den Lauff / der Evigkeıt und auff der süssen Pein.”
comparing systems found in mythological stars and heavens and the working of their order and
their systems, to the intimacy of the mild graces of nature. To symbolize these mild graces, the
poet provides a bud and flowers. This digression, which compares the power of the intimate and
personal as represented by the woman and the mild details (graces) of nature, with the system
and order of the universe and the roles of the bodies located in the cosmos, functioning according
to command, gives two parallel ontologies of an identical reality, expressed at different levels.

The speaker in this instance is cast as a futile subject unable to control either reality. He
prays only for mercy and the assuaging of his pains, foreshadowing his upcoming separation
with the beloved. Though this poem is not attributed to Opitz, the futility and subjugation of man
to creational authority, contrasted with perfect creation through cosmic order and process,
interestingly reflects a point of Calvinist doctrine, a doctrine of interest to Opitz and others who
were influenced by Heinsius and the humanist Calvinist movement.61

The dramatic poem that follows, “Ach liebste lass uns eilen,” is full of entreaties.
Nauwach’s musical setting offers three verses of Opitz’s poem and the intent is clearly to entreat
the woman to the wedding bed. The first and third stanzas both open with requests. The first line
of the first stanza states, “Ach liebste/ lass uns eilen wir haben zeit” (Ah, dearest, let us hurry, we
have time), and the first line of the third stanza states, “Drumb lass uns jetzt geniessen/Der
Jugend Frucht” (Thus, let us now enjoy the fruit of youth). The entreaty implied in both of these
stanzas alludes to erotic love, with the ending of the third stanza clarifying the sexual intentions
of the speaker by saying, “Drumb lass uns jetzt geniessen/Der Jugend Frucht” (Give to me, that,
when you give, lose I also). In addition to clarifying the intentions of the speaker, there is also

61 In his article, “Parallel Lives: Martin Opitz and Julius Wilhelm Zincgref”, Theodor Verweyen
states that “Although Opitz was Lutheran by birth, as he came under the influence of his
gymnasial teachers he began to lean increasingly toward Calvinism.” Theodor Verweyen,
Camden House History of German Literature, Volume 4 (Rochester: Camden House, 2007), 829.
persuasive intention as well, with the speaker equating each other’s loss of experience or virginity.

Inserted between the two exhortative stanzas is the primary justification given by the speaker for his request. This justification, the beauty and opportunity of youth, is alluded to through a description of physical deterioration by the passing of time. The speaker reasons that the time is now, because the cheeks pale, the hair grays, the fire of the eyes departs, the mouth becomes misshapen and the hand expires. He closes the stanza by telling his beloved that “Und du wirst alt” (and you will become old). By this reasoning and other temporal references within the other two stanzas including, “Das alles was wir haben verschwinden muß” (that all we have, must disappear) from the first stanza and “Eh’ als wir folgen müssen/ Der Jahre Flucht” (For, as we must follow the flight of years) from the third stanza, the speaker advances the notion of time as antagonist for the woman. In doing so, he hopes that he can convince her to act immediately and not squander “Der Jugend Frucht” (the fruit of youth).

The eighth piece of the collection, “Tugend ist der beste Freund” by Opitz, is yet another short reflection on virtue. Here, virtue is constant through both good and bad events. This is illustrated in the opening stanza when Opitz writes, “Whether the beautiful sun shines or the clouds grieve us… it is no worry to her.” The adaptiveness of virtue to Christian tropes is also on display in the fourth verse as Opitz describes virtue as occupying the same realm as God saying, “Here then, is my consolation in happiness and need/ Here and there in glory and ridicule, is virtue and is God.” Absent from this conflation of virtue with God is any sort of sovereignty over the speaker. Whereas in the sixth piece, “Gleich wie die Götter das

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63 “wann die schöne sonne scheint /und die Wolcken uns betrüben/Es ist ihr kein beschwer.”
64 “Dann mein Trost in Glück und Noth/Hier und da in Ehr und Spot/Ist Tugend und ist Gott.”
Firmament,” the plea for mercy would indicate a sovereignty or ability for virtue to act. The description in the eighth piece places virtue above action, simply observed by the speaker.

The example also draws on the idea that persecution as well as glory is a representation of virtue. The second verse describes the disingenuous person: “He indeed is friendly to my face, and to you all truth is spoken, but the heart means it not.” Verse three continues this theme, speaking now of directness in persecution about those “In den Todt auch für mich geben” (who gave me into death) and suspecting those who endure the struggles against such persecution. Opitz concludes by stating in the fourth verse that, “Doch wil ich von meinem Muth/Auch das minste noch nicht schreiten” (with a small amount of courage, good can be evoked and through this, virtue is restored).

In the ninth and tenth song, the volume turns to the theme of separation from the beloved. The first example is Opitz’s “Jetzund kömpt die Nacht herbey.” This first-person nocturnal lament explores contrast between the peacefulness and freedom of the evening and the unrequited feelings of the poet. To create this contrast, Opitz uses an alternating pattern in the first two stanzas that describes the beauty and order of the rural night in the first several lines and laments over personal anxiety in the last line of every stanza. The acute anxiety is aided by the poem’s compact form (each strophe is comprised of a quatrain with an AABB rhyme scheme) in trochaic tetrameter, recapitulating the poet’s personal sentiment every fourth line, thus creating a strong plaintive effect. Opitz also develops anxiety in the speaker by intensifying meaning in the closing sentiments. The first strophe closes with, “Meine Sorge kömpt heran” (My worry draws near). The second strophe repeats these feelings, deepening them by contrasting them against the happiness that is far and wide “Froh ist alles weit und breit.” The closing sentiments in the third

65 “Der zwar gut ist vom Gesicht/Und sich aller Trew verspricht; Das Herze meynt es nicht.”
and fourth strophes change to express the poet’s affection for Asteris before the conclusion of the final strophe that expresses a feeling of loss and resignation “Acht ich es das beste seyn/ Das kein Stern nach Monde Schein” (I realize that it is best, That no star shines beyond the moon).

The character of Amor and his influence is implicitly present. His control of the speaker is represented in the first verse by the contrast between freedom of the beasts and men, and the speaker who is bound by love, expressing his sadness and worry. The images of light and stars, which represent the goddess Astraea, create darkness by turning away from him in the night of anxiety. The speaker’s inability to now grasp the light of Astraea indicates moral struggle between this light and his erotic desires that Amor has created. This is expressed in other pieces in the collection by his desire for Venus. The only light that now comes upon him is from the moon — a celestial body from which he asks nothing “Nach dem Monden frag ich nicht.” The speaker’s refusal of the moon could implicitly reference the myth of Selene and the handsome Aeolian shepherd, Endymion, in which Selene slept with Endymion only after he was put in a deep sleep. The allusion in this case is the swearing off of the lover by the speaker in his desire for redemption. Virtue in this case is represented by the stars in the form of Astraea.

Nauwach’s expansive Romanesca duet, “Coridon der gieng betrübet,” explores both the speaker’s separation to the beloved by alluding to the Acis and Galatea myth and the trope of natural cycles already introduced in the third poem, “Wenn Lieber kompt muss Leider weichen.” Additionally, it expands the feelings of nocturnal longing of the previous poem. To do this, Nauwach pulls away from the strophic structure and sets the duet voices in semi-florid

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67 Astraea is not only the constellation Virgo, but also represents virtue, perfection and eternal goodness.
68 This particular myth grew popular in the late Renaissance and likely would have been known by Opitz.
passagework over an extended ostinato, permitting the speaker’s emotional state to manifest musically. This swelling of musical ideal complements the more narrative style of the poem.

Opitz alternates between first and third person, using third-person narration to describe Coridon’s actions in the opening and closing verses and first-person to express the shepherd’s ardent longing in the middle verses. Coridon is an archetypical male shepherd who appears throughout Classical and Renaissance literature.\(^{69}\) The mythical Galatea, about whom he sings, is one of the Nereids who are known for their beautiful voices. Because of the relationship between Coridon and Galatea, it is fitting that Nauwach sets this poem as a duet in which the focus of sentiment shifts from verse to verse. In this re-imagining of the Acis and Galatea story, Coridon represents Acis, the character yearning for the reunion.

As the poem opens, Coridon goes down to the cold sea of Cimber, pining away for Galatea.\(^{70}\) The second verse is Coridon’s song that speaks of his preparation for Galatea during their separation. He sings about the cycle of the moon, referring to Cleo, who in some accounts plays the lyre.\(^{71}\) In this interpretation, one may imagine Coridon singing his lament for Galatea accompanied by the moon. The many cycles of the moon allude to the duration of their separation, and his preparation reflects his longing for her. The third verse shifts to an elaborate description of Galatea through which the poet expresses his fascination for her beauty, including details such as senses, discernment, eyes, and lips. Here, the speaker refers to Galatea’s constancy, and he describes her faithfulness and fidelity, similar to the Acis and Galatea myth. The fourth verse speaks of time and natural cycles that Coridon observes. This verse features a romantic allusion of the heavenly orbits — their great expanse with which Coridon would like to

\(^{69}\) Coridon is more typically spelled “Corydon.”
\(^{70}\) Most likely a reference to Tillius Cimber, a violent naval man and one of the co-assassins of Julius Ceasar who later raised a fleet of ships for his co-assassins.
\(^{71}\) Cleo is also mentioned in Schütz’s epilogue.
embrace Galatea, symbolizing the completeness and perfection of his love. In the fifth verse, he expands on time, speaking of the future and the eternity they will spend together. This alludes to the wedding ceremony in which constancy and eternal love is expressed symbolically in multiple ways. The poem finishes with Coridon continuing to sing out Galatea’s name on the waves, shore, and sea until the evening comes and takes night from day. This emotional conclusion, with vast distance as Coridon’s antagonist, is a conspicuous example of how seventeenth-century poets expressed personal feelings and the drama found therein.

The eleventh piece of the collection, “Was wirffstu schnöder Neid,” foreshadows the consummation of the poem that will follow. In this unattributed poem, envy, described as “du liebest Eytelkeit” (the most loved vanity), is introduced and rejected in the first strophe. While the reason for the poet’s rejection of envy is not immediately known, the second strophe clarifies this, suggesting that envy belongs to the urban by making the contrasting statement, “Cupid leads me in a green wilderness /There the poets, far from desire and greed”. Cupid is again at work, leading the speaker into the wilderness away from envy. In the third verse, the nymphs set a laurel wreath upon the speaker and he states as poet, “Mit meinen Versen wird sich Erato ergetzen” (With my verses Erato will delight you). The verses that follow give a series of erotic events. The fourth verse describes the perfect Eden, a place full of joy — streams, a maple tree, sweet wreaths, valleys, and mountains — all places where the lover, in this instance, would want to be. In the fifth verse, she is present and he can feel her breath. He asks to forget himself in carnal indulgence and compares himself to Perseus who has set eyes on Andromedden and is enraptured by her ornaments. The sixth verse closes with the consummation of the act, alluded to by “So das er kaum das Roß vermochte zu regieren” (his uncontrollable steed), and “Biss mich der letzte Tod hier vnversehens kriegt” (his unexpected death), and closing with “Und Venus

72 “Cupido führet mich in eine grüne Wüsten/Da der Poeten Volck/ weit von begier und lästen.”
mich begräbt wo ihr Adonis ligts" (Venus burying him where her Adonis lays). By framing this series of events as the poet’s song, deeds that could happen are cast playfully rather than only as an historical accounting. Because of this framing, the poet creates a layer of propriety between the events and himself in addition to poetic distance through mythological allusions.

In the next poem, “Coridon sprach mit verlangen,” also attributed to Opitz, Coridon of the Romanesca returns. The poem is similar to “Coridon der gieng betrübet” — so much so that at first glance it seems to be a continuation of the previous poem. Meter and stress are the same trochaic tetrameter, as well as the ABBACC rhyme scheme. Similar to “Coridon der gieng betrübet,” the opening couplet presents Coridon’s action in the third-person, and Coridon’s oration is presented to the goddesses of the field. In the next couplet, however, the poet chooses the first-person for Coridon’s quest to persuade his lover to the wedding bed by stating, “Enden unsre junge zeit” (To end our time of innocence). Also, unlike Opitz’s previous poem about Coridon, Nauwach uses a first-person recapitulating verse at the end of each stanza to implore the lover to consummation.

Coridon’s highly erotic and exhortative argument closes each verse. He begins the argument for consummation in the second verse, referencing forest images, flocks, and shepherds and how they all “Schmeckt die süsse Liebes kost” (Taste the sweet fare of love). He deepens his argument in the third verse, using Nymphs and the marriage covenant for justification. The fourth verse is self-deprecatory in his description as a godly pasture knight “Ich bin nur ein Bawer Knecht” rather than a city dweller. This description and its following statement, “Als die in den Städten wohnen” (as they who dwell in the cities) provide an urban/rural contrast typical of the pastoral genre. In the fifth verse, he assumes her romantic feelings for him. In this instance, assumption is used as rhetorical device to further his attempt at seduction. This moves him to the sixth verse, in which he uses the soft threat of leaving in order
to persuade. Finally, he uses flattery, comparing their romance to that of Venus and Adonis, to conjure their sexual relationship in the forest and field. In his closing, the petitioner reiterates his love for her. He believes he is superior to all others stating, “Aber dencke/ wer dich mehr/ Wird als ich so hefftig lieben” (But think, who else would you more so intensely love, but me)?

The thirteenth piece in the collection, “Wer von Amor is arrestirt,” follows the consummation, and narrative breaks away from Coridon’s drama. This unattributed pastoral debate between two shepherds, Syreno and Sylvano, is the only pastoral dialogue in the volume. The shepherds alternate verses agreeing about the power of Amor; however, Syreno is plagued with “mit viel Gedancken trüb” (many clouded thoughts) and Sylvano is fervently contented in his true love “Wol dem der sich/ Inbrünstiglich/ Und Trew verliebt befind.” Amor is described as “Ein lautere Tyranen” (a perfect tyrant) by Syreno, yet Sylvano reflects on his gentleness “Sanffmütig füß und gelind.” Both agree that Amor has authority much without end “Sein Regiment/ ist gantz ohn end.” The poem closes in disagreement with Syreno going forth to give another lesson “Ich andern geben ein Lehr” and Sylvano affirming his love for Sylvia.73

The irony in this lighthearted dialogue is created by fraternal disagreement between the two shepherds using parallel patterns of poetic form and language. From these parallels, one can infer they are similar in age and background, and it is their opposite experiences that shape the debate. The parallel structure occurs in pairs of stanzas. This structure maps the first two stanzas together, the third and fourth stanzas together, and finally the fifth and sixth, with the shepherds alternating stanzas. The language between parallel verses is often quite close, and the characters mirror each other with clever changes of perspective created by the alteration of just a few key words. One can observe this close language between verses three and four.

73 “Und in dich allein/ Sylvagia mein/ Verliebt zu sterben begehr.”
3.

Syreno.
Amor ist alles Vnglücks voll /
Ohn zahl ist seine pein /
Drumb fleissig für ihme fliehen soll /
Wer ohn Unglück will seyn /
Sein Regiment/ ist gantz ohn end /
Ein lautere Tyranen /
Wol wer kan mit discretion
Sich machen von ihm frey.

4.

Sylvano.
Amor ist alles Wollusts voll /
Ohn zahl ist seine Frewd /
Drumb fleissig zu ihm fliehen soll
Wer sucht Frölankeit /
Sein Regiment/ ist gantz ohn end /
Sanfftmütig süß und gelind /
Wol dem der sich/ inbrünstiglich
Und Trew verliebt befind.

These verses demonstrate parallelisms between the shepherds in which one character’s pain is another’s pleasure. Meter and rhyme scheme, however, are the same in both stanzas.

Though the spellings of many end rhymes don’t actually rhyme by using modern pronunciation for their orthography, it is likely that they should rhyme, and this is due to either changes in pronunciation or orthography.⁷⁴

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⁷⁴ The end rhymes raise the question of early seventeenth-century Saxon dialect and if the end rhymes are supposed to be perfect. If so, an exploration of these rhymes could produce clues to how the Misnian dialect, referenced in Berhard’s treatise, might be properly used. In his article, “German Pronunciation and its Unification”, Gerhard Kohn discusses the differences in historical German orthography, its influence on pronunciation, and how it changed to reflect pronunciation. He gives examples of orthographic transitions from Old High German (OHG) to Middle High German (MHG) to New High German (NHG) and shows that both umlaut and diphthong orthography in MHG transitioned to long vowel orthography in NHG. For example, MHG sprützen became NHG spritz. This is important for the end-rhymes in Teütscher Villanellen because many of them show rhymes in which a word with an (i) or (I) vowel is set to rhyme with a word that is spelled with an (ü) on the stressed syllable or an (e) vowel set to rhyme
Following this dialogue, the fourteenth and fifteenth songs in the collection are both set to plaintive lyric poems that give two quite different interpretations of death. The first, “So lang mir Hoffnung hat gemacht,” is unattributed. This poem, referencing a desire for mercy (mercy in this sense is an acquiescence to erotic love) and the bitterness of refusal in the first quatrain, suddenly becomes erotic. Hope now rages as the pain and torture of erotic love prevails. This poem features many common Renaissance allusions to erotic consummation, doing so with the most explicit symbolism found in the collection. After the acquiescence at the end of the first verse “hergegen weinen qual und pein/ jetzo ich an mir spur,” the speaker, in the second verse, coyly references the wounds of the beloved that are almost never seen “Die Wunden der verliebten Leut/ Siht sie fast niemals an.” He finishes the end of the second verse speaking of the proper and permissive bondage of duty without shyness for the one acquiescing “Sie meynt es gbuhr solch Dienstbarkeit/Allein aus pflicht ohn schew.” The third verse is quite explicit, detailing an orderly climax of the consummation. The poet writes:

Ach sih an/ Clori/ Himlisch zier
Mein trauwig äuglein/
Daraus mein Herz jetzt distillirt,
Viel heisser Bächelein/
Das es sanft krafftlos sterben will/
Obs schon noch inniglich/
In seinen Todeszögen viel/
Ohn Ruhen liebet dich.

Ah, see then, Clori, heavenly ornament
My sad little eyes,
Out of which my heart now brews
Many hot streams.
That they gently want to die
Even still inwardly,
With the pull of death,
To love you without peace.

The second couplet of the fourth verse gives clues as to why it follows consummation poetry in the volume. Here, the speaker realized how little his climax means to his subject because of

with an (ö). An example of this is in the third strophe of “Kompt last uns jetzt spazieren” in which “erhöret” is rhymed with “lehret.” Gerhard Kohn, “German Pronunciation and Its Unification”, The German Quarterly Vol. 24, No. 3 (1951), 165–166.

75 “So lang mir Hoffnung hat gemacht/ Ewer Barmherzigkeit/ hab ich meins Unglücks wol gelacht/ zwar nicht ohn Bitterkeit.”
Cupid’s silence “Auffs wenigste sagt mein Tod zu dir/Weil Cupid stum ist heut.” However, his reflection upon the previous verses and songs is guiltless, as he has both loving heart and full honor “Voller Ehr.”

The poem that follows, “All hier in dieser wüsten Heyd,” expresses death in the literal sense. In this setting, Opitz uses the full complement of pastoral figures and physical setting to express the intensity of the poet’s eulogizing lament “All hier in dieser wüsten Heyd.” Arcadia represents the perfect pastoral heaven spoken of by Virgil in his eclogues. Birds lament, and the cold fountain flows out forgotten tears. Both physical and metaphysical worlds reflect his death, and in a moment of self-pity, the speaker laments for himself. He speaks of death as allusion to express the depth of his feelings about separation from his beloved shepherdess. Particularly poignant is the tombstone hewn and raised by the Nymphs. Opitz references this tombstone in the same strophe in which his love is carved into trees by stating, “So lang Arcadia wird stehen/ Sol auch mein Name nicht vergehn” (So long as Arcadia will stand, Shall also, my name not pass away).

The sixteenth poem of the collection, “Kompt last uns jetzt spazieren,” attributed to Opitz, ends with a reconciliation between the binding of love and the freedom found therein. In this case, there is an extensive parallel drawn between the subject’s freedom and the freedom of singing birds. The poem opens with the speaker’s call to stroll out into the forest to hear the bird’s call. In the second verse, Opitz praises both the freedom of the flock’s voices and the subject who can sing to these singers of the air. In the first couplet of the third verse, the subject cries out, and it is suggested that learning the flock’s singing would console him. In the fourth verse, the topic shifts from song to freedom. The bird is free from fear as Opitz writes, “In Trost und Angst nicht schwebet/ Ist ausser der Gefahr” (Not to hover in comfort and fear, she is away)

76 “Kompt last uns jetzt spazieren /zu hören durch den Wald/die Vögel Musiciren/.”
from the danger). Implicit is the comparison to the subject’s sad situation. In the fifth verse, the poet describes his captivity “Ich bin von der gefangen,” and finally, the irony of the poem is realized in the sixth verse as the poet describes himself in need of more binding, or as he says, “Soll ich erlöset seyn” (I should be lost).

The symbolism of both the bird and its birdsong is central to the poem, and the use of birds and birdsong in European poetry was a ubiquitous trope long before Optiz. In this poem, Opitz refers to the flock as *Musiciren*, a term used in the seventeenth century for the highly trained castrati. The naming suggests rationality and training instantiated in the flock and gives good reason to suspect that Opitz is referring to the nightingale. In her discussion of birdsong and human singing, Elizabeth Eva Leach observes: “The choice of the nightingale to emphasize the talent of praiseworthy human singing is hardly casual. It is, arguably, a “natural” choice, especially if that singer performs a song whose verbal text is a short lyric in the “natural language” of the Romance vernaculars.”

Leach continues by observing different representations of the nightingale song — positive, devotional, negative, and debatable. Her use of the early-tenth-century poem *Species comice* to show competition between nightingales and other species of birds is echoed in the expert song and rationality of Opitz’s flock.

Martin Luther, for whom “birdsong was a kind of musical ideal,” also spoke of the nightingale as song-master. In his German draft of *To all lovers of the free Art of Music, I Doctor Luther wish grace and peace from God the Father and our Lord Christ, etc.* Luther writes:

This noble art has its image in all creatures Ah with what delightful music the Almighty Lord has blessed his song-master, the dear nightingale, together with his young scholars.

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78 Ibid., 103.
and many thousands of birds in the air, that each kind has its own mode and melody, its
delightful sweet voice and fantastic coloratura, that no one on earth can comprehend.\textsuperscript{80}

Luther’s description of the nightingale has multiple points of relation to Opitz’s poem.

His description of the nightingale with his young scholars is also echoed in the second strophe in
which he speaks the people of the air. By Luther’s use of the word “scholar” to describe the
nightingale, the bird’s teaching of singing to the speaker in strophe three aligns with Luther’s
description. There is also the freedom of the nightingale. Luther also writes, “It sings all night
and practically shrieks its lungs out. It is happier in the woods than cooped up in a cage.”\textsuperscript{81} This
happiness of the nightingale of the woods and its freedom is referenced by the setting of the
poem the first strophe “Kompt last uns jetzt spazieren / zu hören durch den Wald” and the
freedom of the bird and its members in both strophes two and four.\textsuperscript{82} This is contrasted by the
speaker’s own pain of captivity in the fifth strophe “Ich bin von der gefangen/ Die meiner nicht
begert.”

The unattributed seventeenth song in the volume, “Ihr meine Seufzer last nicht ab,” is a
short, rhetorical meditation on the topic of hope. In this first-person poem, the speaker is
lamenting his unlucky circumstance and accusing his beloved of having a hard heart and taking

\textsuperscript{80} Rogin A. Leaver, \textit{Luther’s Liturgical Music: Principles and Implications} (Grand Rapids:
Creaturen ihr bildnus hat. Ach wie eine herrliche Musica ists/ damit der Allmächtige HERR im
Himmel seinen Sangmeister/ die liebe Nachtigal/ sampt jren jungen Schülern/ und so viel tausand
mal vögel in der Lufft/ gegnadet hat/ do ein jedes geschlecht seine eigene ahrt und Melodey/
zeine herrlich süsse stim und wüderliche Coleratur hat/ die kein Mensch auff Erden eerlangen
noch begreiffen kann.”

\textsuperscript{81} “weil se die gantze nacht singet und gellet sich schir zu tod und is viel froelicher im wald den
wen sie im vogelbawr gefangen ist” \textit{D. Martin Luthers Werke} (Weimar: 1883) Translated by
Miikka E. Anttila, Luther’s Theology of Music: Spiritual Beauty and Pleasure 2013. ProQuest
Created from uidaho on 2018-09-03 13:29:17, 89.

\textsuperscript{82} “Mehr wol dem/ der frey lebet/ Wie du/ du leichte Schar/In Trost und Angst nicht schwebet/Ist
ausser der Gefahr.”
joy in his sorrows. Through this circumstance he addresses hope and finds ways to defend it. The first couplet opens by referencing the speaker’s breath, both in sighs and sorrow “Ihr meine Seufzer last nich ab/der Lufft ewr Leid zu klagen.” For the speaker, this breath symbolizes his faith in hope and his patience. In the fifth line, he speaks of holding hope — thinking that unluckiness might change. In the second stanza, attention turns to the beloved. Here, he questions his wisdom in hoping for her, since her heart is hard. She becomes joyful in his pain, “Welches sich nur erfrewet hoch/Ob allem meinem schmerzen” and she laughs when she sees him cry “Und dern Augen voll lachens seyn/Wann sie die meinegen sehen weint.” In the third stanza, the speaker resigns to give up hoping, but to find joy in it. He states, “Dann Trew und Gedult haben offt/Verliebten gholfen unverhofft” (that truth and patience often have helped the unhoped for).

Nauwach may have intended the penultimate poem in the volume, “All Leut und Thier” as the original conclusion to a drama because of the way it summarizes many of the gods spoken of and universally praises them and their nature. At the beginning, the speaker exhorts all people and animals to hear “Fleissig zu hören mir” before quickly turning philosophical, praising self and a litany of gods. In the second stanza, the speaker confesses incomplete understanding of great virtue, and this is because no one can praise the true worth of virtue (god’s grace not fully comprehensible). The third stanza continues by praising happiness and reciprocated love. The poet continues in the fourth stanza with brief praise for Fortuna and then addresses Amor, setting him higher than Venus in all her glory. In stanza five, the speaker turns philosophical again, admonishing those who would despise love or happiness, saying that, “Das er von einer Sachen redt/Die er nicht kennet noch versteht” (Those who speak in this way, still know no understanding). The sixth stanza returns to Amor, reiterating what was expressed in the second piece of the volume, “O du got der süßen schmertzen,” that “Amor dem Edlen kleinen Kind/ All
Götter unterworffen sind” (All gods are winnowed under love, the noble small child). The poem closes in the seventh stanza by justifying happiness and exhorting all “Den bherzten so zu rechter zeit/ Ergreiffen die Glückseligkeit” (To be brave so at the right time, to seize hold of the blissful happiness).

The final piece in the volume, Schütz’s dedicatory “Glück zu dem Helicon,” serves as a fitting epilogue to the collection. Once again, attention shifts to the gathered muses who sing sweetly and joyfully, filling the chamber of Jupiter. Numerous allusions that praise Nauwach begin to emerge. Here, Nauwach and his theorbo are represented in the third verse by Orpheus strumming his harp “Allhier der Orpheus hoch/ Sein Harffen stimmet noch,” while in the fourth verse, Nauwach’s new continuo Lieder are represented by a new sound in the choir not heard before “Ein newen Klang zuvor Der nicht in ihren Chor.” In the fifth verse, the muses pour out the wine, and he (Nauwach) becoming wet from it, pours out a new stream of music “Die Musen gossen zu/ Das er naß von dem Wein/ Ein Bach liess von ihm rein.” This leads to the clever pun on Nauwach’s name in the sixth verse, referring to him as the Newenbach that Pegasus had made, during which the fountain (presumably from the Acis allusion from the Romansca setting, “Coridon der gieng betrübet” laughs “Glück zu der Newenbach/ Den Pegasus gemacht/ Der Brun auch heimlich lacht.”

Observe the progression of allusions crediting Nauwach in the seven strophes seen below:

<table>
<thead>
<tr>
<th>Glück zu dem Helicon</th>
<th>Happiness to the Helicon</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ich hör der Musen Thon</td>
<td>I hear the sound of the Muses</td>
</tr>
<tr>
<td><em>Clio</em> Euterpe rein</td>
<td>Clio, Euterpe, pure</td>
</tr>
<tr>
<td><em>Melpomene</em> stimbt ein.</td>
<td>Melpomene joins in.</td>
</tr>
<tr>
<td>Ich hör süßen Gesang</td>
<td>I hear sweet singing</td>
</tr>
<tr>
<td>Wie der <em>Serenen</em> klang/</td>
<td>Like the Siren’s sound,</td>
</tr>
<tr>
<td>Doch wie ich recht vernahm</td>
<td>But as I rightly said</td>
</tr>
<tr>
<td>Von <em>Phebo</em> alls herkam.</td>
<td>From Phoebus it all came.</td>
</tr>
</tbody>
</table>

83 The *Newenbach* is the new brook.
Allhier der *Orpheus* hoch/
Sein Harffen stimmet noch/
Bewegt Wälder und Thal
Erfüllt des *Jovis* Saal.

Ein newen Klang zuvor
Der nicht in ihren Chor/
Ein Jünger fieng mit an/
Spielt auch auff diesem Plan.

Sie liessen all ohn ruhe/
Die *Musen* gossen zu/
Das er naß von dem Wein/
Ein Bach liess von ihm rein.

*Permessus* lobt die Sach/
Glück zu der Newenbach/
Den *Pegasus* gemacht/
Der Brun auch heimlich lacht.

Der *Midas* nicht hie gilt
Den *Phebus* tapffer schilt/
Allein der *Musen* zahl
Singt in der Götter Saal.

The new brook may also allude to the poetic flowering of the *Fruchtbringende Gesellschaft*, in which the brook is a botanical manifestation, just as German culture found its new flowering in the freshness and newness of the vernacular through the use of new poetic philosophy and practice.\(^\text{85}\) Furthermore, the clever sequence reflects a certain self-awareness possessed by Nauwach’s artistic circle as they pursued the consolidation of style trends and the process of working them out through the German vernacular. Hence, Nauwach’s efforts in *Teütscher Villanellen* are not a musical afterthought; rather, Nauwach, Opitz, and Schütz created

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\(^{84}\) Mt. Parnassus.

\(^{85}\) The *Fruchtbringende Gesellschaft* used significant botanical imagery and symbolism.
this new music and poetry in the German language with specific purpose.\textsuperscript{86} Schütz’s dedicatory announcement of Nauwach as the “Helicon” of the poet, boldly trumpeting a call for the new poetry and music, neatly summarizes this purpose and importance.

\textbf{Word Stress, Verse Stress and Meter in Teütscher Villanellen}

Word stress, verse stress, and meter are all highly relevant to the discussion of Teütscher Villanellen, as these uses of stress, including Nauwach’s departure from Caccini’s advice on Italian word stress, are unique to Nauwach’s style. As a reformer and originator of this new classically-modeled German poetry, issues of meter and stress were also central issues for Opitz.

In describing Opitz’s \textit{Buch von der Deutschen Poeterey}, Bernhard Ulmer writes,

\begin{quote}
Opitz himself is modest and unpretentious enough even as a lawgiver for German poetry, but he is very insistent about the position and mission of the poet and about the importance of great literature for his native Germany. While his principal reforms treat versification – word accent and verse accent are to coincide; iambic and trochaic verses are preferable – the work is also revolutionary in its attitude.\textsuperscript{87}
\end{quote}

Examining Nauwach’s setting in Teütscher Villanellen reveals aspects of consistency with Opitz’s word and verse stress objectives and also reveals times of departure from these objectives.

Regarding Nauwach’s setting of word stress in Opitz’s poetry, two main observations can be made. First, Nauwach generally emphasizes strong poetic syllables by setting them on relatively long notes.\textsuperscript{88} This emphasis can be observed in his setting of “O Du Gott der süssen schmerzen” in example 1.1.

\begin{footnotes}
\item[86] They also demonstrated this concurrently in Opitz and Schütz’s \textit{Daphne}.
\item[87] Ulmer, 41.
\item[88] Opitz refers to these as word accents.
\end{footnotes}

In this example, the poetic meter is trochaic, and Nauwach generally gives stressed syllables longer note values, especially those on parts of speech important for textual comprehension. These include “O” and “Gott” in the opening measure, “dich” and “blind” in the fourth and fifth measures, and so forth. The note values on which penultimate syllables are set in the opening poetic line are especially long. Here, Nauwach sets the stressed syllable of “schmertzen” on a full half note. The practice of stressing by lengthening notes is lightly abandoned where Nauwach begins to shape phrases with passing tones as in the beginning of the fourth measure, but these passing tones are generally set on parts of speech that matter less to textual comprehension of the phrase.

The second observation regarding stress setting relates to where Nauwach places these stressed poetic syllables within the musical time. The majority of Teütscher Villanellen, including example one, is set in common time that indicates two strong pulses per measure. In
example one, stressed poetic syllables are placed on these strong pulses the majority of the time. Nauwach sets the opening of Opitz’s “Coridon sprach mit verlangen,” in triple meter (see ex. 1.2). The poem is in duple poetic meter and again, Nauwach follows, for the most part, the practice of setting stressed poetic syllables on longer notes; however, the duple trochees in this example complicate the setting in triple meter.

The opening of “Coridon sprach mit verlangen” (see ex. 1.2) demonstrates Nauwach’s solution to setting trochees against a musical meter in three. To accomplish this, Nauwach elongates the opening stress of “Coridon” at the outset and also the stressed syllable of “verlangen” in measure three as he approaches the first cadence. There is a slight deviation from these stress preferences in the second measure by his setting of the unstressed “sprach” on the strong tactus pulse; however, this is easily excused because “sprach” is the important action verb of the sentence and therefore needs emphasis when sung.
Ex. 1.2 Nauwach, “Coridon sprach mit verlangen,” mm. 1–8 in Teütscher Villanellen (1627) demonstrating Nauwach’s setting of trochees in 3.

From these examples without extensive use of diminution, one observes that Nauwach usually conforms to Opitz’s poetic stresses; however, Nauwach’s treatment of poetic stress in music with diminution is more complicated. In “Asterie mag bleiben wer sie wil,” a piece with composed diminutions, he is mostly successful at observing poetic stress; however, he does run into awkward poetic stressing at the outset of the B section in his setting of the text “verwirten bahn nicht wallen”. To observe this one can first look at his version of the music without diminutions (see ex. 1.3). In measure twelve of the first verse, one sees the iambs in the first stanza “ich wil mich weiter schwingen” set on the longer note values and these note values on the strong tactus pulses. This can be compared to the same poetic line of the fifth strophe where Nauwach composes diminutions and inverts musical stresses away from the natural poetic and
word stresses of the poem. Since musical content between the two verse settings is different, to compare identical poetic lines, one must compare “ich wil mich weiter schwingen” in example 1.3 (measures 11–13) with “verwirten bahn nicht wallen” in example 1.4 (measures 15–17).

**Ex. 1.3** Nauwach, “Asterie mag bleiben wer sie wil,” mm. 8–16 in Teütscher Villanellen (1627) demonstrating normal stress setting.
Ex. 1.4 Nauwach, “Asterie mag bleiben wer sie wil,” mm. 12–19 in Teütscher Villanellen (1627) demonstrating backward stress setting.

In this comparison, the most striking difference occurs on the word “wallen” (see ex. 1.4, measures 16–17). Here, Nauwach inverts normal word and poetic stress to awkwardly set this final word of the poetic line. This contrasts with its corresponding word from the first strophe seen in example 1.3 (measure 13) where he sets the stressed syllable of “schwingen” on a half-note at the end of the musical phrase.

From his strict conformity of word and poetic stress throughout the volume, one can credit Nauwach’s careful handling of German word stress in music without diminution. However, Nauwach demonstrates a different approach to syllabic stress during diminution. This approach can be seen in measure eighteen in example 1.4 by the emphasis he places on the second syllable of the word “Tugend” through a long diminution that comprises nearly an entire
measure and reaches all the way up to the high F during the gesture. This observation can also be made in “Asterie mag bleiben wer sie wil” in the second line of the first couplet which begins, “ich weis nichts mehr von ihr.” In the first verse, Nauwach sets the stressed portion of the iambs on long notes as he consistently does throughout the volume, but he sets diminutions on the unstressed “ich” in the fourth measure (see ex. 1.5).

Ex. 1.5 Nauwach, “Asterie mag bleiben wer sie wil,” mm. 1–13 in Teütscher Villanellen (1627).
This practice is also observed at the outset of the fifth verse (the verse in which he composes extensive diminutions), and as it continues forward, Nauwach uses diminution on both the unstressed word “den” in the ninth measure and the stressed “Lauff” in the tenth measure (see ex. 1.6).

Ex. 1.6 Nauwach, “Asterie mag bleiben wer sie wil,” mm. 1–11 in Teütscher Villanellen (1627).
From these examples in which Nauwach freely sets unstressed syllables on diminution, one may deduce that Nauwach does not consider diminution a means by which word stress is indicated, a clear departure from Caccini’s values espoused and demonstrated in *Le Nuove Muische*, and a practice that will be more fully investigated in the chapter comparing Nauwach’s two published volumes. This departure is a larger trend throughout all of Nauwach’s settings, both German and Italian, and clarifies his practice preferences in regard to diminution and stress. Nauwach is, however, keenly aware of word stress as evidenced by his careful settings in the simple pieces.

**Conclusion**

Exploration of the eclogue and other styles of pastoral poetry is indispensable for gaining an understanding of Italian monody and its closely related forms. In terms of interpreting the poetry of *Teütscher Villanellen*, the extensive use of myth and religious allusion presents a practically limitless depth to which the stories can be read and meaning found. This is not a surprise considering myth itself is founded to a great extent on archetypical representations. These representations are reflected directly in the marriage situation for which the volume was composed and dedicated. The character of Orpheus is represented in multiple ways throughout *Teütscher Villanellen* and seems to hold great significance for the collection both in its relationship to explicit musical activity, but also in the myth’s use to refer to the composer itself. Orpheus in this context presents a strong echo of the Christian resurrection topos.

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89 A distinction between Opitz’s language in *Buch von der Deutschen Poeterey* and Italian preference on word stress must be made. Opitz’s concern is the syntactical stress within a particular line of poetry whereas Caccini’s discussions in *Le nuove Musiche* refer generally to the penultimate stress of individual words, as Italian poetry has different syntactical values as German counterparts. One finds a near-universal overlap of poetic syntactical stress and word stress in German that makes the discussion relevant.
In terms of the integration of music and lyrics, *Teütscher Villanellen* is not a musical afterthought; rather, Nauwach, Opitz, and Schütz created this new music and poetry in the German language with specific purpose. Schütz’s dedicatory announcement of Nauwach as the “Helicon” of the poet, boldly trumpeting a call for the new poetry and music, summarizes neatly this purpose and importance. Because of this, dramatic elements in the *Villanellen* lend themselves well to expressive text painting and musical expression.
Chapter 2
Summary of Contemporary Treatises and Their Application to Performance of Nauwach’s Music

When Nauwach began his formal musical training as a choir boy in Dresden in 1607, there was already a well-established instructional literature used to teach music as part of the curricular quadrivium in the German Lateinschule. Because of this, by the beginning of the seventeenth-century, numerous singing treatises were in use throughout these German institutions. Among these treatises, Practica musica (1556) by Hermann Finck (1527–1558) and Compendium musicae pro incipientibus (1602) by Sethus Calvisius (1556–1615) represent, in large part, the German practice from Luther’s reclamation and transformation of music both for educational and worship purposes, but do not provide extensive performance practice instructions. John Butt, in Music Education and the Art of Performance in the German Baroque, notes that “The writings drawn from the sixteenth century do not generally present a theory of performance as such, rather a loosely connected list of rules, empirically derived, which publication had hardened into tradition.”

With the migration of the new Italian singing style to Germany in the early seventeenth-century, there was a “notable expansion of treatises concerned with the actual practice of performance.” Michael Praetorius, (1571–1621) one of the foremost German musicians and music theorists of the time, authored a seminal treatise entitled Syntagma Musicum (1614–1619). In chapter nine of the third volume he wrote performance practice instructions that integrated the new Italian style of singing that was becoming popular in Germany with the existing German institutions.

90 John Butt, Music Education and the Art of Performance in the German Baroque (Cambridge: Cambridge University Press, 1994), 70.
91 Ibid, 68.
practice. These instructions spurred a new tangent of vocal performance practice instruction that consolidated the new Italian style with the formalism of German treatise organization and explanation.

The clarity of detail that Praetorius provides in his ninth chapter of *Syntagma Musicum III*, alone makes comparison with *Teütscher Villanelle* compelling; however, the proximity of its creation to Nauwach and his contemporaries including Heinrich Schütz, make application essential. All three musicians, Praetorius, Schütz, and Nauwach worked at the Dresden court concurrently; furthermore, Schütz and Nauwach had recently returned from Italy — Schütz from Venice in 1613 and Nauwach from Florence in 1618. There, they had experienced the new Italian practice first-hand.

The performance practice Praetorius helped to initiate had an impact on subsequent generations. Several adherents to Praetorius’s practice followed with similar singing treatises of their own, including Johann Andreas Herbst’s *Musica Practica* (1642) and Georg Falck’s *Idea Boni Cantoris* (1688). Both authored their treatises to instruct singers at their respective posts — in Herbst’s case as the Kapellmeister at Nuremberg, and in Falck’s case, as the St. Jakob’s Cantorate in Rothenburg. Both authors were tightly aligned with Praetorius, reiterating and expanding the scope of his work.

Falck’s and Herbst’s treatises are selected for examination, comparison, and application in this study because of their close alignment with Praetorius’s treatise (going so far as to copy full sections literatim) and additional information they provide. In Herbst’s work, the scope is expanded to include additional refinements and Italian examples, while Falck's work provides extensive musical examples from Giovanni Felice Sances (1600–79). The creation date of both of these treatises might call into question their applicability to *Teütscher Villanelle*. There are important justifications, however, for their inclusion. First, at the conclusion of Praetorius’s
Syntagma Musicum III, Praetorius promised an additional treatise that would provide more detail and additional information about the new Italian singing practice. His death in 1621 precluded these efforts. Herbst’s Musica Practica is, in many ways, the treatise Praetorius promised. It gives additional refinements and early seventeenth-century examples. In Falck’s treatise, much is taken from both Praetorius and Herbst, and the examples of Giovanni Sances’ music provide additional options for the creation of passaggi as they demonstrate a broad range of Italian style and application of diminutions. Both Herbst and Falck contextualize Praetorius’s work and show the enduring influence of the Italian practice throughout the seventeenth-century German Lateinschule tradition.

Christoph Bernhard, who also had extensive connections to the Saxon musical establishment, including appointment as Kapellmeister in Dresden in 1655, authored a major singing treatise, Von der Singe-Kunst oder Manier, in 1649. Bernhard addressed many of the same performance practice issues found in Praetorius’s work; however, his treatise differed in its organization and classification. In his reorganization of Praetorius’s affetti, including new distinctions of cantar sodo, cantar d’affetto, and cantar passagiate, Bernhard provides additional perspective on Praetorius’s treatise, more fully integrating the Lateinschule tradition with the new Italian practice.

Bernhard’s descriptive language regarding vocal style and practice extends far beyond Praetorius and offers a viewpoint of Italian practice from his own background. Bernhard was fully immersed in the new Italian style because of his early training and life in the Baltic city of Danzig. In his preface to his translation of Bernhard’s Von der Singe-Kunst oder Manier, Walter Hilse elaborates:

Already in Danzig, however, the young Bernhard must have been thoroughly exposed to the “newer style” of composition emanating from the South, which was being spread enthusiastically to all corners of Europe by Italian musicians employed abroad, and by Germans returning from study in Italy. It was an Italian, the highly regarded Marco
Scacchi, who held the position of Kapellmeister at the nearby, very prestigious Warsaw court, and Danzig had two distinguished Italophiles of its own—the elder Kaspar Förster, Kapellmeister at St. Mary’s and Christoph Werner.\textsuperscript{92}

Finally, Bernhard’s systematic organization of his treatise and its comprehensive nature, particularly in his description of the plain singing style, gives much opportunity for direct application for the word-stress based approach needed in the settings of Opitz’s Teütscher Villanellen poetry.

The following treatise summary and application is structured in two sections. First, each treatise is summarized in detail, with discourse given to the range of language, aesthetics, philosophy, and practice. Each discussion is different. Bernhard’s treatise addresses topics related to language and the practice of plain singing (cantar sodo, cantar d’affetto) that necessitate multiple digressions. Since, however, both Herbst and Falck copied large portions of their treatises from Praetorius’s treatise, their Italian examples are given substantial attention in later discussions. The first section mostly excludes thorny issues of diminution, its related affetti, and its examples. The second section, however, tackles directly the issues of these diminutions, their related affetti, and their examples. In this second section, affetti and diminution are compared sequentially and examples of their application in Teütscher Villanellen are provided.

Praetorius’s Syntagma Musicum III Chapter IX: Instructio pro Symphoniacis (1619)

Chapter IX of Michael Praetorius’s Syntagma Musicum III, has special significance for Teütscher Villanellen. Published only eight years before Nauwach’s continuo lieder, it esteems Caccini and the “New Italian Practice” and covers much ground that Caccini’s preface covered,

including prevailing Italian performance style. It gives clear instructions about desired aesthetic and practices, and because of Praetorius’s wide-ranging musical activities in both the Dresden court and greater Saxony, it is not surprising that Syntagma Musicum III provided a template from which other significant German authors devised their singing practice treatises.

Chapter IX applies directly to Nauwach’s music because of Nauwach’s use of Italianate musical gestures and his proximity of practice to Caccini, a practice with which Nauwach would have been familiar given his extensive Florentine training. Furthermore, when comparing Praetorius’s writings on vocal style with those of his Italian contemporaries, there is general agreement with those written by Caccini (1551–1618) and Francesco Rognoni (mid-sixteenth century–1626). Applying Praetorius’s suggested practice to Teütscher Villanellen however, presents several difficulties. First, there are questions of which diminutions to use, where to apply them, and how extensively to apply them, that are only partially addressed. Second, there is the issue of actual aural knowledge of the topics and practice discussed. Modern diminution and refinement application is limited by reliance only on notated treatise examples and written descriptions rather than aural demonstration. Since application of these refinements may create new anachronistic expression, my discussion attempts to ferret out what can be gleaned from Praetorius’s treatise for historically informed practice.

Praetorius’s introduction to chapter nine begins with a statement about the purpose of singing artfully.

The orator’s job is not just to decorate his speech with beautiful, pleasing, and lively words and marvelous figures, but also to articulate clearly and to move the emotions by speaking now with a rising voice, now a falling one, now more loudly, now more softly, now with fullness of voice. In the same manner, the singer cannot merely sing, but must

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93 Le nuove musiche, 1602.
sing artfully and engagingly, so that the heart of the listener is touched and his emotions are moved, thus allowing the piece to achieve its intended purpose.94

Praetorius suggests a close relationship between rhetorical delivery and musical figures. His comparison of singing with oration is not surprising, given his education in both the Latin school in Torgau and his studies at the University of Frankfurt an der Oder.95 A theorist on the order of Praetorius would see a strong connection between rhetoric and music. John Butt characterizes the connection in this way, “the increasingly close links between music and rhetoric in German theory — part of the elevation of practical music as an element of the trivium — inspired closer study of classical rhetorical texts and their advice on the cultivation of the orator’s voice.”96 Furthermore, Praetorius is speaking not only of devices and figures, but also of the emotional impact created by their artful and meaningful execution — a deeply held principle of the burgeoning “new Italian style.”

Praetorius continues his introduction with an expostulation against careless singing that spoils and obscures the composer’s intention for text. As he notes, “singing, then, should not be denied its natural power and grace — bestowed on it by the master — by disfiguring

94 “Gleich wie eines Oratoris Ampt ist, nich allein eine Oration mit schönen anmutigen lebhauffigen Worten, unnd herrlichen Figuris zu zieren, sondern auch recht zu pronunciiren, und die affecturs zu moviren: In dem er bald die Stimmen erhebet, bald sincken lesset, bald mit mächtiger und sanffter, bald mit gantzer und voller Stimme redet. Also ist eines Musicanten nicht allein singen, besondern Rünstlich und anmütig fingen: Damit das Hertz der Zuhörer gerühret, und die affectus beweget warden, und also der Gesang seine Endschaft, dazu er gemacht, und dahin er gerichtet, erreichen möge.” Michael Praetorius, Syntagma Musicum III. Translated and Edited by Jeffrey T. Kite-Powell (New York: Oxford University Press, 2004), 229. Hereafter referred to as “Praetorius.”
96 John Butt, Music Education and the Art of Performance in the German Baroque (Cambridge: Cambridge University Press, 1994), 70.
diminutions, and each word and sentence should be properly intelligible to everyone.” He concludes these comments, his argumentum for application of diminution and refinements and the techniques presented in his “absonderlichen” (special) treatise, by recognizing similar work of both Caccini and Giovanni Bovicelli (1592–4–?) in this new style.

Chapter nine of Syntagma Musicum III outlines three topics: nature, skill, and practice. The first section, nature, defines a quality voice in this way: “the singer must have a nice, pleasant vibrato.” It continues by commenting on the importance of breath control and the production of full clear sound free of falsetto. Most late sixteenth and early seventeenth-century singing treatises speak very little about breath control. Those that do include the ability to subjugate the breath to the desired passaggi and the need to enunciate text clearly without breathing in the middle of words. Praetorius’s comments on the nature of singing also include a discussion of intonatio and exclamatio. Intonatio, or how a song is begun, is an explanation of different ornamental approaches for the opening note. The exclamatio, as he puts it, describes how “the affections are moved through the swelling of the voice.” By including both intonatio

97 “Derowegen damit dem Sesange seine naturalis vis und gratia, die ihme der Meister gegeben/durch solche deformitet des diminuirens nit benommen/sondern von menniglichen jedes Wort und Sententia eigentlich verstanden werde.” Praetorius, 229.
98 “Daß ein erstlich eine schöne liebliche zittern und bebende Stimme.” Praetorius, 230. In this instance, Kite-Powell has translated this text differently than a previous instance in Praetorius’s opening remarks. There, “mit einer sonderbahren lieblichen zitterten und schwebenden oder bebenden Stimm” is translated “with an especially lovely, vibrant, buoyant, or pulsating voice.” In “A Performer’s guide to Seventeenth-Century Music”, Sally Sanford speculates that “zittern” could be best translated as “trembling” and “bebende” as “shimmering”. She states, this “trembling would be a source of vocal agility associated with throat articulation.” Sally Sanford, “National Singing Styles,” in A Performer’s Guide to Seventeenth-Century Music ed. Stewart Carter and Jeffery Kite-Powell (Bloomington: Indiana University Press, 2012),18. See also the discussion of vibrato in the discussion on Bernhard’s treatise below.
100 “So mit erhebung der Stimm geschehen muß.” Praetorius, 231.
and *exclamatio* in the first section, Praetorius indicates that the nature of good singing is fundamental in performing these refinements.

The second section in Praetorius’s treatise offers the most specific information in terms of notated performance instructions. It borrows heavily from both Bovicelli’s *Selva de Varii Passaggi* (1620) and Caccini’s *Le Nuove Musiche* (1602) and catalogues written examples of *affetti* including *accento, tremulo, gruppo, tirata, trillo*, and also diminutions termed *passaggi*.\(^{101}\)

The similarity of Praetorius’s musical examples to his Italian counterparts, and the closeness with which his musical examples map to Caccini and Bovicelli, provides evidence that Praetorius was aware of prevailing Italian style in the theoretical and practical sense.

Regarding diminutions, the treatise does not fully answer the question of knowing where and to what extent the diminutions should be applied in the songs of Nauwach’s *Teütscher Villanellen*. Praetorius’s only instruction is to use diminutions “at the right time and suitable places so that in addition to the loveliness of the voice, the overall artistry can also be properly appreciated.”\(^{102}\) Praetorius’s lack of specifics on this issue raises the question of how much diminution Praetorius actually heard or used, or if he was working mostly from written descriptions.\(^{103}\) Praetorius’s service to the Dresden court from 1613 until his death in 1621 may have only provided limited exposure to Italian singing style first hand, since the influence of Italian musicians in the Dresden Court accelerated more toward the middle of the seventeenth-


\(^{102}\) Praetorius, 229. "Zu rechter zeit und gewisser maß anzubringen und zu appliciren, damit neben der Liebligkeit der Stimmen auch die Kunst wol eingenommen und gehöret werde."

century. This limited influence of Italian musicians on the court at the beginning of the seventeenth-century is corroborated in a letter to Heinrich Schütz from the Dresden court in July of 1617.\textsuperscript{104} The memorandum details Schütz’s music responsibilities for an upcoming imperial court visit and provides a register of musicians who could be employed for the arrival of this visit. Whereas almost all names on the register are German (including the singers), one of the theorists mentioned is Johann Nauwach. Considering Nauwach’s Dresden court activity, this raises the possibility that he could have had contact with Praetorius and might have been a source of some Italian performance information. Heinrich Schütz, also of the Dresden court, may also have been a source for first-hand information. Florid diminution in Schütz’s music appeared only after his second sojourn to Venice in his publication of the first volume of \textit{Symphoniae Sacrae} (1629). This is likely not because Schütz was unfamiliar with the new Italian style, (he would have encountered the music of Monteverdi during his first sojourn in Venice) rather it was probably the result of the lack of knowledge or skill of the Germans in the court for whom he was composing.

The third topic, practice or \textit{excercitatio}, is brief. Praetorius explains the limits of examples given in \textit{Syntagma Musicum III} and the far-ranging performance options available to the musician. He points toward another explanatory treatise in which he would give further examples (a volume never published due to his death). Most important, however, he describes \textit{Syntagma Musicum III} as a demonstration of the new way of singing —the same way in which Caccini frames his preface to \textit{Le Nuove Musiche}.

Johann Herbst’s *Musica Practica* draws heavily on the ninth chapter of Michael Praetorius’s *Syntagma Musicum III* for its discussions of the new Italian style. In its detail and extended examples, Herbst’s *Musica Practica* expands the scope of Praetorius’s work to include refinements either not discussed in *Syntagma Musicum* or refinements only briefly discussed. These include *esclamatione* elaborations, *ribattuta di gola*, and extensive examples of *passaggi*. He sets many refinement exercises on vowels, and his examples include elaborations of music by Italian composers including Daniel Bollius (?), Ignatius Donati (1570–1638), and Adriano Banchieri (1568–1634). He also credits singing treatise author Francesco Rognoni for many of his diminution exercises. These, however, are not from Francesco’s treatise *Selva de Varii Passaggi* (1620), rather they are originally from *Il vero mondo di diminure, Parte Seconda* (1592) by Riccardo (Richardo) Rognoni (1550–1620), Francesco’s father. In concluding his treatise, Herbst includes a glossary of musical terminology.

The expansion of Praetorius’s scope begins in the second section of Herbst’s treatise. In the discussion of *accento*, three additional examples are given to demonstrate the interval of a fourth, and one additional is given for the interval of a descending fifth. These are followed by three groups of additional examples set on primary Italian vowels, A, E, I, O, U on the first six scale degrees in three modes. Herbst labels these examples as *Accenti semplici, Ribattuta di gola, and Ribattuta di gola doppi*, and credits Daniel Bollius for them. Regarding *tremolo*, he uses the additional diminutive term *tremoletti* and includes one additional example not seen in Praetorius’s writings. Regarding *groppi*, Herbst expands Praetorius’s definition, stating: “A *gruppo*, called *Kugel* in German, and also called a *Roller*, is a rapid wavering up and down of the

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105 The first portion, Nature, is identical to Praetorius, including discussions of the natural attributes of the singer, *Intonatio*, and *Exclamatio* discussions.
voice in cadences, cadential formulas, or final cadences. It is used either with a preceding
tremulo or accenturs. Yet, it must be attacked more sharply than a tremulo.”\textsuperscript{106} By expanding
beyond Praetorius’s definition, Herbst provides additional description of the sonic qualities
(rapid wavering) and adds to German terminology. Regarding tiratae, Herbst includes the
additional descriptive, it “is the name for a shot or arrow” and provides several more examples
than Praetorius, though they do not add substantial gestural information.\textsuperscript{107} Herbst’s definition of
trillo in the first part, is modified from Praetorius to include a colorful description: “It is called a
pleasant rustling and is the wavering of the voice over one note.”\textsuperscript{108} Following the description,
there are two groups of examples by Bollius. The first shows trills notated as Monteverdi’s first
type, (according to Praetorius and Herbst) set on vowels, and the second combines the accenti,
gruppo, and trillo together. Regarding passaggi, Herbst’s description is identical to Praetorius’s;
however, after this, Herbst digresses to include almost four pages of examples from Bollius that
demonstrate esclamatione and Ribattuta di Gola in multiple modes and vowels. He separates the
esclamatione into three parts including esclamatione languida, esclamatione affectuosa, and
esclamatione viva.

The final section of Herbst’s treatise (excluding his glossary of terms) is the Exercitatio
(practice) section. It is introduced identically to Praetorius’s exercitatio; however, at the point
where Praetorius talks of the extensive nature of examples needed and makes his promise for a
further treatise, Herbst concludes and introduces Rognoni’s examples. These are numbered, and

\begin{flushright}
\textsuperscript{106} “Groppo heist ein Kugel oder Waltzen, ist ein geschwindes nider und auffwancken der
Stimmen, warden in den Cadentiis und Clausulis formalibus, oder Finál-clausulen, entweder mit
einem vorhergehenden Tremolo, oder Accento gebraucht, müssen aber schäffer als die Tremoli
angeschlagen warden.” Johann Andreas Herbst, Musica Practica (Nuremberg: Jeremiae Dümler,
1642), 41. Translation from Georg Falck, Idea Boni Cantoris, translated and edited by Ralph
McDowell Taylor (PhD diss., Louisiana State University, 1971), 100.
\textsuperscript{108} “Trillo heist ein liebliches Saussen, und ist ein Zittern der Stimme über einer Noten.” Herbst,
10, quoted in Taylor, 102.
\end{flushright}
they explore various *passaggi* solutions for ascending and descending interval patterns and types.

He prefaces these examples by explaining that they are, for the most part, used by instrumentalists. Following these are numbered examples from Adriano Banchieri (1568–1634). These examples each employ two lines of music – the *Memoria*, which is the plain melody presented as a *cantus firmus* and the *Passaggio* section underneath. Finally, Herbst lists the following study and performance instructions.

These *Passaggien* with the *discant*, Alto and Tenor, can be used alternatively, but only in singing because they are composed for solo voice for an example.

1. First, the sopranos could be an octave lower in the tenor, and likewise, know that the tenors could be transposed an octave higher in the discant: Likewise, the contralti could be an octave lower in the bass, and the discants could be altered a fourth higher, and

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110 “Diese *Passaggien* mit dem Discant/ Alt und Tenor/ können abwechsungs weise gebraucht warden/ aber nur allein in den Gesängen/ so voce sola componirt seyn / als zum Exempel:

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1. Erstlich: Können die *Soprani* ein *Octav* tieffier in den *Tenor*, und gleicher weiß die *Tenores* ein *Octav* höher in die Discant verwandelt warden: Gleich mit die *Contr’Alti* können ein *Octav* tieffier in die Bäß / und ein *quart* höher zu Discänten verendert warden/ und letzlich die Bäß eine *quint* oder *quart* höher zu *Tenoren*, wie auch in unterschiedlich *Claves* oder *Chordas* transponiert und verender warden.

2. Darnach: Wenn mans im sinn wol eingebildet hat/ und ein verständiger *Musicus* oder *Singer/ auff der Orgl oder anderstwo/ einen *Partem* oder Stimm in die Hand bekompt/und befindt daß *Simplices* oder einfache Noten/ so den jenigen in *Memoria* gleich seynd/ als dann kan er die *Passaggien* so drunter stehn/ drauff Machen/ welches nit allein einen guten effect bringen / sondern auch der Singer Ruhm und Ehr damit einlegen wird.


4. Letztlich: Kan man auch die Lateinische Wörter in die Teutsche/ & è contra in andere Sprachen verandern/ und dergleichen mit andern Texten auch thun.”

lastly the basses could be altered to be a fifth or fourth higher than the tenors, like
different transposed clefs or chords could be altered.

2. Second, if one is very self-assured, and (is) a superior musician or singer, he may hold a
score or part in hand, and find the simple or easy notes, at the organ or at something else,
so at the same time he plays the memoria, he can (sing) the Passaggien under this.
Through this, not only a good effect is created, but also it will bring the singer praise and
honor.

3. Third, if one practices with two voices, and wants to sing a performance, this will also
make a good effect; meaning, if the director or Kapellmeister, would like to play the
Memoria, the student can (sing) the Passaggien with this at the same time.

4. Lastly, one can also translate the Latin words into German, (and vice versa) and into
other languages, and also do the same with other texts.

These instructions, unique to Herbst’s treatise, address the appropriateness of singers
executing the examples in their respective octaves and ranges, inclusive of final note
modifications. This is followed by pedagogical and performance opportunities in the second and
third instruction in which either the teacher or student may play the memoria while the student
sings the passaggien. In Herbst’s final instruction, he grants broad permission to change the
Latin text to German or other languages and texts. This indicates his attitude regarding the
suitability of German for passaggien and is consistent with all the artistic trends present
throughout this examination.

Herbst’s final set of examples is from Donati. Regarding these, he writes,

Here now follow some Coloraturen from Ingatius Donati Concerten Voce Sola
(Concertos for Solo Voice): They will, in my opinion, represent Coloraturen. That just
like the art of painting, which, through various colors, will be made lively, therefore also
the song is affected and sprinkled with such loveliness, all the more charming it comes to
the ears and it will be desired, otherwise, it is a loud noise and no lovely song.111

111 “Hierauff folgen etliche Coloraturen auß deß Ignatii Donati Concerten Voce sola: Werden
meines erachtens darumb Coloraturen genennet/ daß gleich wie in der Mahlerey/ das Gemälde
durch mancherley Farben gleicht am lebendig gemacht wird; Also auch das Gesang so mit
solcher Lieblichkeit geziert und besprengt ist/ desto anmutiger den Ohren zukompt und
eingebraucht werden/ sonst ist es ein lauteres Gereuch/ und kein lieblicher Gesang.” Herbst,
41.
This vibrant description of the music by Donati that Herbst uses to demonstrate his preferences for ornamentation is notable in several ways. His statement speaks to a sense of proportion that should be present in the application of the *Coloraturen*. More importantly, however, is his implication that using *Coloraturen* is desirable. This is a strong break from the older German tradition that preceded the influence of Italian diminution practices. Finally, Herbst’s additional instructional language in these examples is poetically descriptive. His use of simile in comparing *Coloraturen* to colors in painting, reflects not only his awareness of artistic trends surrounding him, but also his skill as a pedagogue by using a suitable analogy for his students.

**Falck’s *Idea Boni Cantoris* (1688)**

At first glance, the publication date (1688) of Falck’s *Idea Boni Cantoris* would seem to indicate only a marginal relevance between Falck’s middle Baroque performance practice and Nauwach’s *Teütscher Villanellen*, published some 60 years prior. However, the second part of Falck’s work is a summary of diminution practice — a practice originating with early seventeenth-century Italian style and following the format of German treatise authors Pretorius and Herbst. Of great importance is the inclusion of musical examples of Giovanni Felice Sances. Moreover, Falck directly credits both Herbst (1588–1666) and Sances while referencing their works, and *Idea Boni Cantoris* includes a large section of Sances’ ornamentation and *passaggi* exercises after his explanation of terminology. Most other sections of this second part of the treatise pull directly from Praetorius’s writings.

By using the rhetorical convention of asking and answering questions (i.e., the Socratic method), Falck describes ornamentation clearly and offers reflection on singing practice, These take the form of a training manual for singers. Falck’s treatise re-explains Praetorius’s work and
couples this with Sances’ extensive examples, expanding on and providing solutions to performance questions created by Praetorius’s brevity in musical examples. Falck’s treatise also standardizes musical descriptions in multiple ways not seen in earlier treatises. In addition, he provides a glossary of terms at the end of the treatise similar to Herbst. The treatise also includes pronunciation information regarding vowel modification, diphthong execution, and vowel articulation during diminution and ornamentation. In all these aspects, there is application for *Teütscher Villanellen*.

The structure and ordering of Falck’s discussion points follows Praetorius’s treatise closely, indicating his deep familiarity with Praetorius’s work. Where Falck finds it necessary, he includes portions of Herbst’s descriptions and some examples. Since Falck presents his information by asking and answering questions, there are numerous small omissions and additions pertaining to rhetorical structure that do not change meaning. However, there are some meaningful differences.

The first of these differences is in Falck’s description of *Natura*. The comparison of his description with other treatise authors jumps headlong into the issue of vibrato and its German-language description. Falck writes only, “weiln ein Sänger von Natur eine Stimm haben muß” followed in the next section with the description, “nicht nur eine Stimme, sondern eine schöne, liebliche Stimme.”112 This contrasts with the language in both Preatorius’ and Herbst’ treatises. Praetorius writes in his opening *Natura* section, “daß ein Sänger erstlich eine schöne liebliche zittern und bebende Stimmm.”113 In addition to this, Praetorius uses similar language to describe the voice, “welch von Gott und der Natur, mit einer sonderbarren lieblichen zitterten und

112 “For the reason that a singer must have from nature a voice...that a singer have not just a voice, but a lovely, pleasant voice” Georg Falck, *Idea Boni Cantoris*, translated and edited by Ralph McDowell Taylor (PhD diss., Louisiana State University, 1971), 90. Hereafter referred to as “Falck.”
113 “that a singer must first have a nice, lovely trembling and vibrating voice.” Praetorius, 231.
schwebenden oder bebenden Stimm” in his introduction to the chapter.\(^{114}\) In both the introduction and description in *Natura*, Herbst’s statements are identical to Praetorius’s. The omission of the terms “zittern” and “bebende,” however, are important differences between Praetorius and Falck. This break in descriptions of the vibrating or trembling singing voice, a practice consistent with Italian treatise authors, yet eschewed by Bernhard, further suggests that either they no longer applied or that they had been misinterpreted.\(^{115}\)

Other information in Falck’s treatise not present in either Praetorius’s nor elaborated in Herbst’s writings, is Falck’s additions to singing faults. After quoting Herbst’s description of three singing faults, Falck goes on to speak of vowel modification, the elimination of diphthongs, unnecessary voiced consonants and liquid vowels, and the rearticulating of *passaggi* with consonants. In the instance of vowel modification, Falck writes, “Also the vowels may be changed, as they are otherwise pronounced in speaking. An (a) may be heard for an (e), an (a) for an (o), an (ö) for an (i), or an (o) for an (u).”\(^{116}\) In the case of substitutions, Falck’s preferences align with common choral pedagogies. He is generally advocating for the opening and modifying of vowels toward the (a) sound. Most interesting is his suggestion of the mixed vowel, (ö) for the (i), which is a commonplace adjustment in some modern pedagogies that work with the modification of acoustics and registration.\(^{117}\) What is not clear in this sentence is the use of (a) for an (e). This suggestion does match the other modifications in its movement away from the closed front vowels, but Falck does not indicate nor show examples of how this is executed.

\(^{114}\) “Yet those singers who are equipped by God and nature with an especially lovely, vibrant, buoyant, or pulsating voice.” Praetorius, 229–230.

\(^{115}\) Sally Sanford, conversation with author, August 11, 2018. See following Bernhard summary for more discussion regarding vibrato.

\(^{116}\) “Oder auch die Vocales, wie sie sonst im Reden pronunciiret warden, verwandelt, und ein a vor ein e, ein a für ein o, ein ö für ein I, ein o für ein u singet,.” Falk, 91. Note: in Taylor’s translation, no umlaut is present in the phrase, “ein ö fü ein I”, however, it is in Falck’s treatise. I have corrected in the body of the paragraph.

Regarding the elimination of unnecessary voiced consonants and diphthongs, Falck writes, “Likewise when the singer adds a consonant to a word which begins with a vowel. Examples are *jamen* instead of *amen*, *namen* instead of *amen*, etc. Further, when he sings *Deius* instead of *Deus* or *meius* instead of *meus*, it is an instance of a fault.” These criticisms reflect typical faults of singers for whom their native language is consonant and diphthong rich, faults that were without doubt, present in the boys at Nuremberg. Finally, Falck admonishes those who add consonants, both (t) and (h) in the middle of coloratura passages to aid their articulation. He sets examples of these – both correct and incorrect.

Excluding the Sances examples, which will be examined in the *affetti* and application portion of the next chapter section, there are a number of other smaller differences in Falck’s treatise from Praetorius’s and Herbst’s treatises. Regarding terminology for *passaggi*, Falck introduces an additional distinction, naming *passaggi* that use combinations of quarter and eighth-notes, “Simple *Passaggi*” and *passaggi* that use these notes in combination with sixteenth-notes, “Broken *Passaggi*.” This distinction seems to be made primarily for different levels of students. Notationally, there is the addition of beaming. On *passaggi*, this is generally executed by grouping four sixteenth-notes together, or by grouping either quarter or half-note durations together. This likely indicates that, by the publishing date of this treatise, beaming was a function of time division rather than phrasing. There is also the addition of text (lyrics) under many of the examples, and also ties and slurs. Finally, in his first set of examples in chapter four, Falck distinguishes between voice types for diminution exercises, presumably for the musical and vocal characteristics of each type.

120 Falck explains that beginners should start with simple passaggi. See Taylor, 105.
Christoph Bernhard’s *Von der Singe-Kunst oder Manier* (1649)

The inclusion of Christoph Bernhard’s treatise, *Von der Singe-Kunst oder Manier* (1649) in this discussion of vocal techniques, is based on its historical and geographic proximity to Nauwach’s work, and its potential for clear application to *Teütscher Villanellen*. *Von der Singe-Kunst oder Manier* is one of three treatises written by Bernhard detailing his preferred Italian manner of singing while at the Dresden court.\(^{121}\) Bernhard was held in high esteem by Heinrich Schütz, and at mid-century directed the vocal training of choirboys in the Dresden court chapel.\(^{122}\) Though Bernhard lived roughly one generation after Nauwach, his explanation of the Italianate singing style is comparable to Italian treatise authors of previous generations. *Von der Singe-Kunst* is frequently considered among the most important treatises on German vocal practice in the seventeenth-century.

Bernhard begins by describing two general singing practices (manieren) he names *cantar sodo* and *cantar d’affetto*, the latter containing an additional theatrical style alteration he names *cantar passagiato*.\(^{123}\) For each of these manieren, he provides specific suggestions and refinements. He describes the *cantar sodo* as a “plain” singing style wherein the notes are not altered through passagework, but are subject to a host of other expressive refinements.\(^{124}\)

Bernhard’s *cantar sodo* descriptions present a challenge in disentangling terminology of various treatises. Whereas Praetorius refers to many of Bernhard’s *cantar sodo* refinements as

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\(^{121}\) Bernhard’s other two treatises are *Tractatus compositionis augmentatus* (1657) and *Ausführlicher Bericht vom Gebrauche der Con – und Dissonantien* (late 1660s).


\(^{123}\) This can be a source of confusion in reading the treatise. Bernhard first conflates the two latter styles, *cantar d’affetto* and *cantar passagiato*, then later separates them into two different manier. One can read the discussion of *cantar d’affetto* as a guide to where and when to use expressive refinements, and the discussion of the *cantar passagiato* as a brief explanation of the application of diminutions.

\(^{124}\) Bernhard, 13.
affetti, Bernhard does not use this terminology. Rather, Bernhard groups his manieren by Italian regional popularity. In the case of the cantar sodo, he uses the term alla romana. Further complicating matters, Bernhard defines the cantar sodo as:

*Cantar Sodo (alla romana)*, the kind dwelling only upon the notes themselves, is called “plain” or “even” singing, not because it is easy to learn, nor yet because it is undesirable to sing in this way (for it is the hardest way of all, the most taxing, and the foundation for the other kinds), but rather because notes are not altered therein through passage-work, each note being separately accorded its own graces. One who does not employ either of the other kinds, possessing neither a throat fit for passage-work nor an understanding of the text, must still be acknowledged a fine singer.

He continues on, including the following list of refinements that constitute cantar sodo:

The refinements used in cantar sodo are the following: a) *fermo*; b) *forte*; c) *piano*; d) *trillo*; e) *accento*; f) *anticipazione della syllaba*; g) *anticipazione della nota*; h) *cercar della nota*; i) *ardire*.

Of these refinements, both *trillo* and *accento* are mentioned in Praetorius’s second treatise section together with other *affetti* including *tirata*, *gruppo*, and *tremolo* along with his discussion of *passaggi*. Bernhard neither includes *tirata*, *gruppo*, or other types of moving passagework in his cantar sodo list, nor does he draw up a relationship between these *affetti*, and more elaborate *passaggi*. His example, however, for demonstrating *Anticipazione della nota*...

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125 Bernhard states, “They are named after the regions wherein they are popular.” He also refers to the cantar d’affetto as *alla napolitana* and the cantar passagiate as the *alla lombarda*. 126 “Die nur bey den Noten verbleibende Arth Cantar sodo genennet, heißt darum das schlechte oder gleiche Singen, nicht daß es so leicht zu lernen, oder daß man schlechter Dinge bey den Noten bleibe: sintemahl es das schwerste und mühsamste und der übrigen Arten Grund ist: sondern viel es dieselben nicht mit *passagiren* verändert, sondern einer jeden Note insonderheit ihre Zierlichkeit ertheilet. Und muß man einen, der wegen seines zum *passagiren* nicht dienlichen Halses und den text nicht verstehend, also die andern beyden Arthen nicht braucht, dennoch für einen guten Sänger erkennen.” Bernhard, 13–14. Sanford views the last sentence of this this quote as Bernhard’s implicit recognition that the use of throat articulation was required in the execution of at least some *passaggi*. This might explain why the *tirata* and other refinements that traditionally use throat articulation are not included in Bernhard’s *Cantar Sodo*. 127 “Die Kunststücke so hierinnen gebraucht werden, sind folgende: 1. fermo, 2. forte, 3. piano, 4. trillo, 5. accento, 6. anticipazione della Syllaba, 7. anticipazione della nota, 8. cercar della nota, 9. ardire.” Bernhard, 14.
shows moving eighth notes and a turn before the final note of the example, and gently breaks with his suggestion that, “notes are not altered therein through passage-work.” While it is true that the original notes in the example are only changed in duration and not pitch, the effect of *Anticipatione della nota* on every note of the example combined with the sixteenth note turn at the end, foreshadows more elaborate passage-work. Finally, Bernhard does not imply that his list of *cantar sodo* refinements are exclusive to *cantar sodo*; rather, they are permitted throughout all three styles including the *cantar d’affetto* and *cantar passagiate*.

Bernhard lists *fermo* as a *cantar sodo* refinement. In defining *fermo*, neither pitch nor dynamic modification is mentioned indicating that the refinement refers primarily to sound quality rather than figuration or dynamics. Though he lists it as a refinement, *fermo* is a practice to be used in almost all singing. Bernhard writes, “*Fermo*, or the maintenance of a steady voice, is required on all notes, except where a *trillo* or *ardire* is applied. It is regarded as a refinement mainly because the *tremulo* is a defect.” One can interpret Bernhard’s definition of *fermo* as the undesirability of pitch fluctuation vibrato in the voice. Semantic challenges need consideration before making this assumption, however. One is the definition of a “steady” voice, and the other is the term *tremulo*. “Steady” is synonymous with many terms that would not exclude subtle vibrato of consistent amplitude or frequency. Furthermore, a vibrato with variation in breath intensity (intensity vibrato) in which subtle oscillations of breath give life and flexibility to the voice without causing large changes in pitch frequency is probable. In a practical sense, Bernhard recommends neither excessive amounts of frequency vibrato nor

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129 “Das *fermo* oder Festhalten der Stimme, wird bey allen Noten erfordert, ausgenommen, wo das *trillo* oder *ardire* gebraucht wird, und insonderheit die Zierde des *fermo* ist daraus zu verstehen, weil das *tremulo* (omitted clause) ein *vitium* ist.” Bernhard, 14.
unsteadiness of pitch. He is, however, recommending a steady tone that is evidenced by the consistent use of breath.

The issue of vibrato in seventeenth-century music is thorny. Bernhard is the most adamant of treatise authors promoting what most interpret as the spare use of vibrato and vibrato only as a refinement. His preference could have been colored by his immediate work training boys as opposed to adults possessing a different physiology. Fredrick Gable, in his discussions of Greta Moens-Haenen’s work, _Das Vibrato in der Musik des Barock_, includes Moens-Haenen’s conclusion that “a ‘natural’ vocal vibrato possibly existed, but was very narrow and unobtrusive.” Whereas it seems clear that wide pitch fluctuation was undesirable to Bernhard, another style of vibrato that uses changes in air flow, or pressure as stated by Gable, with small pitch fluctuation is a possibility. This is generally termed intensity vibrato. Gable draws a clear distinction between this execution of vibrato and what he describes as a much wider modern approach to vibrato that has a pronounced fluctuation in pitch. Sanford has also established that the amplitude of pitch fluctuation vibrato when used would not have been greater than a quarter tone because of tuning systems that distinguished between the major and minor semitone.¹³⁰

Furthermore, other factors could relate to the presence or ability to produce the intensity vibrato described. These could include differences between Germanic and Latin languages in syllabification, in which Latin languages predominately feature open syllables (syllables ending with a vowel) rather than closed syllables (ending with a consonant), the physiology within the formation of the vowels themselves, and contrasts between training traditions within the choral situations in Italy and Germany.

Bernhard uses the term _tremulo_ differently than Praetorius, Herbst, or Falck. All three of these authors treat the _tremulo_ as one of the _affetti_ performed by alternating notes that are

¹³⁰ Sanford diss., 78.
intentional. Bernhard’s use implies a type of frequency vibrato or uneven oscillation of some sort. He even uses the example of an elderly singer to describe the *tremulo* that he eschews. Bernhard does address a refinement similar to Praetorius’s *tremulo* that he terms *Ardire*, even using the word *tremulo* in its description.\(^\text{131}\)

In *Teütscher Villanellen*, Bernhard’s concept of *fermo* is particularly helpful in the slower duet pieces in which voices move in parallel motion and create suspensions or anticipations. In these instances, the interval relationships between the voices and the continuo need to be clearly heard. One such place is the opening of the *Romanesca*, “Coridon der gieng betrübet” on page 18 (see ex. 2.1). In this example, both voices begin in thirds and descend stepwise. In the first and second measure, the second voice anticipates the step-wise movement, creating a slight dissonance. Because of this dissonance, steadiness in both voices is needed and there cannot be excessive pitch fluctuation or *tremulo*. Singing this passage with *fermo* results in a leisurely effect created by the top voice following the second voice down the scale to the end of the phrase.

**Ex. 2.1** Nauwach, “Coridon der gieng betrübet,” mm. 1–6 in *Teütscher Villanellen* (1627).

\(^{131}\) The Praetorius/Herbst/Falck *tremulo* and the Bernhard *ardire* will be further discussed and compared in the discussion of reiteration refinements.
Bernhard's discussion of cantar d'affetto focuses on words, the cultivation of proper pronunciation, and the importance of developing a deep sense of textual meaning. This is particularly relevant as it speaks about how words govern the use of passagiate. Thus, the question of where and when refinements are used is a practical focus of Bernhard’s treatise. His lengthy discussions of both pronunciation and meaning help to untangle style preferences. He writes in paragraph 28: “This [diligent observation of the text] happens in two different senses, as he [the singer] takes heed, first of the words alone and, second, of their meaning.”132 This first sense, about singing with proper diction, is followed by a discussion about the most elegant way of singing text free of dialect, and suggestions for alternate pronunciations in letter combinations that potentially inhibit Italian singing practice. These suggestions include natural sounding vowels.

The discussion about the style and treatment of text in the cantar d'affetto portion of his treatise can be directly applied to Teütscher Villanellen. Regarding the pronunciation of the text, Bernhard’s twenty-ninth paragraph in Von der Singe-Kunst oder Manier states:

The first consists in the proper pronunciation of the words, which he must set forth in song. Burrs, lisps, and other forms of bad diction must be eschewed, and a graceful, blameless manner of speech cultivated. In his mother tongue, he should certainly adopt the most elegant way of speaking, so that a German will not speak Swabian, Pomeranian, but rather Misnian or as close to the accepted manner as possible, and an Italian not Bolognese, Venetian, or Lombard, but rather Florentine or Roman.133

132 “Solches geschieht auf zweyerey Weiße, einmahl in Beobachtung der blosen Worte, zum andren in Anmerckung ihres Verstandes.” Bernhard. 20.
133 “Das erste bestehet in rechter Aussprache der Worte, die er singend fübringen soll, dannenhero ein Sänger nicht schnarren, lispeln, oder sonst ein böse Ausrede haben, sondern sich einer zierlichen und untadelhaften Aussprache befleißten soll. Und zwar in seiner Muttersprache soll er die zierlichste Mund-Arth haben so daß ein Teutscher nicht Schwäbisch, Pommerisch [ect.], sondern Meißnisch oder der Red-Arth zum nächsten rede, und ein Italiener nicht Bolognesisch, Venedisch, Lombardisch, sondern Florentinisch oder Römisch spreche.” Bernhard. 20.
The recommendation of the misnian dialect opens an important excursis on the topic.\textsuperscript{134} The misnian dialect originated in the Saxon city of Meissen and was one dialect of the East Central German (ECG) language that included related dialects from Dresden and Prague.\textsuperscript{135} ECG was one prominent antecedent to Early New High German (ENHG), a transitional dialect that became New High German (NHG).\textsuperscript{136} ECG was the language of Prague and the Saxon electorate that Martin Luther (1483–1546) used in his translation of the Bible.\textsuperscript{137} Therefore, ECG was the written form of German that spread quickly to most Protestant areas of German-speaking Europe.\textsuperscript{138}

The misnian dialect and the phonology of ECG is important not only because of Christoph Bernhard’s advocacy, but also because of Martin Opitz’s influence. Opitz was an active member of the fruchtbringende Gesellshaft which was the first German language society modeled after the Florentine Academia della Crusca.\textsuperscript{139} Founded in Weimar, the society’s members included Opitz, grammarian Justus Georg Schottel (1612–76), and poet and hymnist Philipp von Zesen (1619–89) among others. Linguist John T. Waterman describes the purposes of these Sprachgesellschaften as “reflecting the enthusiastic response of patriotically inspired

\textsuperscript{134} In Sion M. Honea’s translation of Von der Singe-Kunst oder Manier, Honea translates Misnian directly as Meissen. The term Misnian, however, does show up occasionally in discussions of German phonology and therefore is used in this document as the term for the Meissen dialect.

\textsuperscript{135} Charles V J Russ, Historical German Phonology and Morphology (Oxford: Clarendon Press, year), 8.

\textsuperscript{136} Some secondary literature represents the transitional period between MHG and NHG (roughly 1400–1650) as ENHG. While the chronology of general shifts in orthography and pronunciation give a wide view of trends, the dialects spoken of by treatise authors are defined regionally and there is nothing to indicate that these regionalisms conform easily to general chronological shifts. The use of ENHG in the literature serves as a general placeholder for the much murkier task of uncovering the specifics in regional dialects.


\textsuperscript{138} Russ, 9.

\textsuperscript{139} Waterman, 139.
men who wished to purge their national language of foreign influences." 140 While there was considerable debate among members of the fruchtbringende Gesellschaft regarding grammatical construction and orthography of a standard German language, Opitz declared the variety of dialect used in Meissen (misnian) to be the most valuable. 141

While the precise differences between misnian and the more general ECG phonology would require deeper investigation, there was great similarity between the dialects that comprised ECG, and ECG was quite distinct from other forms of German used in either Upper Germany or Northern Germany in the Hanseatic League. 142 ECG was also highly distinguishable from older forms of Middle High German. The phonology of ECG is better understood, and because of its similarity to misnian, and because Bernhard recommended a dialect of “Misnian or as close to the accepted manner as possible,” understanding ECG phonology is an important step in exploring historically informed seventeenth-century German pronunciation. Several examples of these include the pronunciation of (ie) combinations as long [i] as one would pronounce in New High German (NHG) and the (au) diphthong also pronounced as NHG. 143 The (ch) consonant combination as found in the word sechs or Ochsen, however, would be pronounced with a [k] consonant in ECG. 144

In the same thirtieth paragraph, Bernhard also advises a pronunciation change to consonantal combinations in which the letter s is in the first position. These combinations are (st) (sp) and (sc) all of which create the phonetic sound [ʃ]. 145 Bernhard advises the substitution of the [s] sound rendering a word such as Stadt [ʃtat] as [stat]. One speculation for this change is the

140 Ibid, 139.
141 Davies, Winifred V., Nils Langer and V. Winifred, Linguistic Purism in the Germanic Languages (Berlin/Boston: De Gruyter, 2005) 64.
142 Russ, 8.
143 The long (i) symbol in this sentence is used as an IPA symbol.
144 Russ, 8.
145 International Phonetic Alphabet.
difficulty these consonant combinations presented in singing.\textsuperscript{146} During singing, the tongue assumes a variety of positions in relation to the alveolar ridge. If the tongue were to form the [ʃ] sound further back behind the alveolar ridge, it would add difficulty to or potentially change vocal onset and inhibit the singing that Bernhard seems to be encouraging. Furthermore, shifts in phonological development are always occurring, and in the case of tongue closure along the alveolar ridge in spoken German, there have been noticeable shifts. Linguists Jean Boase Beier and Ken Lodge speak exactly to this historical lenition that has occurred along the alveolar ridge. They write:

> A zero opening is a stop; if the closure is not made complete at the point of articulation, the result is a fricative. At the alveolar ridge, for instance, this gives a development as follows: [t] > [ts] > [s]. This kind of development is found in many languages, historically as well as synchronically.\textsuperscript{147}

In their example, Beier and Lodge do not continue the logical development of sounds created by this lenition, but further lessening of pressure of the tongue against the alveolar ridge and backwards motion of the tongue could create [s] > [ʃ]. This conclusion is very likely, and observed among native speakers of Germanic languages.

The second aspect of Bernhard’s cantar d’affetto, which concerns expression and meaning, recommends the text as guiding certain singing affects. In more boisterous emotions such as joy and anger, he recommends singing text mostly as composed, and in the case of sorrowful and gentle emotions, he recommends a softer sound with slides and slurs together with the employment of the manieren.\textsuperscript{148} He also makes tempo suggestions – slower for the sorrowful

\textsuperscript{146} One can also not rule out the possibility that this is a regionalism or a feature of Misnian.
\textsuperscript{148} Bernhard, 21.
and gentle emotions and faster for the strong affects. By connecting textual affect with tempo, Bernhard offers insight not frequently found in other treatises.

The *cantar d’affetto* discussion leads into the third section of the treatise, concerning the *cantar passagiate*, in which Bernhard suggests certain diminutions and *colorature* applied to vocal works. ¹⁴⁹ This third discussion is brief, offering far fewer musical examples than in his opening *cantar sodo* section, and it offers a conservative approach to the use of diminutions so as to not tire the ear.

**Affetti or refinement type**

In the following discussion, I consider the great variety of ornament types, arranging them by general shape and type into five classes of refinements outlined below.

I. Dynamic refinements  
   a. Piano/forte  
   b. Esclamatio  
   c. Accento (Bernhard style)

II. Anticipation and Reiteration refinements  
   a. Trillo  
      i. Style 1  
      ii. Style 2  
   b. Tremolo (ascendens & descendens)  
   c. Ardire  
   d. Ribattuta di gola  
   e. Ribattuta di gola doppia  
   f. Anticipazione della syllaba  
   g. Anticipazione della nota

III. Scalar refinements  
   a. Intonatio  
      i. Accentus (Praetorius style)  
   b. Tirata  
   c. Cercar della nota

¹⁴⁹ Coloratura in this case is Bernhard’s term.
IV. Circle refinements
   a. Gruppi

V. Passaggi (diminution, colorature)

Special considerations for the application of affetti, refinement and passaggi to Teütscher Villanellen

For the most part, applying dynamic and shorter refinements in Teütscher Villanellen is straightforward. Dynamic refinements such as fermo, piano/forte, and esclamatio add expressive qualities to both words and music and integrate well with the German language and Nauwach’s settings. Regarding affetti, most are easily applicable to the Villanellen and some of these, including the trillo and the tirata, are indicated or notated in Nauwach’s score. Murkier is the application of passaggi. Regarding these, Nauwach provides several Villanellen with composed diminutions, and the rest without. The best example of Nauwach’s passaggi in Teütscher Villanellen is found on pages twelve and thirteen: a fully elaborated version of the preceding “Asterie mag bleiben wer sie wil.” Nauwach prints at the top of the page the heading: La Precedente Aria Passeggiata.\textsuperscript{150} It is interesting to note that Nauwach chose a strophic piece for this particular example of diminutions, yet in his book of Italian monodies and Arias, Libro primo di arie passegiate a una voce per cantar, Nauwach chose the non-strophic monodies for more extensive diminution.

The Romanesca duet variations also show some passaggi. These examples contrast with strophic selections such as “Jezund kömpt die Nacht herbey,” and “Wer von Amor ist arrestiert,” that sit absolutely unadorned. It is plausible that Nauwach demonstrates his diminution intentions

\textsuperscript{150} The Preceding Aria Ornamented.
unevenly for practical reasons such as printing limitations and therefore takes several occasions
to demonstrate clear examples of suitable *passaggi* in other verses of text rather than elaborating
the entire volume.\footnote{One observes the references to diminutions in treatises both as *passaggi* (as a noun) and
*passagiate* (as an adjective).} It is likely that other elaborations not composed by Nauwach but suggested
by Giulio Caccini (1551–1618) or Praetorius would be in keeping with prevailing Italian style of
Nauwach’s time and composition. Equally likely is that Nauwach was inviting performers to
improvise their own *passaggi* based upon his models.\footnote{Per Sally Sanford (Sally Sanford, discussion September 6, 2017) and discussed further in
*passaggi* section.}

The complication of where and to what extent *passaggi* and *affetti* should be applied is
most difficult to discern. Praetorius’s instructions are these:

> Singing, then should not be denied its natural power and grace – bestowed on it by the
master – by disfiguring diminutions, and each word and sentence should be properly
intelligible to everyone. It is therefore of the utmost importance that all singers have a
thorough training in voice and diction beginning in their youth.\footnote{“Derowegen damit dem Gesange seine naturalis vis und gratia, die ihm der Meister gegeben,
durch solche deformitete des diminuirens nit benommen, sondern von menniglichen jedes Wort
und Sententia eigentlich verstanden werde: Ist hoch nötig, daß alle Cantores oder Sänger von
Jugend auff in voce & pronunciatione articulate sich fleissig oben, und dieselbige ihnen bekant
machen.” Praetorius, 230.}

One may conclude then, that Praetorius is most concerned about the fullness of word and idea as
a first priority, followed by the addition of diminution so long as there is no deformity to the
power, grace, and *idea* of the song.

Bernhard offers a slightly different perspective on the issue of where and when to use
*passaggi*. He states:

> They should be used sparingly, lest the singing, through constantly recurring runs of this
type and the concomitant neglect of other devices become difficult and tiring for the
singer, and unpleasant for the audience. For it is quite ridiculous that one should let
nothing be heard but steady passage-work. Rather this Manier also should be used in the same way as pepper and salt.\footnote{“Sie sollen sparsam angebracht werden, damit nicht das Singen durch stetige solche Läufe und wegen weniger auf solchen Fall fürkommender Veränderung(en), sowohl dem Sänger beschwerlich und mühsam, alß auch den Zuhören verdreißlich fükomme. Denn es fast närrisch steht, daß man nichts anders alß nur stetes Passaggiren hören lasse, sondern es soll auch diese Manier wie das Saltz und Gewürzte gebraucht werden.” Bernhard, 22–23.}

Here, Bernhard is recommending the full palette of refinements, with a spare use of passaggi. This contrasts sharply with both Nauwach’s own example on page 12 and also with Libro primo di arie passegiate. It is, however, consistent with Praetorius’s textual priorities.

Italian forerunners of Praetorius and Bernhard, including Giovanni Battista Bovicelli (1550–1594) and Caccini, also share a similar view. Bovicelli, writing about late Renaissance style in his treatise Regole, Passaggi di Musica (1594), foreshadows Caccini as he speaks of textual considerations when choosing passaggi:

Just as it would be very unbecoming in the one who writes if the words are sad to accompany them with happy notes, or sad notes to happy words. Likewise in singing, the words should be imitated as much as possible, that is, do not adorn sad words with passaggi but accompany them, so to speak, with accentos and a mournful voice. If the words are happy, use passaggi and even give them vivacity making the notes vary as is seen here below.\footnote{“Come farebbe disdecenole molto a chi sciue, se le parole sono molte, accompagnarle con note allegre, ò note meste sotto parole allegre: Così nel cantare si deuono piû che si può, imitare le parole; cio è parole meste, non adornarle con Passaggi, ma accompagnarle, per così dire, con accenti, & uoce flebile; se le parole sono allegre, usar Passaggi, e darli anco uiuacità, facendo note uariate, come ú uede qui sotto.” Bovicelli, 13.}

Here, Bovicelli addresses the issue of ornament type in applying refinements; however, he does not address the issue of frequency. Regarding frequency, Caccini, in his legendary preface to Le Nuove Musiche, prioritizes textual meaning and disparages the overuse of passaggi: “wherein not a single word has been understood for the multitude of passaggi on both short and long syllables and in every sort of piece.”\footnote{Giulio Caccini, Le Nuove Musiche, translated and edited by H. Wiley Hitchcock (Madison: A-R Editions, 1970), 44.} Therefore, textual importance and the role of passaggi or
other ornamentation to serve the text and idea of the songs is the context through which examples of diminutions and affetti in Teütscher Villanellen will be approached.

I. Dynamic refinements

a. Piano/Forte

In Bernhard’s treatise, refinements of piano and forte are accompanied by musical examples. Bernhard’s first example shows a gradual dynamic alternation from piano to forte to piano on held pitches similar to the bel canto messa di voce. Bernhard advises, “let the voice wax and wane gradually.” In his second musical example, (see ex. 2.2) Bernhard shows this alternating dynamic within moving phrases. This example also indicates stress on the word “hic” by giving it greater volume and rhetorical emphasis that is similar to Caccini’s exlamatio. By providing a dynamic contrast between strong and weak syllables, he “springs the text and gives it a three-dimensional quality.”

Ex. 2.2 Christoph Bernhard, second example of forte and piano refinements from Von der Singekunst oder Manier, translated by Walter Hilse (New York: Columbia Music Press, 1973), 15.

Praetorius also speaks implicitly to the piano/forte refinements. In his opening remarks of chapter nine, he writes the following about this dynamic contrast in singing: “to articulate clearly and to move the emotions by speaking now with a rising voice, now a falling one, now more loudly, now more softly, now with fullness of voice.” Though not notated on Praetorius’s part, this echoes Bernhard’s refinement. Herbst and Falck are also indirect in their writing on

157 “sondern allmählich die Stimme wachsen und abnehmen lassen müsse.” Bernhard, 15.
158 Sally Sanford, email message with author, September 1, 2018.
159 “und die affectus zu movieren: In dem er bald die Stimmen erhebet, bald finden lesset, bald mit mächtiger und sanffter, bald mit gantzer und voller Stimme redet.” Praetorius, 229.
piano/forte. In Herbst’s case, he quotes Praetorius’s treatise exactly, and in Falck’s case, he only alludes to the refinement, writing, “Also, the singer moderates the voice so that it is sometimes strong, sometimes weak, sometimes happy, or sometimes sad at appropriate places.”\(^{160}\)

This particular refinement is highly applicable to *Teütscher Villanellen* given its many short, two measure phrases. For example, the beginning of “Amor mir hat genommen,” provides a location for this dynamic contrast (see ex. 2.3). One can begin the *piano* dynamic at the outset and apply a gradual crescendo to the downbeat of the second bar on the stressed syllable of the verb *genommen* (taken) then decrescendo completely to the end of the second syllable of the same word. This gives a phrase shaping that Bernard indicates. This simple dynamic concept can be successfully applied throughout page eight, since the entire piece is constructed with two bar gestures. Moreover, much of *Teütscher Villanellen* is comprised of short phrase structures that would accommodate this refinement.

**Ex. 2.3** Nauwach, “Amor mir hat genommen,” mm.1–2 in *Teütscher Villanellen* (1627) with suggested application to the opening.

\(^{160}\) “auch der Singer die Stimm also moderiret, daß sie bald starck, bald schwach, bald lustig, bald traurig u. an gebührenden Orten.” Falck, 89.
b. Exclamatio

Praetorius explains *exclamatio* in the following way:

*Exclamatio* refers to the actual means whereby the affections are moved through the swelling of the voice. It can be applied to all descending dotted minims and semiminims. The following note especially will have a greater affect and is also more pleasing, if it moves somewhat more quickly than the semibreve, which is more frequently found with vocal crescendos and decrescendos if it moves somewhat more quickly than the semibreve, which is more frequently found with vocal crescendos and decrescendos without *exlamatio*.

Herbst uses exactly the same words as Praetorius to describe *exclamatio*, but Falck elaborates further:

*Exclamatio* means that the pronunciation of the text is clear and easily heard. The notes set over the text by the composer are also clear and easily heard. The singer forms, moderates, and draws his voice so that it is sometimes strong, sometimes weak, sometimes happy, and sometimes mournful. Thus exclamation is of various types.

This does not, however, provide full information for the execution of the refinement. Bernhard does not address the *exclamatio* at all, so it is necessary to consult Italian sources for more information. Sally Sanford draws on Caccini’s descriptions and summarizes execution of the refinement as follows:

As Caccini describes it, the *esclamazione* is a decrescendo after the initial “attack” followed by a crescendo. Caccini outlines two types of *esclamazione*, the *esclamazione*

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161 “*Exlamatio* ist das rechte Mittel die affectus zu *moviren*, so mit erhebung der Stimm geschehen muß: Und kan in allen *Minimis* und *Semiminimis* mit dem Punct, *Descendendo* angebracht unnd gebraucht werden. Unnd *moviret* sonderlich die folgende *Nota*, so etwas geschwinde fortgehet, mehr *affectus*, als die *Semibrevis*, welche in erhebung und verringerung der Stimm ohn *Exclamation* mehr stadt findet, auch bessere gratiam hat.” Praetorius, 231.

162 “*Exlamatio* ist die deutlich und wolvernehmliche Aussprechung beydes deß Textes, und derer von dem Melothetá oder Componisten darüber gesetzten Noten, wonach der Sänger seine Stimme also formiert, moderiret und ziehet, daß sie bald starck, bald schwach, bald frölic, bald kläglich gehöret werde. Daherö ist Sie auch unterschiedlicher Art.” Falck,106.

163 What is not mentioned in Praetorius or Caccini, but present in Rognoni, is a *tremolino* before the note approached by the *exclamatio*. Thought this is not present in all of the Rognoni examples, it is an *affetti* combination that could be used at the outset or cadence point of an extended *passaggi*.
languida and the esclamazione piu viva. The esclamazione languida occurs when a long note, especially a dotted half note, is followed by the note immediately below it in a shorter value, usually of a quarter note. One begins the first note, makes a gradual decrescendo on it and then swells into the second note. The esclamazione piu viva occurs when the long note falls by a leap, creating a more lively effect.\textsuperscript{164}

Here are Caccini’s musical examples:

**Ex. 2.4** Giulio Caccini, examples of Esclamatio in the preface of Le Nuove Musiche, *Le Nuove Musiche* (Florence: Marescotti, 1601), 7.

![Musical Example](image)

Missing from Praetorius’s, Herbst’s, and Falck’s descriptions is the initial “attack” present in Caccini’s descriptions.\textsuperscript{165} This aspect of “attack” is critical for distinguishing the refinement from the other dynamic refinements discussed. Furthermore, when practiced with the variety of articulation one finds on initial consonants in the execution of the initial attack, the range of expression described by Praetorius is fully realized.

Praetorius, unlike Caccini, suggests that “Exclamatio … can be applied to all descending dotted minims and semiminim.”\textsuperscript{166} If combined, however, with the “attack” articulation, clarity is enhanced, per Falck’s recommendation. In *Teütscher Villanellen*, Nauwach frequently composes dotted minims and semiminims on stressed syllables or stressed poetic feet. Moreover, these stress points often appear at the top of musical phrases. Opportunities for expressive

\textsuperscript{164} Sanford, 182.

\textsuperscript{165} The second two variations in Caccini’s description and examples include scalar elements that are also found in Herbst and Falck, so they will be discussed in subsequent sections.

\textsuperscript{166} “Und kan in allen Minimis und Semiminimis mit dem Punct, Descendendo angebracht unnd gebraucht werden.” Praetorius, 231.
application of *exlamatio* can be seen in example 2.5, the opening of “Wenn Lieber kompt mus Leider weichen.”

**Ex. 2.5** Nauwach, “Wenn Lieber kompt mus Leider weichen,” mm. 1–4 in *Teutscher Villanellen* (1627).

In this opening system, all three voice parts have three opportunities for application of the *exlamatio*. The first two are the dotted quarter notes in the second measure on the words “kompt” and first syllable of “Leider.” These coincide with the iambic stresses on the first line of poetry. When Caccini’s “attack” is applied to the beginnings of these words, differences in execution of initial consonants create differences in articulation. This contrast is observed when comparing the hard stop-plosive consonant (k) on “kompt” the and the liquid consonant (l) on “Leider.” This differentiates sonic effects between the two words and places rhetorical stress on them, amplifying their respective meanings. At the outset of the fourth measure, the dotted minim on “dem” is a different situation, and at first glance, the setting stress seems confusing. This is because in the poem, the second line starting on “das,” changes to a trochaic stressing and neither the line break nor change in capitalization is printed in the music. Nevertheless, “dem” falls on a stressed syllable at the top of the musical phrase on the upper voices, and certainly may be colored with an *exlamatio*. The consonant in this instance is the stop-plosive (d) at the front of
the mouth, thus creating a third articulation that differs from the two *exclamationae* used previously in the line.

c. *Accento* (Bernhard style)

Bernhard’s *accento* is part of his *cantar sodo* group of refinements and is strictly a dynamic, pronunciation-based refinement as opposed to its scalar application seen in Praetorius’s, Herbst’s, and Falck’s treatises. In paragraphs fifteen through eighteen, including musical example four, Bernard defines his use of the term *accento*. His definition lessens the “aftersound” and is a musical observation of stressed and unstressed syllables. He writes:

> *Accento* is only permitted on syllables, which in speaking are long. Short syllables must remain without an accent, with the exception of the last syllables of words, which may be accented in song even if repressed in speech.\(^\text{167}\)

In his musical example (see ex. 2.6), he does exactly this by following the stresses (in this case Latin) until the final pitch, on which he uses an *accento*. In the example, Bernhard indicates the location of the accento by placing an (a) over the desired locations.\(^\text{168}\)

**Ex. 2.6** Christoph Bernhard, *accento* refinements from *Von der Singe-Kunst oder Manier*, translated by Walter Hilse (New York: Columbia Music Press, 1973), 17.

\[\text{Do\ mi\ -\ ne\ ex\ -\ au\ - di\ o\ - ra\ - ti\ - o\ - nem\ me\ -\ am}\]

In the last system of Nauwach’s “O Du Gott der süßen schmerzten,” the *accento* can be used on the word “niemand” (no one) and in the last measure (see ex. 2.7). Though Bernhard uses Latin examples to demonstrate, and his discussion of *accento* does not venture into the

\(^{167}\) “Daß nur die *Syllaben*, so in Aussprechen lang sind, einen *accent* leyden, die aber, so in Aussprechen kurz fallen, müssen ohne *accent* bleiben, jedoch so können die letzten *Syllaben* der Wörter, obgleich solche im Ausreden nieder gedrückt werden *accentuiret* werden.” Bernhard, 17.

\(^{168}\) The (t) in this example indicates a *trillo*. 
particulars of German, the use of the Bernhard *accento* in the highly stressed-based German poetry of *Teütscher Villanellen* produces significant textual clarity. On the final measure, because of German syntax, the strong word *nicht* conveniently falls on the cadence point. The poetic stress in this instance is opposite from Bernhard’s Latin example; nevertheless, following his instructions and accenting the final note of the phrase produces the proper poetic stress. This provides another reason to use the *accento* on the final note and gives an example of the new way in which composers would need rethink composition to accommodate German syntax different than Italian and Latin.

Ex. 2.7 Nauwach, “O Du Gott der süßen schmertzen,” mm. 9–14 in *Teütscher Villanellen* (1627) last system with *accento* [a] indicated.

II. Anticipation and Reiteration Refinements

a. **Trillo**

Concerning the *trillo*, Praetorius speaks of two types. For the first, he says this: “One occurs on a unison, either on a line or a space, when many notes are rapidly repeated, one after
the other. This is the type used by Claudio Monteverdi.\textsuperscript{169} Praetorius gives examples of these:

(see ex. 2.8)

\textbf{Ex. 2.8} Michael Praetorius, \textit{trillo} examples first type, \textit{Syntagma Musicum III}, Chapter IX (Wolfenbüttel: Elias Holwein, 1619), 237.

Herbst and Falck write about the trill almost identically, and both treatises include the additional descriptive statement, “it is called a pleasant rustling and is the wavering of the voice over one note.”\textsuperscript{170} Their first treatise examples of the Monteverdi-style \textit{trillo} are the same as those used by Praetorius, and Herbst introduces some additional examples by Bolli. The Bolli examples are, however, not substantially different from those by Praetorius with the exception that they are set on different pitches and vowels. One notable attribute in these examples of the Monteverdi-style \textit{trillo} is the acceleration of the refinement. This acceleration is easier to accommodate on longer note values as demonstrated in Praetorius’s first whole note iteration in

\begin{quote}
\textsuperscript{169} “Ist zweyerley: Der eine geschiehet in Unisono, entweder auff einer Linien ode rim Spatio; Wann viel geschwinde Noten nacheinander repetiret warden. Und dieser Art find im Claudio de Monte verde zufinde.” Praetorius, 237.
\end{quote}

\begin{quote}
\textsuperscript{170} “Trillo heist ein liebliches Saussen, und ist ein Zittern der Stimme über einer \textit{Notä}.” Falck, 102.
\end{quote}
example 2.8. Conversely, deceleration of the trillo is not found anywhere in the four treatises examined.

Bernhard discusses the trillo refinement in paragraphs twelve through fourteen and though he does not distinguish between the two types as Praetorius does, he gives an example of the first type when discussing the integration of dynamics with the trillo in paragraph fourteen (see ex. 2.9). Bernhard is quite descriptive of the trillo and devotes three paragraphs to it. In paragraph twelve, he writes:

Note, however, that at times voices arise from the chest, but at other times they are formed only in the throat, or “in the head” (as the musici would say). Hence it follows that not everyone can strike the trillo in the chest, where the best ones otherwise originate, but certain people, (and contraltos in general) are obliged to produce them in the throat. Above all, however, one should take great care not to change the quality of the voice in striking the trillo, lest a bleating sound result.¡71


Bernhard makes an important technical observation that the trillo is made by some singers in the chest and some in the throat.¡72 Though his preference is a trillo created from the

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172 The term musici refers to castrati. Here, Bernhard could be indicating a difference in technical approach between castrati and non-castrati singers.
chest, he concedes that some singers will need to articulate in the throat. Regardless of Bernhard’s preferences, this throat articulation technique, or gorgia, as described by Lodovico Zacconi (1555–1627), is what Sally Sanford understands as “the rapid opening and closing of the glottis, which in the trillo is done continuously on one note.”¹⁷³ Bernhard’s dim view of throat articulation may have been the result of amateurish German practices, since the subtle breath pressure behind this glottal attack effects the intensity of its application, and mastery of proper breath flow through the glottis is extremely difficult.¹⁷⁴ Understanding and practice of the gorgia technique is important not just for reiteration refinements, but to all seventeenth-century vocal music that aggregates rapid affetti which need to be performed with vocal clarity.

Bernhard makes other observations and suggestions about the trillo. He observes that the refinement is difficult to describe in words, and therefore, he instructs singers to learn by the example of others. He states in paragraph thirteen that the trillo should be executed where there is a letter “T” over a note.¹⁷⁵ Also, he recommends the addition of a moderate amount of trillo as food might be spiced, similar to his advice in using passaggi with discretion. Finally, as one may notice in example 2.9 on the previous page, he adds groppi to the end of his Monteverdi trills, a practice found in examples by Praetorius, Herbst, and Falck.

There are appropriate places in Teütscher Villanellen for the application of the Monteverdi trillo. Though it is more often applied in the Italian monodies of Monteverdi and Peri, in which there is greater emphasis on recitative style, and Nauwach uses these himself in his 1623 book of Arie, the Monteverdi trillo is seen in the repertoire on notes moving in time and

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¹⁷⁴ When using low levels of sub-glottal breath pressure, the glottal attack on the gorgia can be quite subtle. This low level of breath pressure also enables what is described in this chapter intensity vibrato.
¹⁷⁵ Bernhard, 15.
of shorter duration. One place in the Villanellen that would accommodate a Monteverdi trillo executed on a half-note is in measure six of “Wenn Lieber kompt muss Leider weichen” on the second verse (see ex. 2.10).

Ex. 2.10 Nauwach, “Wenn Lieber kompt muss Leider weichen,” mm. 5–9 in Teutscher Villanellen (1627).

In the second measure of this system, second verse, the voices sing “einem schnee un eyßkalten regen.” In order to create the effect, one would execute the trillo on the half note in the top voice in measure six, perhaps even with an acceleration if the tempo accommodates. This would paint the word “regen” with the appropriate onomatopoetic gesture to reflect the ice-cold rain. One could argue that the bass could also execute the trillo simultaneously; however, depending on the voice and the motion in the second voice, this might obscure the word painting in the top voice and/or the harmonic integrity of the cadence. One could consider application in the first verse as well, but given the lamenting quality of “betrübnes zeichen,” (sorrowful sign) a plainer approach more along the lines of Bernhard’s cantar d’affetto might be more appropriate. For the second style of trillo, Praetorius’s suggestions are similar to Bernhard’s by exhorting the singer to seek the resources and demonstration of a teacher in order to learn how to perform it.

176 Barbara Strozzi uses these in some of her arias.
177 “A snow and ice-cold rain.”
He uses this analogy, “so that one learns by observing the other, just as one bird learns from another.”178 In his next statement, Praetorius elaborates on superscript abbreviations in the music for the trillo. He writes, “but only the letters ‘t,’ tr, or tri over the notes on which a trillo should be executed.”179 Praetorius follows with musical examples that show the approach and resolution to this style of trillo within accento models. Like Praetorius, Herbst and Falck show examples of how this second style trillo is approached. The trilli in these examples are often placed on extremely short notes; therefore, the execution of the trillo in these instances use only a few rapidly articulated repetitions of notes. These examples of Herbst and Falck, while similar to each other, have some important differences. Falck’s notation and beaming is more modern and he uses the abbreviation “tr.” above the staff to indicate where the trillo should be applied. He composes the approach and resolution but does not notate the trillo (see ex. 2.11).

178 “darmit e seiner vom andern, gleich wie ein Vogel vom andern observiren lerne.” Praetorius, 237.
179 “allein uber Noten, so mit einem Trill formiret werden sollen/ ein t: oder tr: oder tri: ubergesetzet befinde.” Ibid., 237.
Herbst’s examples, which are directly copied from Praetorius’s examples, do not always indicate the *trillo* in superscript. In the instances he does not, he notates quickly repeated identical repercussions within the example. This notational contrast between Herbst and Praetorius appears in roughly half the examples, and frequently near the cadence point (see ex. 2.12). One could speculate that the instances where the superscript is omitted are examples of notated short *trilli.*
Nauwach uses the superscript indication, “T” in Teütscher Villanellen to indicate trillo. In these instances, the note durations are mostly short, and they occur in measured time. For example, in the second part of the Romanesca, (see ex. 2.13) one finds the superscript “T” in the second voice of measure 31 of this phrase. Because Nauwach provides only a dotted quarter-note for the trillo, one could simply employ a series of repercussions on the (d) before moving forward with the phrase. Most of the trilli that Nauwach indicates in his volume are set on dotted quarter notes, and when they are not, the note values are shorter. This makes the simple repercussion trillo seen in example 2.11 the most practical. In order to incorporate the more
sophisticated musical suggestions of Praetorius, Herbst, or Falck, however, they would need to be incorporated into a more extensive *passaggi* elaboration, a use that will be demonstrated in the *passaggi* section of this discussion.

**Ex. 2.13** Nauwach, *Romanesca*, mm. 28–31 in *Teütscher Villanellen* (1627) showing use of the *trillo* in the second part.

**b. Tremolo**

Praetorius defines tremolo as “nothing other than a wavering of the voice on a note, organists call it ‘mordent’.”\(^\text{180}\) Below (see ex. 2.14) is his first set of examples:


Praetorius follows with a subset of *Tremolo* examples he terms *Trezoletti* (see ex. 2.15). He states, however, that “these [trezoletti] are more appropriate for organs and plucked

\(^{180}\) “Ist nichts’ anders, allß ein Zittern der Stimme über eine Noten: die Organisten nennen es Mordanten or Moderanten.” Praetorius, 235.
instruments than the human voice.” The alternating figuration and circolo shaped gestures in them are standard gestural shapes found in typical seventeenth-century Italian passaggi.

Ex. 2.15 Michael Praetorius, Tremoletti examples, Syntagma Musicum III, Chapter IX (Wolfenbüttel: Elias Holwein, 1619), 235.

As one can see from the clearly defined changing notes in these examples, Praetorius defines tremolo differently than Bernhard. Herbst’s definition of tremolo expands on Praetorius’s slightly to include the additional term of mordant for use in defining tremolo. Herbst’s examples are identical to Praetorius’s with the addition of one small variation, and Falck omits the tremoletti examples.

Applied to Teütscher Villanellen, a Praetorius-style tremolo can be demonstrated in a middle phrase of “O Du Gott der süssen schmertzen” (see ex. 2.16). Since Praetorius indicates that an ascending tremolo is the better type, this application is used. Example 2.16 shows this middle phrase without tremolo.

181 “Und dieses ist mehr uff Orgeln und Instrumenta pennata gerichtet, alß uff Menschen Stimmen.” Praetorius, 235.
182 “Dieser Tremulo ist nicht so gut/ alß der Ascendens.” Praetorius, 235.
Ex. 2.16 Nauwach, “O Du Gott der süßen schmertzen,” mm. 8–12 in Teütscher Villanellen (1627) without tremolo.

Application of a tremolo on the c at the beginning of measure 10 makes musical sense because it falls on a strong beat similar to Praetorius’s execution in his example, and because the note length provides time in which the full tremolo can be sung. Finally, a decoration on this note highlights the noun Hertzen (hearts). Below (see ex. 2.17) is the notated application. In this case, dotted rhythms would further express the palpitation of the heart in addition to the tremolo; nevertheless, the choice of the tremolo already indicates an energetic fluttering.\footnote{On this point, Praetorius does not address the ribattuta di gola refinement in his treatise; however, applying the quick dotted rhythms of this refinement would further express this text.}

\footnote{183}
c. Ardire

Bernhard defines the refinement of *ardire* in this way:

Ardire, denoted by #, is a *tremulo* performed on the last note of a close. It is indeed used by few, and then only by basses, which it also suits best, since these are in general permitted to make wider application of the *tremulo* than others. It is well to remember, however, that one should never use it on the last note of a piece, which is called the Final Note.\(^{184}\)

Because Bernhard’s idea of *tremolo* is closely related to pitch-fluctuation vibrato, the application of *ardire*, as suggested by Bernhard, would simply consist of a wavering vocal affect in the bass voice on the final note of a cadence — so long as it is not the final note of the piece. In *Teütscher Villanellen*, application could occur only in the trios since they are the only pieces that feature a bass voice. Within the trios, there are plenty of cadence points that are appropriate. One such cadence is the mid-point of “Was wirffstu schnöder Neid” (see ex. 2.18). In measure eleven of this example, the *ardire* would be applied to the low (G) in the bass voice.

\(^{184}\) “Das *Ardire* ist ein *Tremol*[o], welches bey der letzten Note einer *Clausul* gemacht wird. Dieses *Ardire* wird gar von wenigen gebraucht, es sey denn von *Bassisten*, welchen es auch am besten anstehet, weil ihnen ohne daß das *Tremulum* mehr alß andren vergönnet ist; und wird gezeichnet mit #. Es ist aber wohl zu behalten, daß mans über der letzten Note eines Stückes, welche man die *Final Note* nennen, durchaus nicht gebrauchen soll.” Bernhard, 20.
Ex. 2.18 Nauwach, “Was wriffstu schnöder Neid,” mm. 6–10 in Teütscher Villanellen (1627) with Bernhard’s ardire [a] suggested in m. 10.

The ribattuta di gola is mentioned neither in Praetorius’s nor Bernhard’s treatises, but is given significant attention in Herbst’s and Falck’s writing, and it is one the affetti that is used in the construction of passaggi. Sanford describes it in this way:

The ribattuta di gola was a type of shake beginning on the main note with a distinctive dotted rhythm. It was often used at the beginning of a trillo and as an ornament within more elaborate passaggi. The ribattuta was also used by itself on longer notes where a shaking would enhance the affective expression of specific words, such as “pianto,” "tremo," and the like. The name ribattuta di gola suggests a performance technique of “beating with the throat.”

Herbst and Falck provide no discussion as to execution of the refinement; however, they both give extensive examples that clearly show that the rhythmic dotted eighth/sixteenth note pattern (see ex. 2.19).

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185 Sanford diss., 179.
186 Falck’s examples are almost identical with the exception that the final notes are generally whole notes, and the dotted eighth/sixteenth pairs are beamed.
There is also a modification termed the *ribattuta di gola doppia*, in which the refinement is performed twice as quickly. This is also notated clearly in Herbst’s and Falck’s examples (see ex. 2.20).

Herbst’s and Falck’s examples also combine the *ribattuta di gola* variations with the *esclamazione*. The result is a remarkable combination of three classes of refinements: the *exclamatio* dynamic refinement and its initial “attack” and crescendo, the repetition refinement of *ribattuta di gola* executed with *gorgia* technique, and the scalar refinement of *accentus* that is

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187 *Exclamatio* earlier in treatise.
part of the extended *exclamatio viva* variation (see ex. 2.21). The third and fourth modes are included because they show an inversion of the rhythmic pattern of the short and long notes. Because of this, the initial short note receives the accented “attack” of the *exclamatio*.

Applying *ribattuta di gola* to *Teütscher Villanellen* requires application either on Nauwach’s final verse of “Asterie mag bleiben wer sie will” on page 12 which features ample sixteenth notes to alter or the creation of new *passaggi* on which the refinement can be used.\(^{188}\)

Since Nauwach choose not to use *ribattuta do gola* on his elaborated verse, the example here will show the refinement in the fifteenth measure of the first *Romanesca* verse. Example 2.22 shows the original without the refinement.

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\(^{188}\) *Ribattuta di gola* could also be used on a longer note if the meaning of the text was suitable.
Ex. 2.22 Nauwach, “Coridon der gieng betrübet,” *Romanesca*, mm. 13–18 in *Teütscher Villanellen* (1627).

In measure fifteen, to apply the *ribatutta di gola* in both voices moving in thirds, one may recompose sixteenth notes on the third and fourth beats and then apply the dotted rhythms. The textual meaning, *behagt* (pleased) justifies the refinement so long as the throat articulation is somewhat soft. This particular *Romanesca* is vocally suited to a relaxed tempo — a tempo used to accommodate written sixteenth elaborations later on in the piece. Finally, in the application in example 2.23, the (E) in the upper voice required lowering to match similar E-flats found in this first verse in both melody and harmony.

Ex. 2.23 Nauwach, “Coridon der gieng betrübet,” *Romanesca*, mm. 12–16 in *Teütscher Villanellen* (1627) with *ribatutta di gola* in measure 15.
Finally, while it is completely in keeping with style tradition of the time, Nauwach curiously employed no ribatutta di gola in his earlier Italian volume published in 1623, nor are there any in Teütscher Villanellen. No reasons are given, and it is puzzling, given his extensive training in Florence, where he would have regularly encountered this refinement.

e. Anticipazione della syllaba

In his nineteenth paragraph, Bernhard explains the use of anticipazione della syllaba, a refinement exactly defined by its name and part of the his cantar sodo refinements. Bernhard writes:

Anticipazione della syllaba is used: a) commonly when a note lies a step higher than the preceding note; b) rarely when the notes rise or fall a third; c) still more rarely when the notes fall a fourth, fifth, or sixth; d) most rarely of all, when the syllable belonging to the second note is applied to the end of the first, as is to be seen in the above example. When the notes rise or fall a third, a fraction of the antecedent note is given over to the note between them, while the syllable of the consequent note is applied to that fraction.189

Bernhard also includes an example (see ex. 2.24) that shows, [A] music as written, and [B] with anticipazione della syllaba. The anticipazione della syllaba is not found in Praetorius’s, Herbst’s, or Falck’s treatises.

189 “Anticipazione della Syllaba wird gebraucht 1) gemeinigl[ich] wenn die eine Note eine 2da höher steiget, alß die Vorhergehende, 2) selten wenn die Noten eine 3tia springen oder fallen, 3) noch seltener wenn die Noten eine 4ta 5ta oder 6ta in die Tieffè fallen. 4) zum wenigsten, wenn die Noten eine 4.5.oder 6ta steigen. Erstl[ich] nun wenn die folgende Note eine 2da höher steigt, alß die Vorhergehende, so wird ans Ende der vorhergehenden Note die Syllaba, so zur folgenden gehörte, geheftet, wie im obigen Exemple zu sehen. 2) wenn die Noten eine 3tia steigen oder fallen, so wird ein Theil von der vorhergehenden Note genommen, und zwischen die tertia gesetzt, hingegen die Syllaba der nachfolgenden Note zu dem zwischen der tertia gesetzten Theil der vorhergehenden Note.” Bernhard, 17.

Ex. 2.25 Nauwach, “O Du Gott der süßen schmertzen,” mm. 9–14 in *Teütscher Villanellen* (1627) without refinement.

Here, one could apply the refinement in measure 12 on the unstressed syllable of “niemand” in both voices. This softens the unstressed syllable as the phrase falls gently to the cadence (see ex. 2.26). In the repertoire, one often sees this refinement applied on the note preceding a cadence in order to soften a particularly strong word or syllable. In Bernhard’s example and explanation, however, he makes no distinctions about its use within a phrase or near a cadence.

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190 Sally Sanford, email message to author, September 5, 2017.
Ex. 2.26 Nauwach, “O Du Gott der süssen schmertzen,” mm. 9–14 in *Teütscher Villanellen* (1627) with *anticipazione della syllaba* applied on the penultimate measure.

In paragraph twenty-one, Bernhard describes *anticipazione della nota*, another of his *cantar sodo* refinements, as a way in which “a fraction of a note is given over to the note following it. It is employed when the notes rise a second or fall a second.”

His example has quarter notes divided into eighths in which the second eighth note anticipates the following note (see ex. 2.27). The *anticipazione della nota* is not found in Praetorius’s, Herbst’s, or Falck’s treatises.


Looking again at Nauwach’s “O Du Gott der süssen schmertzen,” one could choose the *anticipazione della nota* for the same location as the previous refinement, *anticipazione della*.

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191 “damit ein Theil der vorhergehenden Note zu der folgenden gethan und mit N. gezeichnet wird. Man braucht es, wenn die Noten eine *Secunda* hinaufsteigen oder herabschreiten.” Bernhard, 18.
syllaba (see ex. 2.28). The use of *anticipazione della nota* in this instance paints the text differently than the example with *anticipazione della syllaba*. In this case, the even note values slightly de-stress the first syllable of “niemand.” Application would depend upon artistic judgement of the singer. The final trochaic line of poetry offers stresses also on “ich,” “glaubt,” and “nicht”: all words that may receive stress to enhance textual understanding. Moreover, this final line is repeated on every strophe. Perhaps in this case, the singer could vary the treatment of this final line according to strophic content.

**Ex. 2.28** Nauwach, “O Du Gott der süssen schmertzen,” mm. 9-14 in *Teütscher Villanellen* (1627) with *anticipazione della nota* applied on the penultimate measure.

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III. Scalar refinements

*a. Intonatio* (Praetorius style *accento*)

Regarding *intonatio* and *accento* and their relation to each other, Praetorius writes:

*Intonatio* has to do with the way a composition is started, and there are differing opinions about this. Some want to start it on the actual pitch while others feel inclined to start a second lower and then gradually raise the pitch. Some prefer to start a third lower, others a fourth, and some with charming, subdued voice. For the most part these diverse methods come under the heading “accent.”

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192 **“Intonatio ist, wie ein Gesang anzufangen: Und sind davon unterschiedliche Meinungen. Etliche wollen, daß er in dem rechten Thon, etliche in der *Secunda* unter dem rechten Thon, doch daß man allgemach mit der Stimme steige, und dieselbe erhebe: Etliche in der *Tertia*: Etliche in der *Quarta*: Etliche mit anmütiger und gedempffter Stimme anzufangen sei, welche**
In addition to this written definition, if one is to see the actual methods, explanation, and examples of intonatio, one must also consider the practice of accento. In this way, according to Praetorius, intonatio is an application of accento at the beginning of a composition.

Praetorius gives the following examples of accenti (see ex. 2.29) and states that “an accento occurs when notes of the following nature are articulated in the throat.”

Ex. 2.29 Michael Praetorius, first page of accento examples showing unisons, ascending seconds, and descending seconds. Syntagma Musicum III, Chapter IX (Wolfenbüttel: Elias Holwein, 1619), 233.

unterschiedene Arten meistentheils unter dem namen Accentus begriffen werden.” Praetorius, 231.

Praetorius gives another page of examples (not shown) demonstrating accenti on ascending and descending intervals of a third through a fifth. These examples feature several attributes that are important for the performer. First, they are principally scalar refinements. Within their melodic content, they contain circle shaped gestures similar to a gruppo, vector shapes that proceed scale-wise, and reiteration shapes with alternating figures including the occasional unison repetition. There are some instances of skips. Second, there is diverse rhythmic content found within them. This range of rhythmic content enables the singer many choices for accenti on opening lyrics that fulfill a wide range of meanings and expressive needs. Third, there is freedom in the execution of the accento to move both below and above the concluding pitch. One is generally restrained to a third above or below the beginning and concluding pitch when determining total range of the refinement. Because these attributes allow an enormous variety of gesture, rhythm and range choices, the accento has the potential for powerful expressive qualities. Finally, whereas the intonatio is generally an accento at the beginning of a composition, use of accento is not limited only to the opening. It may be used at the beginning of a new section of music or even a new phrase.¹⁹⁴

In Praetorius’s, Herbst’s, and Falck’s treatises, there is the combination of accento with other affetti. All three give examples of both the trillo and gruppo combined with the accento, though in Praetorius’s writings, this consists only of his examples used in his explanation of the second style of trillo. Herbst and Falck, on the other hand, introduce further terminology, the accenti semplici, (Herbst credits Danielis Bollius for these), and give notated examples of its execution (see ex. 2.30). They also show a gruppo used with an accento (see ex. 2.31). These additional examples and combinations underscore the ubiquitous use of the accento and demonstrate that it was a starting point for many combinations of refinements.

¹⁹⁴ Sally Sanford, email message to author, September 5, 2017.
Ex. 2.30 Joann Andreas Herbst, examples of *Accenti Semplici* in the first and second modes, *Musica Practica* (Nuremberg: Jeremiae Dümlers, 1642), 5.

Ex. 2.31 Joann Andreas Herbst, example of *gruppo* combined with an *accento*, *Musica Practica* (Nuremberg: Jeremiae Dümlers, 1642), 8.

Applying this properly to Nauwach’s music is an interpretive process, bringing into play Praetorius’s initial treatise goal: “Singing, then, should not be denied its natural power and grace – bestowed on it by the master – by disfiguring diminutions, and each word and sentence should be properly intelligible to everyone.”

When looking at possible application of *accento* as *intonatio* in Nauwach’s work, one immediately notices that many of the *Villanellen* begin with

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anacrusic gestures, which do not mirror Praetorius’s treatise suggestions. Seven of the pieces begin with a crusic gesture, (one solo piece, three duets, and three trios) and in addition to this, none feature a long note value on the initial entrance.

The trio found on page 26, “Was wirffstu schnöder Neid,” could be one of the possible applications. The voices all begin on the downbeat with half notes, and the text, “Was wirffstu schnöder Neid?” is expressive and lends itself well to elaboration. The unadorned opening phrase is as follows (see ex. 2.32):

Ex. 2.32 Nauwach, “Was wirffstu schnöder Neid” mm.1–4 in Teütscher Villanellen (1627).

In this example, one can use either the unison *accenti* to focus on treatment of only the opening note, or one may consider the interval of the subsequent note when applying Praetorius’s suggestions. For this situation, the bass note is the root of the harmony and therefore, only a small elaboration, Praetorius’s fifth in his unison class, will be applied (see ex. 2.33).

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196 “What do you cast off, shameful envy?”
Ex. 2.33 Michael Praetorius, first through fifth unison classes of *accenti*. *Syntagma Musicum III, Chapter IX* (Wolfenbüttel: Elias Holwein, 1619), 233.

The upper voices, which move in ascending whole steps, can use Praetorius’s fourth example in his class of ascending intervals by a second (see ex. 2.34). In this case, the *accenti* are applied to the initial interval movement instead of the initial note as was done in the bass. There is a reasonable justification for this as practically all *intonationes* are types of *accenti*, but not all *accenti* are *intonatio*. The result is the following example with *accenti* applied in *intonatio* fashion (see ex. 2.35).

Ex. 2.34 Michael Praetorius, first through fifth examples in ascending interval class two. *Syntagma Musicum III, Chapter IX* (Wolfenbüttel: Elias Holwein, 1619), 233.
Ex. 2.35 Nauwach, “Was wirffstu schnöder Neid,” mm. 1–4 in Teütscher Villanellen (1627) with *accenti* applied.

From a literal point of view, the application meets the requirements of the treatise authors. From an interpretive perspective, the additions of *accenti* soften the chorale-like opening and if *affetti* were continued, perhaps in the first voice, there would be an addition of melodic interest. The greater question in this particular situation is Nauwach’s setting of the word “Was” (the weak syllable in the iambic line) on both the strong initial pulse and a fully realized major chord. In order to solve this performance issue, one can use a dynamic refinement such as *piano/forte* to soften the initial down beat. To use this dynamic refinement, one adds a crescendo to the first syllable of the word “wirffstu” to be certain the iambic stress is properly articulated.

b. Tirata

Regarding the *tirata*, Praetorius writes: “*Tirate* are long, fast runs that proceed scale-wise up or down the keyboard.” He continues, “The faster and more crisply these runs are performed, the better and more pleasing they will be; each note must be clearly heard. However,

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197 For a discussion of Nauwach’s text stressing in both German and Italian, see section III comparing *Teütscher Villanellen* with *Libro primo di arie passegiate a una voce per cantar.*
Diminutions that are not stepwise are the *trillo* and *passaggi*.”  

Regardless of Praetorius’s language concerning the keyboard, it should not be implied to the reader that this is a refinement only used on the keyboard. The *tirata* is referenced as a vocal refinement in many treatises of the period including Bovicelli and Falck. Below (see ex. 2.36) are Praetorius’ examples of *Tirate*.

**Ex. 2.36** Michael Praetorius, *tirate* examples, *Syntagma Musicum III, Chapter IX* (Wolfenbüttel: Elias Holwein, 1619), 236.

Herbst and Falck also include the *tirata* in their *affetti* and they both add the additional description, “*Tirata* is the name for a shot or arrow.” The rest of their descriptions and examples are either directly copied from Praetorius’s treatise or closely paraphrased. Bernhard includes no description of the refinement.

From the descriptions and examples, several attributes of the *tirata* and Praetorius’s language are observed. First, they move entirely step-wise. In Praetorius’s language, step-wise implies not just interval movement, but also that they are moving in the same direction during

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198 “Sind lange geschwinde Läufflin, so gradatim gemacht werden, und durchs Clavier hinauff oder herunter lauffen. Je geschwinder und schärffer nun diese Läufflein gemacht warden, doch also das man eine jede Noten recht rein hören und fast vernemen kan: Je besser und anmütiger es sein wird.” Praetorius, 236.
200 “*Tirata heist ein Schuß oder Pfeil.*” Herbst, 9.
the quickly moving notes. He draws this distinction in his comparison of them to both *trillo* and *passaggi*. Secondly, the *tirata*’s range, in Praetorius’ examples, is a full octave. This requirement is not explicit in the written description; moreover, within the musical examples that Herbst and Falck give at the end of their treatises, there are many instances of *tirata* figures that do not ascend nor descend entire octaves. From this, one can discern that the full use of the scale in Praetorius’ example is not intended as an implicit requirement of the *tirata*.

The *tirata* is not common in Nauwach’s *Teütscher Villanellen*, however, he does notate a *tirata* of an entire octave in his trio, “Was wirffstu schnöder Neid” (see ex. 2.37). The (F) in the *tirata* must be raised (although not notated in the original) in order to avoid dissonance with the second voice. The *tirata* is created over a dominant harmony — one that briefly resolves in the measure after the *tirata* before moving back to a dominant harmony in the cadence. Following Praetorius’ practice, one could add either an ascending or descending *tirata* in the continuo voice over the dominant harmony in the second half of bar 17 as an echo to the previous *tirata* in the top voice. An even more adventurous singer performing the second voice could also insert this echo at the same cadence point. The only issue with this insertion would be the potential loss of the F-sharp before the resolution on *breit* (wide).

**Ex. 2.37** Nauwach, “Was wirffstu schnöder Neid,” mm.16–19 in *Teütscher Villanellen* (1627) with *tirata* in m. 16.
c. Cercar della nota

Bernhard defines *cercar della nota*, another of his *cantar sodo* refinements, as: “a searching out of notes.” In paragraph 24, he follows this definition by working through multiple applications of the refinement which is applied both at the beginning and in the middle of phrases. For phrase beginnings, Bernhard writes, “At the beginning of a phrase, one sings the note immediately beneath the initial note very briefly and softly, then glides from this quite imperceptibly to the initial note.” In his example (see ex. 2.38), Bernhard first shows in music [A] without *cercar della nota*. At [B] he shows the refinement on the opening half note but does not notate out the balance of music from [A].


Teütscher Villanellen mostly presents moving figuration at the beginning of phrases, therefore the opportunities for this refinement as represented in Bernhard’s example are rare; however, the outset of the Romanesca, “Coridon der gieng betrübet” is an optimal place (see ex. 2.39).

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201 “ein Suchen der Noten.” Bernhard, 18.
202 “Im Anfange pflegt man den nächsten ton unter der anfangenden Note gar kurz und schwach zu fassen, und von demselben ganz unvermerckt zur anfahrenden Note zu gleiten.” Bernhard, 18.
Ex. 2.39 Nauwach, “Coridon der gieng betrübet,” mm. 1–4 in *Teütscher Villanellen* (1627).

![Musical notation](image)

Here, both voices add the *cercar della nota* together on the initial entrance (see ex. 2.40).

In the notation given in example 2.40, I have chosen to use rests and sixteenths to exactly duplicate Bernhard’s example; however, modern grace notes would also imply Bernhard’s verbal instructions. Observe that when used at the outset of a piece, this refinement is similar to Praetorius’s simple *acci* approach to *intonatio*.

Ex. 2.40 Nauwach, “Coridon der gieng betrübet,” mm. 1–4 in *Teütscher Villanellen* (1627) with *cercar della nota*.

![Musical notation](image)

In the middle of a phrase, Bernhard allows the use of *cercar della nota* on both repeated pitches and intervals. The first instance works well on the repeated quarter notes in “Jezund kempt die Nacht herbey” (see ex. 2.41).
Ex. 2.41 Nauwach, “Jezund kömpt die Nacht herbey,” mm. 1–4 in *Teütscher Villanellen* (1627) without refinement.

In this piece, *cercar della nota* can be used before the word “Nacht” (night) to give it importance (see ex. 2.42). The application in example 2.42 follows two details from Bernhard’s instructions. First, the refinement is set on the upper pitch between the two repeated notes. Bernhard gives the option for either the upper or lower neighboring notes as a possibility. He writes, “When the notes are of the same pitch, one goes from the first to the second by way of the note immediately above or below.”

Second, the following word syllable is moved to the sixteenth note in the refinement like his musical example.

Ex. 2.42 Nauwach, “Jezund kömpt die Nacht herbey,” mm.1-4 in *Teütscher Villanellen* (1627) with *cercar della nota* demonstrated on unisons.

In his third use of *cercar della nota*, Bernhard describes two notes differing by a step. He writes, “If one would apply *cercar della nota* to two notes differing by a step, then *anticipatione della nota* must first be employed, and thereafter the preceding rule followed.”

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204 “Wenn man, wo die Noten eine 2da steigen oder fallen, das Cercar della nota brauchen will, so muß man erst die Anticipazione della nota darinnen gebrauchen, und denn vorigter Regel gemäß verfahren.” Bernhard, 19.
Using the beginning of “O du Gott der süßen schmertzen” (see ex. 2.43), one can first apply the anticipazione della nota to the half note on “schmertzen,” dividing this into two notes and anticipating the B-flat, then apply the cercar della nota at the end of the bar (see ex. 2.44). In this example, the ornament is applied only to the top voice; however, this refinement could also work only in the second voice or with both voices executing simultaneously.

Ex. 2.43 Nauwach, “O du Gott der süßen schmertzen,” mm. 1–3 in Teütscher Villanellen (1627) without refinement.

Ex. 2.44 Nauwach, “O du Gott der süßen schmertzen,” mm. 1–3 in Teütscher Villanellen (1627) with cercar della nota demonstrated on intervals of a second.

In Bernhard’s example of cercar della nota (see ex. 2.45), when notes rise or fall by a third, Bernhard splits the value of the first note and moves stepwise to the destination note.

This use can be demonstrated in measure nine of “Wer von Amor ist arrestirt.” Below are two examples. The first is without cercar della nota (see ex. 2.46) and the second uses cercar della nota: (see ex. 2.47)

Ex. 2.46 Nauwach, “Wer von Amor ist arrestirt,” mm. 9–10 in *Teütscher Villanellen* (1627) without refinement.

Ex. 2.47 Nauwach, “Wer von Amor ist arrestirt,” mm. 9–10 in *Teütscher Villanellen* (1627) with cercar della nota demonstrated on intervals of a third.

In his last example of cercar della nota, Bernhard explains the refinement applied to intervals greater than a third. He writes: “If, however, the notes rise or fall a fourth, fifth, etc., then cercar della nota occurs either a step lower or a step higher. We only give examples of
descending leaps, as *cercar della nota* is indeed rarely employed on ascending intervals of this type. Bernhard provides this example:

**Ex. 2.48** Christoph Bernhard, example of *cercar della nota* with notes that rise or fall by intervals greater than a third, *Von der Singe-Kunst oder Manier*, translated by Walter Hilse (New York: Columbia University Press, 1973), 18.

Below are examples from “Wer von Amor ist arrestirt” beginning in the fourth measure. The first example shows the measures without *cercar della nota*, (see ex. 2.49) and the second shows the refinement in the fifth measure (see ex. 2.50).

**Ex. 2.49** Nauwach, “Wer von Amor ist arrestirt,” mm. 4–6 in *Teütscher Villanellen* (1627) without refinement.

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205 “Wenn aber die Noten eine 4ta, 5ta ect. Steigen oder fallen, so nimmt man das *Cercar della nota* entweder ein[en] Ton tiefer oder höher, wiewohl in dergleichen Sprüngen, so steigen, das *Cercar della nota* selten gebraucht wird, darum wir denn auch nur fallende *exemple* anführen wollen.” Bernhard, 19.
Ex. 2.50 Nauwach, “Wer von Amor ist arrestirt,” mm. 4–6 in *Teütscher Villanellen* (1627) with cercar della nota demonstrated on intervals greater than a third.

In example 2.50, a descending interval is applied to keep within Bernhard’s preference. Notice that the second syllable moves back to the sixteenth-note preceding the C natural to be consistent with Bernhard’s example. In this case, the application of cercar della nota relaxes the angularity of the descending fourth and in doing so also softens the word, “Gedanken” (thoughts) appropriately.

*d. Exclamatio languida*

In Herbst’s and Falck’s exclamatio variations, the following observations can be made. First, the authors include only musical examples (no written descriptions) that demonstrate the meaning of their terminology and their particular gestural content. Second, there is no indication in the treatises that passagework following the initial exclamatio changes the initial execution of the refinement. Third, presence of these exclamatio variations in the treatises are not the result of expanding terminology and practice throughout the seventeenth-century. Rather, they reflect the treatise author’s aims to present examples comprehensive in nature. As was seen in the initial discussion of exclamatio, the variations were already present in Caccini. Fourth, their descriptive terminology indicates they are used closely to reflect textual meaning. Finally, they are actually hybrid refinements that combine exclamatio with gestural elements of accenti, tirata, and most explicitly in the example terminology given, ribattuta di gola.
Regarding the *esclamatione languida*, Herbst gives examples of ascending and descending use. Herbst uses an additional term, *esclamatione affectuosa*, in his descending examples. The only difference Herbst makes between the *esclamatione languida* and *esclamatione affectuosa* is the direction of their scalar presentation in the examples. It is unclear if this is the reason for the differentiation in their terminology (see ex. 2.51). He credits Daniel Bollius for his examples. Falck’s examples are identical to Herbst’s with the exception of beaming. He also omits the use of the term, *esclamatione affectuosa* (see ex. 2.52).

**Ex. 2.51** Johann Andreas Herbst, examples of *esclamatione languida* and *esclamatione affectuosa*, *Musica Practica* (Nuremberg: Jeremiae Dümlers, 1642), 12.

The gestural shape, interval content, and intention to reflect textual elements relate the *exclamation languida* to the *accenti* examples given by Praetorius, Herbst, and Falck. The key
difference between them is the arrival point of the gesture. In the case of *accento*, there is a strong stepwise movement from the penultimate note of the gesture to its arrival point, whereas in the *exclamatio languida*, the gestural movement is an “escape” that lifts upward and then drops to the arrival point. Dynamic content is not specified in the treatise language or examples but given the initial articulation of the *exclamatio* and its specific dynamic content, knowledge regarding dynamic shape of these “escape tones” would greatly impact in the execution of the refinement.

Given Nauwach’s Florentine training, there is good reason to believe the *exclamatio languida* is an appropriate refinement for *Teütscher Villanellen*. For this application, one can use the plaintive, fourth measure of “Jezund kömpt die Nacht herbey” (see ex. 2.53).

**Ex. 2.53** Nauwach, “Jezund kömpt die Nacht herbey,” mm.1–4 in *Teütscher Villanellen* (1627) without refinement.

![Ex. 2.53 Nauwach, “Jezund kömpt die Nacht herbey,” mm.1–4 in Teütscher Villanellen (1627) without refinement.](image)

In example 2.54, the *exclamatio languida* is applied in the fourth measure on the word “Menschen.” Dynamic and articulation approach on the first syllable of “Menschen” follows *exclamatio* practice, and the proportional rhythmic content is consistent with the treatise examples.²⁰⁶

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²⁰⁶ I chose to keep the proportions in the rhythm consistent for the ease of the example. This does not imply that there was a firm rule governing the practice.
Ex. 2.54 Nauwach, “Jezund kömpt die Nacht herbey,” mm.1-4 in Teütscher Villanellen (1627) with descending exclamatio languida applied in fourth measure.

At a slower nocturnal tempo, it is possible to sing a full voiced “m” of “Menschen” followed by a quick decrescendo and subsequent strengthening the voice through the dotted quarter-note. The only unanswered question is whether to maintain the strengthening of the voice through the sixteenth-note languida figures. Given that they are set on the unstressed syllable, a slight softening of the dynamic would properly stress the word. If one were to apply an additional exclamatio on the following verb, “werden,” sentiment would be expressed on both noun and verb through articulation of poetic stress (trochaic). Note that in example 2.54 the refinement is applied on both syllables of “Menschen.” There is nothing in the treatise examples to suggest syllable division, but in this case, the second syllable needs setting before the mid-point of the measure, and the de-stressing of this second syllable is logical.

The exclamatio viva and related exclamatio piu viva combine a short ascending tirata following the initial exclamatio attack. Notation and terminology imply these are executed rapidly. Both Herbst’s (see ex. 2.55) and Falck’s (see ex. 2.56) exclamatio viva examples include ascending and descending figures. The only significant difference between the examples is the tie in Falck’s examples that follows the initial long exclamatione note. It is notable that the absence of a descending interval after the initial note differentiates these examples from Caccini’s descriptions of exclamatio viva and exclamatio piu viva.
Ex. 2.55 Johann Andreas Herbst, examples of *esclamatione viva*, *Musica Practica* (Nuremberg: Jeremiae Dümlers, 1642), 12.

\begin{center}
\textbf{Esclamatione viva.}
\end{center}

Ex. 2.56 Georg Falck, examples of *exclamatio viva*, *Idea boni cantoris* (Nuremberg: Wolfgang Moritz Endter, 1688), 107.

\begin{center}
\textbf{Exclamatio viva.}
\end{center}

In the *exclamatione piu viva* variation that both treatise authors provide, the “drop” after the short *tirata* returns to the original *exclamatio* starting note and is syncopated by the addition of an additional sixteenth-note. Herbst terms this, *exclamatio piu viva* (see ex. 2.57) whereas Falck terms this *exclamatio piu seu magis viva* (see ex. 2.58).
When considering execution differences between the *exclamatio viva* (inclusive of the *piu viva* variation) and the *exclamatio languida*, one could first consider dynamic differences. Unlike the *languida* variation, one could keep the strengthening of the *exclamatio* crescendo through the moving sixteenth-notes. This strengthening of tone as well as the syncopation and interval drop would reflect the type of text on which this energetic variation would be set. Furthermore, the singer may find it more physiologically compelling to keep solid connection in the sound through the escape and quick interval drop. Though speculative, these dynamic possibilities must be considered given that the *exclamatio* is, at least in part, a dynamic refinement. Another consideration would be diminution content surrounding the figure. In the
previous *languida* application example, where the refinement is applied on the nocturnal, lamenting “Jezund kömpt die nacht herbey” the *exclamatio languida* is isolated and used similarly to a Bernhard *cantar sodo* refinement to express the individual word, “Menschen.” Because of the figuration in the *viva* and *piu viva* variations, however, there is more opportunity to apply within other moving passages or as a starting point for further diminution.

Example 2.59 shows a melodically active passage where the *esclamazione piu viva* could be applied. In the second half of the fourteenth measure, Nauwach sets a tied half-note on the stressed syllable of “behagt.” Application of the *esclamazione piu viva* in this location (see ex. 2.60) foreshadows both the moving scalar passages in the fifteenth measure and their meaning, “he was driven away from her” (er ward von ihr verjagt).

**Ex. 2.59** Nauwach, *Romanesca*, “Coridon der gieng betrübet,” mm. 13–16 in *Teütscher Villanellen* (1627) without *exclamatio viva*. 
Ex. 2.60 Nauwach, Romanesca, “Coridon der gieng betrübet,” mm. 13–16 in Teütscher Villanellen (1627) with exclamatio viva applied in measure 14.

In example 2.60, the exclamatio viva is applied to both voices in thirds, moving in parallel motion. Nauwach’s music differs from the treatise examples because of the compressed time-frame for application on the half-note, and also the lack of descending step-wise intervals following the refinement. This does not, however, preclude its application. The tie over the bar line is broken to allow the singer a return to the beginning note after the tirata escape gesture. Because of this return to the original pitch, the application creates a hybrid refinement between esclamatione viva and esclamatione piu viva and a credible result. The lack of extended notes and brisk tempi found in many of the Teütscher Villanellen creates a need for this level of flexibility if the singer desires to create a range of refinements within the volume.

IV. Circle Refinements

a. Gruppi

Praetorius’s comments regarding the groppi (gruppo) are brief. He states: “Gruppo or groppi are used at cadences and must be struck more sharply than tremoli.”207 After these comments, he provides the following examples (see ex. 2.61):

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207 “Werden in den Cadentiis und Clausulis formalibus gebraucht, und müssen scherffer allß die Tremoli angeschlagen werden.” Praetorius, 236.
Ex. 2.61 Michael Praetorius, *gruppo* examples, *Syntagma Musicum III, Chapter IX* (Wolfenbüttel: Elias Holwein, 1619), 236.

In his description and examples, several defining aspects of the *gruppo* can be understood. First, it is a cadential figure in which the antepenultimate note that is a third below the final note distinguishes it from the *tremulo*. Second, in addition to this antepenultimate note, the incisive articulation also distinguishes it from the *tremulo*. This articulation is both evidence of the subtle differences in the *gorgia* throat articulation technique prevalent in the Italian practice, and essential in this instance for differentiating a cadential *gruppo* from a *tremulo* somewhere else in the phrase. Though Praetorius’s written description is short and there are only two examples following this description, he does provide additional *gruppo* examples in his two pages of examples following his discussion of the *trillo*.

Herbst’s treatise includes Praetorius’s defining characteristics of the *gruppo*, and he elaborates further on terminology, writing:

> A *gruppo*, called *Kugel* in German, and also called a roller, is a rapid wavering up and down of the voice in cadences, cadential formulas, or final cadences. It is used either with a preceding *tremulo* or *accentus*. Yet, it must be attacked more sharply than a *tremulo*.\(^{208}\)

\(^{208}\) “*Groppo heist ein Kugel oder Waltzen, ist ein geschwindes nider und auffwancken der Stimmen, warden in den Cadentius und Clausulis formalibus, oder Finâl-clausulen, entweder mit einem vorhergehenden Tremolo, oder Accento gebraucht, müssen aber schärffer als die Tremoli angeschlagen warden.” Falck, 100.
Herbst’s examples are more extensive than Praetorius’s examples, and in them Herbst combines the *gruppo* with *accento* (see ex. 2.62) and *tremulo* (see ex. 2.63).\(^{209}\)

**Ex. 2.62** Johann Andreas Herbst, example of *gruppo* combined with an *accento*, *Musica Practica* (Nuremberg: Jeremiae Dümlers, 1642), 8.

![Ex. 2.62](image1)

**Ex. 2.63** Johann Andreas Herbst, first five Bollius example of *gruppo* combined with *tremulo*, *Musica Practica* (Nuremberg: Jeremiae Dümlers, 1642), 8.

![Ex. 2.63](image2)

Herbst’s terminology draws a subtle but important distinction from Praetorius’s terminology. Whereas Praetorius defines the *gruppo* as the entire set of notes, beginning with the alternating pitches, Herbst defines these figures as a combination of two types: the *tremulo* or *accento* at the beginning of the figure, and the *gruppo* at the resolution. Herbst’s distinction indicates his significant understanding of how *affetti* were combined to create larger diminution.

\(^{209}\) From Bollius.
sequences. Falck’s descriptions and examples are identical to Herbst, and his four examples all pull from Praetorius’s and Herbst’s examples.

The binary form present in many of the Villanelles provides regular application opportunities for the gruppo. For example, a cadential figure before the 3/2 meter in “Coridon sprach mit verlangen” (see ex. 2.64) would be an appropriate place.

Ex. 2.64 Nauwach, “Coridon sprach mit verlangen,” mm. 4–6 in Teütscher Villanellen (1627) without refinement.

In this example, there is a cadence in the fifth measure before the 3/2 meter is introduced. The cadential figure in the top voice maps similarly to Praetorius’s second gruppo example. Example 2.65 shows the gruppo added in the fifth measure.

Ex. 2.65 Nauwach, “Coridon sprach mit verlangen,” mm. 4–6, in Teütscher Villanellen (1627) with gruppo applied.
In example 2.65, beaming is modernized because of the rhythmic change between eighth and sixteenth notes in the first figure. Word syllables that would fall on the fourth beat are also moved back to the first sixteenth note in the gruppo so not to disrupt the flow of the refinement and also provide time for the pronunciation of the word.

V. Passaggi

In his commentary on passaggi, Praetorius offers this rather general definition:

These are rapid runs, both conjunct and disjunct, with leaps of all intervals, ascending as well as descending, appropriate for somewhat longer-held notes. There are two types: some are simple, consisting of minims or semiminims, or a mixture of minims and semiminims; and some are broken, made up of fusas or semi-fusas, or a combination of fusas and semifusas.  

Though his description is indefinite, and he offers no examples of examination or application, the nature of his commentary acknowledges the expansive variety of diminution found in passaggi. Furthermore, the permissiveness of his description, especially in regard to interval variation, grants certain liberties in application.

In his explanation of cantar passagiato, Bernhard offers more specific direction for the execution of passaggi than Praetorius, dividing the practice into diminution and colorature, with the only difference being that colorature is extended diminution not bound to the measure. He gives a definition for diminution in paragraph 36, stating:

In diminution, one divides the written notes into shorter notes which correctly preserve the measure. Thus, a note which has the value of a half note may rightly be divided into four eighth notes, eight sixteenth notes, or sixteen thirty-second notes. Instead of staying on the given note, one ventures forth from it gracefully.  

210 “Sind geschwinde Läuffe, welche beydes Gradatim und auch Saluatim durch alle Intervalla, so wol ascendendo alß descendendo, uber den Noten so etwas gelten, gesetzt und gemacht werden. Und sind zweyerley Art: Etliche sind einfeltige, so mit Minimis oder SemiMinimis, oder Minimis und SemiMinimis zu gleich formirt werden: Etliche sind zerbrochene, so aus Fusis oder Semifusis, oder Fusis und Semifusis zugleich gemacht werden.” Praetorius, 240.

211 “Diminutio ist, welche die für sich angetroffenen Noten, in richtiger Beobachtung der Battuta, verkleinert, also daß wenn man eine Note, die einen halben Tact gilt, richtig in 4 Fusen, 8
Following this written description, Bernhard gives the following example (see ex. 2.66):

**Ex. 2.66** Christoph Bernhard, example of division of notes within diminution, *Von der Singekunst oder Manier*, translated by Walter Hilse (New York: Columbia University Press, 1973), 22.

Bernhard continues by giving rules to govern diminution:

They should be used sparingly, lest the singing, through constantly recurring runs of this type and the concomitant neglect of other devices, become difficult and tiring for the singer, and unpleasant for the audience. For it is quite ridiculous that one should let nothing be heard but steady passage-work. Rather this *Manier* also should be used in the same way as pepper and salt.

Second, such diminutions should not venture up too high nor down too low, nor too far over or under the scale, and certainly not out of the natural setting or key; for through this the composition will easily be ruined, and soon here, soon there, a horse-fifth, cow octave, or miserable unison will creep in; one voice (soprano, alto, or tenor) will trespass upon the territory of another, or the second upon that of the first; and so the judiciously planned harmonic scheme will, whether intentionally or not, be brought to naught. Third, all types of uncomfortable leaps and difficult intervals must be avoided, since such not only fail to produce a good effect, but also are irksome for the throat, and hence much easier and far more comfortable for an instrumentalist than a singer.  

_Semifusen, oder 16 Subsemifusen_ theilet, und nicht auf der Note hengen bleibt, sondern zierlich aus derselben hinauß läuft.” Bernhard, 22.

212 “Sie sollen sparsam angebracht werden, damit nicht das Singen durch stetige solche Läufe und wegen weniger auf solchen Fall förkommender Veränderung (en), sowohl dem Sänger beschwerlich und mühsam, als auch den Zuhörern verdrießlich fürkomme. Denn es fast närrisch steht, daß man nichts anders als nur stetes _Passaggiren_ hören lasse, sondern es soll auch diese *Manier* wie das Saltz und Gewürzthe gebraucht werden. (Zum Andern, daß solche nicht gar zu hoch noch zu tief, oder zu weit über oder unter die _Scala_ oder gar aus dem natürlichen _Satz_ oder _Ton_ gehen, wodurch gar leichtlich die _Composition_ verdorben (wird), und bald hier, bald dar eine Roß-Quint, Küh-Octav oder verdrießlicher _Unisonus_ sich einschleicht und entweder der Erste Discant, Alt oder Tenor in des Andern, oder der Andere in des ersten seinen Clavem einlaufet, und also die wohlgesetzte _Harmonie nolens volens_ vernichtigt wird. Drittens müssen auch allerhand unbequemliche Sprünge und schwere _Intervalla_ vermieden werden, weil solche nicht allein keine gute Annuth von sich geben, sondern dem Hals unannehmlich fallen und also fürdie _Instrumentisten_ viel leichter und bequemer als für die Sänger sind.” Bernhard, 22–23.
Here, Bernhard adds important boundaries to Praetorius’s permissive commentary. He stresses the importance of balance in the use of diminution figures, and he sets range and interval limits on the diminutions, justifying only those that are comfortable for the singer to execute well and keep within the context of the composed music. Finally, in his discussion of these range and interval limits, he recognizes the practice of diminution use in a multi-voice context, opening up the use of his diminution guidelines not only to Nauwach’s solo pieces, but also to the duets and trios of Teütscher Villanellen.

In his closing instructions regarding passaggi, Bernhard’s paragraphs 38 and 39 define coloratura as “runs which are not so exactly bound to the measure.”\textsuperscript{213} Bernhard writes:

In coloratura it is better and more musical for a singer or instrumentalist not to stray from the notes at cadences, but rather to return modestly to these notes once again. It would, accordingly, be bad to adorn cadences with this sort of coloratura or diminution.\textsuperscript{214}

He follows with this example (see ex. 2.67):


\begin{exe}
\begin{music}
\begin{musicstaff}
\begin{musicinput}
\importmusic{\figdir}{bernhard-nachst-staff.png}
\end{musicinput}
\end{musicstaff}
\end{music}
\end{exe}

\textsuperscript{213} “welche sich eben nicht so just an die Battuta binden,” Bernhard, 23.
\textsuperscript{214} “Es is auch besser und Musicalischer, wen nein Sänger oder Instrumentist in Coloraturen bei denen Cadenzen nicht von den Noten weicht, sondern wiederum auf dieselbige mit Bescheidenheit zu lenket, und is Unrecht, wenn einer die zum Exempel hier vorgestellte Clausul, im Coloriren oder Diminuiren also gebrauchte.” Bernhard, 23.
In example 2.67, Bernhard shows two diminutions approaching the final cadence note that include intervals of a third, and circle refinements similar to the gruppo. Because he is dividing eighth-notes into sixteenth-notes, and setting these within the confines of meter, the circle refinements make it possible for melody contours to “turn around” and set consonant notes in their correct placement, thus executing his instruction “but rather to return modestly to the notes once again.” In this way, Bernhard shows how circle refinements, and the gruppo in particular, have a melodic function within the meter and time in passaggi structures. This is why they are often set right before cadential figures.

Herbst’s commentary on passaggi is identical to Praetorius’s. His examples, however, which comprise the entirety of his Exercitatio treatise section, fall into three groups. The first group, attributed to Rognoni, demonstrates variations between interval sequences (see ex. 2.68). In this instance, Herbst provides thirteen pages of variation examples.

Ex. 2.68 Johann Andreas Herbst, examples attributed to Rognoni, showing diminution options for ascending fifth interval sequences, Musica Practica (Nuremberg: Jeremiae Dümlers, 1642), 26.

These variations show a vocabulary of diminution options between various intervals constructed from combinations of repetition, scalar, and circle refinements.
Herbst’s second group of examples in his *exercitatio* section are attributed to Banchieri, and they are presented together with a *cantus firmus*. He provides another thirteen pages of these examples. (see ex. 2.69)

**Ex. 2.69** Johannn Andreas Herbst, first four examples attributed to Banchieri, set with a *cantus firmus*, *Musica Practica* (Nuremberg: Jeremiae Dümlers, 1642), 29.

Much like the first group of examples, these feature *affetti* vocabulary set in sequential patterns of increasing difficulty. The addition of the *cantus firmus* to these patterns together with pedagogical instructions demonstrates Herbst’s process for teaching diminution practice. Repetition of these patterns and figures would build a diminution vocabulary which the singer would be able to use in more sophisticated and less predictable situations.

The final group of examples, the most sophisticated of the treatise, are attributed to Ignatii Donati and feature the *coloraturae* on the top line, the *cantus firmus* in the middle and figured bass (see ex. 2.70).
Ex. 2.70 Johann Andreas Herbst, First two systems of *Coloratura* examples attributed to Donati, set with a *cantus firmus*, and figured bass, *Musica Practica* (Nuremberg: Jeremiae Dümlers, 1642), 42.

Some of the examples from Donati are numbered, and all show various *passaggi* solutions for *cantus firmus* combined with figured bass movements. Regarding content, they are similar in most aspects to those by Rognoni and Banchieri, however, conspicuously absent is the use of *ribatutta di gola* figures. They mostly move stepwise and are principally constructed of circle and *tirata* refinements. Where there are intervals of more than a second, this is usually the result of a leap to a note on which a new *tirata* will start. The selections from Donati end with an example for a vocal solo that is highly elaborated and features a five-measure cadential *passaggi*.\(^{215}\)

Similar to Bernhard, Falck distinguishes between simple *passaggi* which contain only quarter and eighth-notes, and broken *passaggi* in which the quarter-notes are split to make

\(^{215}\) Exemplum Voce sola, Canto ô Tenore.
eighths and the eighths are split to make sixteenths. In his fourth chapter, *Exercitatione*, he begins by offering this explanation of his examples:

> Of what does exercising consist?
> It consists of constant and very exact practice of all types of examples from good composers when that which has been treated in detail in both parts has been well grasped and imprinted in the memory. For this purpose I have set several examples of cadences with diminutions and variations in the four principal voices.\(^{216}\)

These instructions suggest the singer should practice and commit to memory both the simple cadence or *cantus firmus* as well as the variations.\(^{217}\) This indicates Herbst’s intent, and he gives examples for all voice types (see ex. 2.71).


Falck relies heavily on scalar and circle refinements, and with the exception of the dotted *ribatutta di gola*, relies less on repetition refinements. This is likely the result of the gradual narrowing of ornamental vocabulary throughout the seventeenth century observed by Sanford. This example shows Falck’s addition of triplet figures in his fourth variation.\(^{218}\) Given that the


\(^{217}\) *Cadentia simplex*.

\(^{218}\) Triplet figures are not found in any of the examples from Sances’s music that are set in common time that Falck selects, and only seldom do examples appear in triple meters.
triplet figures in do not appear in the other treatises in this examination, one can deduce they are of later practice and would not be used in *Teütscher Villanellen*.

Falck’s examples taken from music by Sances, however, align with the earlier seventeenth-century treatise authors and feature the full range of Italian style refinements. This is observed in the opening of the first Antiphon Falck provides (see ex. 2.72).

**Ex. 2.72** Georg Falck, first five systems Sances first “Antiphon,” *Idea boni cantoris* (Nuremberg: Wolfgang Moritz Endter, 1688), 119–120.
In this example, nearly all the *affetti* refinements from the Praetorius writings can be found. Furthermore, Sances’s setting can accommodate refinements other than those that change notes or create *passaggi*. The opening iteration of “Salve” presents a perfect opportunity for a traditional *exclamation*, and there are slower moving passages such as the third system where other dynamic refinements could be applied. Present in the fourth system are the repetition refinements missing from some of Falck’s own composed *passaggi* examples. Moreover, one can observe balance in refinement application spoken of by Bernhard. This is reflected by the way Sances chooses different *affetti* and/or figuration to set repeated words. This is observed in the five variations used on the word “Salve” that culminates in the fourth system with a *passaggi* that combines four distinct *affetti* types to guide meaning to the half-cadence at the beginning of the fifth system.
Application of *Passaggi* to *Teütscher Villanellen*.

The relative simplicity of Bernhard’s treatise example in paragraph 36 provides a starting point for application of treatise *passaggi* to *Teütscher Villanellen*. In this example, (see ex. 2.73) Bernhard gives two rhythmic approaches to leaving the initial downbeat.

**Ex. 2.73** Christoph Bernhard, first diminution example in paragraph 36, *Von der Singe-Kunst oder Manier*, translated by Walter Hilse (New York: Columbia University Press, 1973), 22.

In Bernhard’s example A, diminution moves immediately in straight sixteenth notes whereas in example B, there is an eighth-note pause before proceeding with the sixteenth-note sequences. Also significant is that both examples are comprised of circle refinements. According to Bernhard, these circle refinements allow sequences to fall within the boundaries of the measure and tactus. Motion is mostly step-wise; however, the end of the diminution varies. In the first example, he resolves step-wise and in the second, from a minor third. Finally, the second quarter-note beat of example B features a four-note pattern which Sanford has termed “changling” and is frequently combined with *affetti* in the construction of *passaggi*.

Bernhard’s example B (see ex. 2.73) can be applied to measure eight of “Asterie mag bleiben wer sie will,” because Nauwach uses a similar step-wise motion in the same way as Bernhard’s example (see ex. 2.74).
Ex. 2.74 Nauwach, “Asterie mag bleiben wer sie well,” mm. 8–11 in *Teütscher Villanellen* (1627) without refinement.

Example 2.75 shows Bernhard’s diminutions applied in measure eight.

Ex. 2.75 Nauwach, “Asterie mag bleiben wer sie will,” mm. 8–11 in *Teütscher Villanellen* (1627) with Bernhard diminution.

Here, in the top voice, the first two quarter beats proceed as Bernhard’s example, but since Nauwach ascends to the F sharp at the beginning of measure nine, Bernhard’s tidy pattern has to be modified to enable a graceful and stepwise rise to the F-sharp. Therefore, by moving the descending third back one sixteenth note in the last pattern, the figure can rise appropriately. The lower voice is more of an issue. In this case, the quarter notes are ascending and the final sonority has the lower voice conclude a third above the top voice on A. The easiest solution is to
run the first group in contrary motion immediately, then follow in parallel thirds throughout the remainder for the diminutions. While not exactly the same as Bernhard’s example, it is very close.

The issue of how to handle diminutions in multi-voice writing is central to Nauwach’s volume. Luckily, in *Teütscher Villanellen*, Nauwach has provided such multi-voice diminutions in certain pieces, and this is the case in “Asterie mag bleiben wer sie wil” (see ex. 2.76). This piece demonstrates how Nauwach adds *passaggi* to multiple voices in the same music as example 2.74.

**Ex. 2.76** Nauwach, “Asterie mag bleiben wer sie wil,” mm. 5–11 in *Teütscher Villanellen* (1627) with Nauwach’s diminutions.

Nauwach uses a flourish of diminutions through this passage. In his example, the majority of the diminutions are run in parallel motion and the voices do cross at the end of the
ninth measure. Both voice crossing and parallel motion is common throughout the entire
Teütscher Villanellen when Nauwach uses diminution in more than one voice. In addition,
Nauwach sustains the G chord in measures seven and eight in both melodic lines, even altering
the harmony of the figured bass throughout the measures in question before resolving the voices
in a flourish. It is remarkable that Nauwach provides such an example of flexibility in the
harmony to accommodate the diminutions. This aspect of flexibility is not directly spoken about
in Bernhard’s treatise. Finally, at the outset of measure four, there is the alternating of passaggi
figures. Nauwach’s adoption of this practice allows for alternating passaggi elaboratoin in
canon-like figures (common in multi-voice composition).

Herbst’s first set of exercitatio, by Rognoni, proposes passaggi solutions by interval
movement. These can be set in the opening of Nauwach’s lament, “Allhier in dieser wüsten
Heyd” (see ex. 2.77), because the piece opens with descending fourth intervals in both voices
followed by step-wise movement in a canon-like structure.

Ex. 2.77 Nauwach, “Allhier in dieser wüsten Heyd,” mm. 1–5 in Teütscher Villanellen (1627)
without diminution.

To apply suitable passaggi to this opening from the Rognoni examples, one must
consider both the lamenting quality of the text and music while searching the examples by
interval. To this end, one may select the first descending variation by fourths (see ex. 2.78).
Ex. 2.78 Johann Andreas Herbst, passaggi exercises attributed to Rongoni, first system of half-note descending variations by fourth. Musica Practica (Nuremberg: Jeremiae Dümlers, 1642), 24.

Upon close examination of Variation 1 in example 2.78, one finds variation within the variation. In this instance, Herbst’s example presents two rhythmic options for the descent of the fourth. The first sub-divides the half-note into a quarter and two eighth-notes and the second sub-divides the half-note into a dotted quarter and sixteenth-notes. This rhythmic variety is useful by providing additional options when applying the examples to Teütscher Villanellen. For the ascending intervals following the initial descending fourth, one may use a combination of the scalar quarter-note variations proposed by Herbst (through Rognoni) (see ex. 2.79).

Ex. 2.79 Johann Andreas Herbst, passaggi exercises attributed to Rongoni, first system of quarter-note ascending variations by step. Musica Practica (Nuremberg: Jeremiae Dümlers, 1642), 21.

In example 2.80, three musical gestures from the variations are combined to elaborate the passage. One begins by setting the opening descending fourth in measure one with the initial gesture of the first variation in example 2.78. The diminution continues by applying two ascending figures from the first measure of variations in example 2.79 followed by a dotted eighth-note figure with its resolution similar to the second measure of the same example. The mixing of rhythmic elements, in this case, is predicated upon the practice established in example 2.78.
Ex. 2.80 Nauwach, “Allhier in dieser wüsten Heyd,” mm. 1–4 in Teütscher Villanellen (1627) with diminution applied.

The canon-like structure of this opening allows the second voice to apply the same diminutions as the first voice. Because the diminutions express the meaning found in this lamenting text, the tempo cannot be too brisk. Also, proper stressing of the iambs is critical. Here, by applying Bernhard’s *accento* style de-stressing of weak syllables within the diminution, strong syllables are articulated and text comprehension improves. Furthermore, when certain moving notes are de-stressed, passages are easier (and sound easier) to sing. This keeps the practice in line with Bernhard.

The second group of Herbst’s examples, those attributed to Banchieri that place the *passaggi* figures beneath the *memoria* or *cantus firmus*, can also be applied to Teütscher Villanellen. For this application to Nauwach, measures seven through nine from “Gleich wie die Götter das Firmament” are used. These measures feature both a descending melodic passage in the seventh measure and a half-cadence leading to the ninth measure (see ex. 2.81).
Ex. 2.81 Nauwach, “Gleich wie die Götter das Firmament,” mm. 6–9 in Teütscher Villanellen (1627) without diminution.

In this instance, several of Herbst’s Contr’Alto examples provide passaggi gestures for measure seven (see ex. 2.82). The descending step-wise movement and ascending scalar figure Herbst uses for Incarnatus est and Cor meum (no. 23 and 24 in ex. 2.82) provide passaggi gestures for measure seven of Nauwach’s “Gleich wie die Götter das Firmament.” The resolution found in the second half of Herbst’s Contr’Alto exercise three provides material for the half-cadence leading to measure nine (see ex. 2.83).

Ex. 2.82 Johann Andreas Herbst, passaggi exercises attributed to Banchieri, Contr’Alto exercises 23–25. Musica Practica (Nuremberg: Jeremiae Dümlers, 1642), 34.
Ex. 2.83 Johann Andreas Herbst, passaggi exercises attributed to Banchieri, Contr'Alto exercise 3, Musica Practica (Nuremberg: Jeremiae Dümlers, 1642), 32.

Ex. 2.84 Nauwach, “Gleich wie die Götter das Firmament,” mm. 6–9 in Teütscher Villanellen (1627) with Herbst’s diminution applied.

“Gleich wie die Götter das Firmament” was chosen for diminution because of its rather narrow melodic and rhythmic vocabularies, and as a strophic piece, it benefits from various diminutions. The application in example 2.84 is shown on the half cadence that ends the midpoint of the piece. Beginning in measure seven, a descending ribattuta di gola shown in Herbst’s Banchieri exercise (see ex. 2.82, no. 23) is followed by a variation of this, a ribattuta di gola doppia. This rhythmic content is changed from Banchieri to accommodate Nauwach’s descending eighth-notes. These descending figures are immediately followed by a half-circle and a short tirata that takes the melody to its arrival point at the beginning of measure eight. In measure eight, the second half of Herbst’s exercise three is used. Since Nauwach does not begin the cadential sequence until the midpoint of measure eight, (there is a C-natural in the melody on the first beat of the measure) the option is starting the cadential sequence on either the second or third quarter-note pulse of the measure. In this instance, since the F-sharp returns in the bass on
the second quarter-note pulse, the elaboration in the melody is begun on the third measure, and suitably wraps around the arrival point much like one of Bernhard’s examples.

The third group of Herbst’s examples, those based on the *Coloratura* of Ignatii Donati, can also be applied to *Teüscher Villanellen*. In this case, the gestural complexity of the examples creates enough differences that simple insertion at near-identical harmonic, rhythmic, and intervalic points is not possible. To apply Donati’s examples requires an examination of the function of these gestures and their combinations, which can be gleaned from Herbst’s treatise directly (see ex. 2.85).

**Ex. 2.85** Johann Andreas Herbst, *passaggi* examples attributed to Donati, last eight measures of page 53. *Musica Practica* (Nuremberg: Jeremiae Dümlers, 1642), 53.
The last six-measure passaggi can easily be broken apart into its constituent parts this way (see ex. 2.86). In measure one, the initial metacrusic four-note tirata gives impetus to the beginning of the entire passaggi structure that follows. The subsequent “changling” provides a four-note figure that enables the melody to descend to the fifth scale degree at the arrival of the half-cadence. This half-cadence then lingers while it is followed by two examatio languidi and then by ascending and descending tiratae. The example ends with three consecutive circle refinements, an ascending tirata, then a circle refinement at the close.

Ex. 2.86 Johann Andreas Herbst, passaggi examples attributed to Donati, melody only in last measures of page 53 with analysis of constituent parts, Musica Practica (Nuremberg: Jeremiae Dümlers, 1642), 53.

In this sequence, one can make some general observations regarding the function of these affetti within larger passaggi structures. These observations will be used to create new passaggi applications. These are:

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219 Ornamental vocabulary used for the combinations of effetti with passaggi is not completely defined in the singing treatises and therefore presents a scholarship challenge. Sanford has recently created an analysis of Monteverdi’s Possente Spirto in which she identifies typical affetti and their combinations showing how the figures are linked together to form cogent musical ideas. She introduces several terms defining figures that are common in early seventeenth-century vocal literature but are undefined by treatise authors. These include alternating seconds which she terms “noodles” and four note figures with two seconds followed by a third (cbea) which she terms “changlings.” Sanford uses this term because of the interval of a third. This distinguishes it from patterns of alternating notes. This vocabulary is helpful in describing passaggi figures.
1. *Tirata* is often used at the beginning of a *passaggi* structure to give impetus to the *passaggi* and indicate that it has begun. The starting point of a *tirata* is determined in part by its arrival pitch which is a consonant pitch. This means that the arrival note (both in pitch and time) is first selected by the singer, after which, the pitch and time in which the *tirata* begins is chosen. It is, however, always regulated by the arrival point. The starting pitch is of little harmonic or time importance so long as it is within the meter and mode of the piece and there are the proper number of divisions between the starting pitch and the arrival point in the allotted time. The four-note *tirata* is common and useful transition tool between gestures.

2. The “changling” gesture provides a four-note path for a descending second in which both pitches surrounding the arrival note are sounded before the arrival. Its function is similar to the *gruppo* or other circle refinements that indicate a cadential (or harmonic) change, but it is used where the *gruppo* is not an option because of time or interval movement restraints. When time allows more than four notes, a *gruppo* can be used instead of the changling to prepare this arrival.

3. *Exlamatio languidae* serve as expressive gestures but have neither temporal nor harmonic functions within the *passaggi*.

4. The circle refinements shown in the example, while not *gruppi*, guide the *passaggi* toward the cadence points. The first cycle seen in measure three guides the melody back to the half cadence at the beginning of measure four, and the second circle refinement prepares the final cadence. These examples both have temporal and harmonic functions within the *passaggi* structure.
In the absence of identical mapping possibilities, these *affetti* may be applied to *Teütscher Villanellen* according to their function and general location. The first seven measures of “O Du Gott der süßen schmertzen” provides a good opportunity (see ex. 2.87).

**Ex. 2.87** Nauwach, “O Du Gott der süßen schmertzen,” mm. 1–9 in *Teütscher Villanellen* (1627) without elaboration.

Diminutions of the style used by Donati may also be applied here (see ex. 2.88).
Ex. 2.88 Nauwach, “O Du Gott der süßen schmertzen,” mm. 1–9 in *Teütscher Villanellen* (1627) with diminutions similar to Donati applied.

The gestural sequence and content in this application tracks closely to those in example 2.86. The opening measure has, in order, a four-note ascending *tirata* followed by a changling and a short *exlamatio languida*. In measure two, the long, ascending *tirata* from Donati is replaced by a long descending *tirata*. Because of this, a short ascending *tirata* follows. At the
end of measure two, a changling is used instead of a circle refinement in order to accommodate
the descending step-wise melody and guide the melody to the dominant sound at the beginning
of measure three. This can be followed by two *exclamatio languidae* because of static harmonic
movement throughout measure three. Refinements finish with consecutive circle refinements in
measure four to prepare for the cadence. In this example, there is the additional challenge of
setting two voices with similar refinements. Parallel movement in sixths and thirds is generally
in keeping with Nauwach’s preferences seen in other parts of the volume, but locations such as
the second half of measure four, in which the second voice provides a cadential approach
through a firm iteration of the leading tone, diminution drops away for the listener to hear the
preparation of this resolution. In this example, diminution could have continued through to the
repeat sign at the end of measure seven.

In regard to the text, the first two measures are the most successful, where the stressed
syllables of “Gott,” “süssen,” and “schmerzen” are all placed at the beginning of their respective
*affetti*. This placement enables these stressed syllables to appropriately articulate the words and
make them audible within the *passaggi* texture. Furthermore, this enables the singer to direct the
*passaggi* structure through these textual stresses creating musical syntax out of the *passaggi* in
expanding textual understanding.

Falck’s cadential *passaggi* variations at the outset of his fourth chapter provide
application options for the cadence points of *Teütscher Villanellen*. For this, one can look at the
cadential sequence in measures five and six in Nauwach’s “Ach Liebste, läß uns eilen” (see ex.
2.89).
Ex. 2.89  Nauwach, “Ach Liebste, laß uns eilen,” mm. 4–8 in *Teütscher Villanellen* (1627) without elaboration.

Ex. 2.89

The third variation from Falck’s cadential passaggi (see ex. 2.90) can be applied to measures five and six in example 2.89, shown fully realized in example 2.91.


Ex. 2.91  Nauwach, “Ach Liebste, laß uns eilen,” mm. 4–8 in *Teütscher Villanellen* (1627) with Falck’s cadential variation applied.

Ex. 2.91

The application in this instance is both simple and plausible because of time and harmonic similarities found between the example and Nauwach’s cadence. Falck’s short passaggi combines the repetition refinement of tremulo between circle refinements. The last refinement in the sequence, before the downbeat of measure six, is the exact treatise use of the gruppo, and properly resolves the harmonic tension of the cadence point.
After these brief examples, Falck provides examples from Sances’s music. Example 2.92 shows the third and fourth systems of Sances’s first Antiphon.

**Ex. 2.92** Giovanni Felice Sances, third and fourth systems of “Antiphon I” in Falk’s *Idea boni cantoris* (Nuremberg: Wolfgang Moritz Endter, 1688), 120.

The gestural content and sequence of example 2.92 can be identified and labeled for comparison to Donati’s *passaggi* and eventual application in *Teütscher Villanellen* (see ex. 2.93).
Ex. 2.93 Analysis of passaggi in the third and fourth systems of Sances’s “Antiphon I” from Idea boni cantoris (Nuremberg: Wolfgang Moritz Endter, 1688), 120.

In example 2.93, Sances primarily uses the circle refinements tiratae and trilli to comprise his passaggi. Functionally, the affetti are similar to Donati’s music; however, there are small style differences in Sances’s application of the affetti to the music. In his use of circle refinements, there are variations in rhythm, as shown in his dotted eighth and thirty-second notes in measure three, and note quantity demonstrated in measure five (this has been labeled an extended circle refinement). The tiratae in measures three and four are longer vectors than seen in Donati’s music. The short, style two trillo is not seen in the other treatise examples and matches very well with the short rhythmic duration given by Nauwach where trillo is indicated. Therefore, they are important gestures to consider for Teütscher Villanellen. Finally, the Antiphon I uses the changling gesture at the end of the sequence to prepare the cadence.

The second half of “O Du Gott der süßen schmertzen” can be used as an example for application of Sances’s gestures to Teütscher Villanellen (see ex. 2.94). The application is focused on circle refinements, longer tirata gestures, and the short style two trillo.

\[^{220}\text{The choice of analyzing the first beat of measure four as a circle refinement is due to the major third present in the first beat. Since tiratae often begin after an interval leap, this major third at the conclusion of the descending tirata at the end of measure three provided the opportunity to see the D natural as the starting-point of a new ascending passaggi. Had there been no interval leap, the analysis would have been descending tirata, circle, ascending tirata.}\]
Ex. 2.94 Nauwach, “O Du Gott der süssen schmertzen,” mm. 5–14 in *Teutscher Villanellen* (1627) without elaboration.

Below (ex. 2.95) is an application of Sances’s gestures to “O Du Gott der süssen schmertzen.”
Ex. 2.95 Nauwach, “O Du Gott der süßen schmertzen,” mm. 5–14 in *Teütscher Villanellen* (1627) with elaboration.

In this application, both the order of *affetti* and style preferences of Sances can be followed with ease. In measures seven and eight, two circle refinements with differing rhythmic content are applied, mirroring similar use in Sances’s *Antiphon I*. This is then followed by an
octave and a half descending *tirata* and a short four-note *tirata* to meet the necessary arrival point in the middle of measure nine. In measure ten, there is an additional quarter-note pulse to accommodate on the trill. There are many options available; however, this simple option is chosen to keep application close to Sances’s music. Finally, an extended circle refinement is added in measure twelve to mirror the similar extended refinement from Sances. The last circle refinement replaces the Sances’s changling because of lack of movement in voice two on the third beat of measure twelve. This application also shows the accommodations made in diminution when only one voice is creating *passaggi*. The exercise in this case is similar to Herbst’s examples from Donati, where both figured bass and a cantus firmus is harmonically and rhythmically accommodated by the added *passaggi*.

**Conclusions**

This chapter examined four major vocal treatises in the Italo/Germanic tradition with a goal of finding ways of applying historical *passaggi* to the music of the *Teutscher Villanellen*. The expansive range of examples given by Herbst and Falck that use graduated sequences of exercises and patterns over a *cantus firmus* underscores the desire of the treatise authors for a system that would build a repertoire of memorized figures from which their students could create extemporaneous *passaggi* over more sophisticated musical structures. To this end, Herbst clearly provides this instructional practice in his Italian examples by including composed *passaggi* over a *memoria*, inclusive of practice instructions. It would be interesting to know the level to which Herbst’s instructional methodology met with practical success.

Another perspective is the *passaggi* vocabulary itself and the recognition of *affetti* gestures that are amalgamated in order to provide larger meaningful structures. This amalgamation in the pedagogical examples is observed even though it is not written about by the
treatise authors. One may assume that once a student would become fluent in the *passaggi* vocabulary, a vocabulary largely comprised of *affetti* gestures, his learning could progress to extemporization of the vocabulary over similar cantus *firmi*. An omission, however, in the body of sixteenth- and seventeenth-century treatises is the analytical link between *passaggi* and their related *affetti*. This omission is evidenced by the lack of explicit mnemonic treatise instruction specifically in regard to *affetti* application. Nevertheless, this analytical process, combined with close inspection of essential seventeenth-century treatises from the Italo/Germanic tradition allows the following general conclusions:

1.) *Affetti* are not only used as ornamental figures. Most have harmonic or rhythmic function within larger diminution structures.

2.) *Affetti* can be applied with either textual and/or musical purpose. Their application must have this intent, however, to be good application.

3.) The treatise authors greatly labored over descriptions of the dynamic and affective qualities of singing. The use of these affective singing qualities including expressive articulations and dynamic affects are fundamental to the performance of *affetti* and should not be overlooked in situations where there is moving figuration.

4.) The integration of *affetti* with *passaggi* creates variations in speed, rhythm, and gesture shape seen in diminutions of the early seventeenth century. Because of this, the diminution content is different from diminution found late in the seventeenth century and early eighteenth century.

More specific to the task of applying historically informed ornamentation to *Teütscher Villanellen*, the following conclusions can be drawn from this examination:

1.) Dynamic refinements are highly applicable to *Teütscher Villanellen*. This is consistent with the third general conclusion above. Furthermore, they are highly
useful, easily applied, and have much utility in articulating the stressed-based German text.

2.) The small ornaments that comprise most of Bernhard’s collection of cantar sodo refinements can be applied throughout Teütscher Villanellen. These are especially helpful in expressing and differentiating meaning in lyrics between verses.

3.) Because of the steady tactus that characterizes time in the vast majority of Teütscher Villanellen, longer scalar ornaments such as extended tiratae involve planning and are less easily improvised if the singer wishes to use them. Short, scalar refinements combined with circle gestures, however, are quite possible to extemporize.

4.) Exercises that set passaggi against a cantus firmus such as Herbst’s examples from Banchieri’s music are close enough in their temporal and harmonic structuring to Teütscher Villanellen so as to serve as useful passaggi models for the Villanellen.

Finally, the close structural relationship between the Italian cantus firmus exercises seen in Herbst and Falck and Teütscher Villanellen establish a rationale by which the Villanellen can be regarded as within the Italian continuo song tradition. This, in part, helps answer the question of what the Villanellen are and how closely they are related to the Italian monodists including Nauwach’s own idiosyncratic monodies.
Chapter 3

Vocal passaggi in Johann Nauwach’s *Libro primo di arie passegiate a una voce per cantar, e sonar nel chitarone, & altri simili istromenti* (1623) and *Teütscher Villanellen* (1627)

Conclusions reached in the previous chapter provide a foundation upon which features found in Nauwach’s own *passaggi* can be investigated and applied. This chapter will examine the specifics of these *passaggi* in both his *Libro primo di arie passegiate* (1623) and *Teütscher Villanellen* (1627) and extend discussion from the previous chapter to include additional tendencies found in Nauwach’s *passaggi*.

There are significant differences between the two volumes — most notably the language of the lyrics and the musical structure inclusive of genre. The pieces in his *Libro primo* fall squarely into the Italian tradition of monody, and they are mostly non-strophic. Many are settings of monodies and arias on texts also set by Nauwach’s Italian contemporaries. The volume contains twelve pieces. Eight are through-composed monodies and the remaining four are strophic pieces Nauwach terms “Aria.” All feature composed *passaggi*; however, the through-composed monodies are much richer in elaboration. The volume also includes a resetting of Caccini’s “Amarilli mia bella” with the addition of Nauwach’s composed *passaggi*. The pieces in *Teüstcher Villanellen* are mostly short strophic songs set as solos, duets and trios. The forms of these songs contrast quite dramatically with Nauwach’s eight through-composed monodies. In spite of these differences, Nauwach composes Italianate *passaggi* in several of these *Villanellen*.

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221 For the discussion of textual considerations and literary trends and their effects on Nauwach’s settings, see Chapter 1, *The Poetry of Teütscher Villanellen*.

222 In his title for the Italian volume, Nauwach refers to all the pieces as *arie passegiate*; however, his *Register* differentiates the strophic pieces from the through-composed monodies using the term *Aria* only for the strophic pieces. He uses no terminology in his *Register* for the monodies.
The differences in form would seem to make application of Nauwach’s diminishments from his earlier volume to *Teütscher Villanellen* seem inappropriate if it were not for Nauwach’s own diminishations in *Teütscher Villanellen*.

In examining Nauwach’s *passaggi* usage, it should not be assumed that this practice refers only to *more* elaboration; rather, it generally refers to the variety, style, and manner of Nauwach’s *passaggi* application. Nauwach's use or non-use of diminution can be divided into four main types: 1) those related to textual meaning; 2) those primarily related to musical function; 3) those providing specific textual or musical emphasis; 4) those which are relatively ornamental. Notably, the style and application of *passaggi* in the *Aria Passegiate* are similar to that in parts of *Teütscher Villanellen*.

Nauwach’s first type of *passaggi*, those that reflect textual meaning, begin at the outset of his pieces. In these instances, *passaggi* use is restricted as all twelve of the *Arie* allow for the opening statement, the *exordium* of the piece, to be executed with little to no diminution. This initial statement is then typically followed by a flourish of diminutions. This compositional consistency among the pieces provides practical insight as to how Nauwach views rhetorical procedure that informs the opening musical statement. In these instances, settings of opening

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223 Composers and poets educated in humanist practices in the seventeenth-century were steeped in rhetorical practice and would have been directly or indirectly influenced by classical rhetorical procedure. In his fourth book of *Institutio Oratoria*, regarding the entrance and conclusion of a subject, Quintillian states, “Nor am I inclined, as some are, to think that an exordium differs from a peroration only in this respect, that in a peroration is narrated what has gone before, and in an exordium is set forth what is to come. The difference rather lies in this: that in the introduction the kind feelings of the judge should be touched, but cautiously and modestly.” Quintillian goes on to make the case for this approach to the exordium, “It also has effect in securing the attention of the audience, if they think that we shall not detain them long, or enter upon matters foreign to the subject. Such attention in itself makes the judge desirous of information, and especially if we can state, briefly and clearly, the substance of the matter of which he has to take cognizance, a method which Homer and Virgil have adopted at the commencement of their poems.” Concerning the peroration, or in musical structure, the approach to the cadence, Quintillian suggests the elaboration found in cadential figures of the monodists. He states, “In the peroration, however, we may give full scope to the pathetic, we may attribute fictitious speeches
stanzas often introduce the subject of the poem and a critical aspect of the subject. For example, Nauwach sets the well-known text *Cruda Amarilli* (see ex. 3.1).

Ex. 3.1 Johann Nauwach, First three systems of “Cruda Amarilli,” *Libro primo di arie passegiate* (Dresden: s.n., 1623), 8.

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224 This musical/rhetorical practice of expressing the opening statement with limited diminution is not only restricted to Nauwach’s music. The practice is found throughout Italian monody inclusive of such composers as Peri, d’India, and Monteverdi. The practice was so successful in establishing rhetorical effect that it was carried through the Italian canon of opera including Mozart, leading bel canto composers, and even extended to non-Italian operatic works in the modern period.
The text of “Cruda Amarilli” is from the opening of Act I, Scene II in Giovanni Battista Guarini’s (1538-1612) Il pastor fido. Here, Amaryllis has hidden her feelings for Mirtillo, because she is betrothed to another. Nauwach expresses Mirtillo’s anguish in the first stanza of Guarini’s text “Crud’ Amarilli ij che co’l nome ancora” (Cruel Amaryllis, why your name again?) simply, using only a tritone to express the painful effects of her cruelty. The tritone helps the listener not only understand the emotions of Mirtillo, but also helps the listener to deduce, from Mirtillo’s reaction, that he has been rejected by Amaryllis. Included in the example is the second musical line that demonstrates how Nauwach quickly increases the pace of diminution after the opening statement, thus creating emotional affect by inserting variety and pathos into the setting.

Nauwach is not alone in this opening rhetorical practice. It can be observed in Sigismondo d’India’s (1582–1629) setting of Cruda Amarilli (see ex. 3.2) in which a simple descending musical figure expresses Mirtillo’s anguish. Both composers create tension on the word “Cruda” by suspending the opening note over changing harmony in the mid-point of the measure. d’India, however, chooses to stress the penultimate syllable of “lasso” by using passaggi. He then amplifies the meaning of the repeated “amaramente” by setting the repeated iteration up a fourth, and by composing eighth-notes on the unstressed syllables, reserving the half note durations for the stressed syllables. By contrast, Nauwach draws attention to the exclamation “ahi,” setting it on a passaggi and also setting the unstressed first syllable of the first iteration of “amaramente” on a long rhythmically accelerating passaggi. Here, Nauwach’s efforts seem to work against the natural stresses of the words.

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225 Di Battista Guarini, Il Pastor fido, (Giovanni Battista Bonsadino: Venice), 1589.
226 Nauwach’s text has minor spelling and punctuation differences when compared with Guarini’s 1589 original publication. Punctuation differences are found primarily at the ends of poetic lines. The minor spelling differences that are found do not change meaning or syllabification. Some of the anomalies are also present in d’India’s setting.
Another example of Nauwach’s opening rhetorical practice is the beginning of “E la mia Pastorella” (see ex. 3.3). Nauwach expresses the bucolic character of the piece by descending from scale degree 5 to scale degree 1 almost directly, only lifting the melody briefly on the unstressed second syllable of “Pastorella” during the descent. This creates an affect with more sweetness than the cruel anguish in the first example before he follows the opening statement with an ascending passaggi.

Ex. 3.3 Johann Nauwach, Opening of “E La mia Pastorella,” *Libro primo di arie passegiate* (Dresden: s.n. 1623), 20.
The last piece in Nauwach’s *Arie* is a setting of “Amarilli mia bella,” widely known today in its setting by Caccini (see ex. 3.4). Nauwach abbreviates his plain rhetorical opening by setting only the name “Amarilli” before moving into his *passaggi*. Here, Nauwach rushes off into long, rangy, and dramatic *passaggi* on the personal pronoun “mia,” while still in the opening poetic line. By using the *passaggi* on “mia,” Nauwach curiously draws importance away from both “Amarilli” and the poet’s description of “bella.” Regarding syllabification, one might assume the diminution would be performed on the first stressed syllable of “mia;” however, given that Nauwach sometimes sets diminutions on unstressed syllables, this is not conclusive. Regardless of intention, it seems that Nauwach’s use of *passaggi* is sometimes capricious, not always taking into consideration rhetorical importance or word stress.

**Ex. 3.4** Johann Nauwach, Opening of “Amarilli mia bella,” *Libro primo di arie passegiate* (Dresden: s.n., 1623), 22.
Nauwach’s use of diminution flourishes, often unrelated to textual stress, opens a large disagreement between the location of Nauwach’s passaggi and Caccini’s stated preferences. In his preface to *Le Nuove Musiche*, Caccini writes:

> I have formed chords (notes) on the long syllables, avoiding them on the short, and I have observed the same rule in making passaggi, although for a bit of decoration I have sometimes used, mainly on short syllables, a few eighth-notes for as long as a quarter of one tactus or a half at the most. These are permissible since they pass by quickly and are not passaggi but merely an additional bit of grace, and also because with good judgement there are exceptions to every rule.\(^{227}\)

Since Caccini does not apply diminutions to his “Amarilli mia bella” published in *Le Nuove Musiche*, it cannot serve as a direct point of comparison with Nauwach’s version.\(^{228}\) However, *Le Nuove Musiche* also includes *Il Rapimento di Cefalo* — a collection of arias produced for the wedding festivities of Maria Medici. Unlike the other solo monodies in *Le Nuove Musiche*, it features arias in which Caccini wrote out his preferred diminutions. In *Il Rapimento di Cefalo*, Caccini consistently avoids extended passaggi on unstressed syllables.\(^{229}\) One finds agreement with this practice among Caccini’s Italian contemporaries as well. Looking back at example two, Caccini’s preferences are consistently followed in d’India’s “Cruda Amarilli.” In the fifth measure, d’India uses moving figuration on the first stressed syllable of word *lasso* (weary) confirming the choice of setting passaggi on stressed (long) syllables. d’India then continues by

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228 In his article, “Caccini's 'Amarilli, mia bella:' Some Questions (And a Few Answers)” Tim Carter provides a survey of the seventeenth-century versions of the piece. He discusses the dissemination and popularity of Amarilli, placing Nauwach’s version late in the sequence of composers who set the piece. His survey provides many versions against which Nauwach’s can be compared. Journal of the Royal Musical Association Vol. 113, No. 2 (1988), pp. 250-273.
229 Nauwach’s practice of following of the initial title statement with a flourish of diminutions differs from Caccini’s diminution use in his *Il Rapimento di Cefalo*, since only one aria in that collection, the first bass aria, “Muove si dolce” features diminution following the opening statement. This difference highlights Nauwach’s considerably freer use of passaggi than Caccini.
setting the unstressed syllables of *amaramente* (bitterly) on repeated eighth notes, giving the penultimate stressed syllable an entire half-note, thus confirming the practice set out by Caccini above.\(^{230}\)

A simple transcription of Guarini’s poem, *Il pastor fido*, with underlined syllables where Nauwach has applied extensive diminution in his setting is revealing:

Cruda Amarilli che co’l nome ancorail
D’amar’, ahi lasso, amaramente insegni:
Amarilli del *candido* ligustro
Più *candida* e più bella;
Ma dell’Aspido *sordo*
E più sorda e più sera e più fugace:
Poichè co’l dir t’offendo;
Io mi morrò *tacendo*:

Nauwach applies diminution on two unstressed syllables in this example: the initial syllables of *amaramente* in the second line, and *tacendo* in the last.\(^{231}\) Additionally, Nauwach frequently introduces diminution on monosyllabic words — not technically breaking with Caccini’s suggestion, but different than the practice in *Il Rapimento*. Furthermore, Nauwach sets these diminutions indiscriminately on multiple parts of speech and various vowels.\(^ {232} \) From looking at this and other examples of his *Arie*, it would appear that his choice of diminution has either a stronger musical priority than that of enunciating text, or an expressive vision for the text and music not confined to Caccini’s strict views on syllabification. One could even question Nauwach’s comfort level or abilities with the Italian language as the practice of composing *passaggi* on stressed syllables was well established even before Caccini. In discussing these

\(^{230}\) Caccini uses the terminology “long” for stressed syllables and “short” for unstressed syllables.
\(^{231}\) Both in direct contrast with d’India.
\(^{232}\) Though Nauwach chooses many (a) vowels in this particular monody for his *passaggi*, he also sets the (e) and (u) vowels on diminutions.
antecedent sixteenth-century practices Sanford writes, “In both polyphonic vocal works and in pieces for solo voice, passaggi most frequently occurred on the penultimate syllable of a line or phrase.”\textsuperscript{233} She goes on to state, “Even though Caccini called for a more restrained use of ornamentation in the monodic style, the practice of adding elaborate passaggi continued in other vocal genres in the seventeenth century and, as Caccini points out, was also used indiscriminately in monody.”\textsuperscript{234} The preferences of Caccini and his Italian contemporaries in addition to the established sixteenth-century practice of applying passaggi on stressed syllables provide a rationale for questions about the nature of Nauwach’s diminution choices in his Italian volume.

In spite of questions about Nauwach’s use of passaggi on stressed and unstressed syllables in his Italian settings, there are sections of poetry, in addition to the opening statements, that receive meaningful rhetorical attention. This is illustrated in instances where elaboration and diminution stop altogether, highlighting poetic passages much in the manner of the outset of the pieces. In relating similar rhetorical goals to Teütscher Villanellen, the influence of Opitz and his values regarding poetic stress would seem to encourage diminution on stressed syllables and the use of passaggi more in keeping with the disciplined practice of Caccini. Caccini provides many examples of his preferred diminutions in his second volume of songs, Nuove Musiche e nuova maniera di scriverle (1614), in which he chooses to compose out some diminutions. He does state in his preface to this edition that “…I have chosen not to demonstrate at this time greater variety in these passaggi, since in my opinion there is enough as is for thorough practice in the art, and since I have taken care not to repeat the same sort many times.

\textsuperscript{233} Sanford, 151.
\textsuperscript{234} Sanford, 155.
The passaggi herein can serve as stepping-stones to other more difficult ones….\textsuperscript{235} One can read that though he is leaving the door open to greater possibilities, a full reading of these pieces taken in context with Caccini’s other preface would suggest a more deliberate and strategic use of passaggi than what is found in Nauwach’s Italian volume.

Nauwach’s use of passaggi related to musical function include the practice of activating the diminution before cadence points, the heavy use of tirata, use of major and minor sixth intervals to begin passaggi sections, and rhythmic and interval variations within passaggi. Nauwach’s activating of diminution before cadences is not surprising considering Caccini’s similar use of diminution.\textsuperscript{236} Nevertheless, it is an important observation to make when considering the addition of diminution. These diminutions are generally more elaborate than preceding diminutions, and through animating melodic content, indicate the expected cadence. Below are several examples of his extended diminution before cadence points. The first example is from the strophic aria “Non fuggir filli de bella” (see ex. 3.5). The strophic form of this particular aria did not preclude Nauwach from finishing with a flourish.

\textbf{Ex. 3.5} Johann Nauwach, Last system of “Non fuggir filli de bella,” from \textit{Libro primo di arie passegiate} (Dresden: s.n., 1623), 18.

\begin{figure}[h]
\centering
\includegraphics[width=0.8\textwidth]{image.png}
\end{figure}


\textsuperscript{236} Eight out of the thirteen arias in Caccini’s \textit{Il Rapimento di Cefalo} feature diminution before the final cadence.
Another example of Nauwach’s diminution flourish before a final cadence is the final two lines from the monody, “Al’ alma tua bellezza” (see ex. 3.6).

**Ex. 3.6** Johann Nauwach, Last two systems of “Al’ alma tua bellezza,” *Libro primo di arie passegiate* (Dresden: s.n., 1623), 13.

![Ex. 3.6](image)

In this example, diminution is more extensive than the final cadence of “Non fuggir filli de bella,” though both conclude with ascending *tiratae* that drop octaves before the final notes.

The ending of “Crud d’Amarilli” presents diminutions before the final cadence but is an outlier as its diminution is a modest one — a descending *tirata* (see ex. 3.7).

**Ex. 3.7** Johann Nauwach, Last system of “Crud d’Amarilli,” *Libro primo di arie passegiate* (Dresden: s.n., 1623), 9.

![Ex. 3.7](image)
This is likely an instance where Nauwach is following the sentiment of the text, and at the statement “I mi morro” (I am dead), he offers the cadence as an echo of the singer’s lament, stopping the ornamentation on the stressed syllable of “tacendo” (being silent).

The challenge of applying these same cadential diminutions in Teütscher Villanellen is the forward tactus movement of most strophic pieces within the volume. In the examples of Italian monodies shown, there is considerable time flexibility at cadence points because of static harmonic movement in the figured bass or extended dominant harmony before resolution. Static or extended harmonic movement does not imply that passaggi are always used with tempo alteration. In example 3.6, the final cadence sequence indicates a certain flexibility in tempo and gesture during the execution of the passaggi. Example 3.7, however, could be performed strictly in time. In this way, Nauwach’s Italian volume has examples of rhythmically subdivided passaggi in moving time.237

To apply an extended cadential diminution in Teütscher Villanellen, one first identifies harmonic conditions that makes this possible. The conditions include the first cadence point in measure seven of “Wer von Amor is arrestiert,” and measure five of “Coridon sprach mit verlangen.” Both of these Villanellen feature a mid-point where the time signature moves into triple meter after a cadence in common time. While the time available at these cadences does not allow the full elaboration found in Nauwach’s monodies, and these locations are not always the final cadence points of the pieces, they nevertheless offer diminution possibilities.238 Consider first the unaltered “Coridon sprach mit verlangen” (see ex. 3.8). The second measure would

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237 Sanford notes that the gorgia articulation would have enabled the singer to execute ornamentation in time. Email message to author, September 5, 2018.
238 Nauwach also frequently excites diminution in cadential situations that are not final. See ex. 3.9.
accommodate some type of cadential diminution, particularly since the cadence point can be
relaxed if desired, and the tempo of the 3/2 that follows can be quickened after the cadence.

Ex. 3.8 Nauwach, “Coridon spach mit verlangen,” mm. 4–7 in Teütscher Villanellen (1627)
without modification.

Example 3.9 provides a possible diminution. In this situation, the diminution begins after
the previous cadence on “langen” in the middle of the first bar of the system. All the material in
this cadential diminution is generated by combining elements from Nauwach’s own diminution
figures.\(^\text{239}\) In terms of syllabification, Opitz’s poem, in trochaic tetrameter, places the stress of
“Göttin” on the second syllable; therefore, the preceding syllable, “Feld,” can be sung through
the body of the passaggi with the first syllable of “Göttin” placed on the gruppo resolution of the
small trillo; likewise, the same procedure can be followed on the second verse on the stressed
syllable of “Liebes.” Raising the B-flat in the diminution reflects the sharping of the third in the
figured bass and Nauwach’s existing accidental and lowering the scale degree 6 in the
diminution echoes the practice found throughout Nauwach’s Italian volume. The use of a
cadential diminution in this instance excites the melodic content and anticipates the change of
meter for the listener.

\(^{239}\) See the discussion later in this chapter regarding passaggi grouping tendencies.
Ex. 3.9 Nauwach, “Coridon spach mit verlangen,” mm. 4–6 in Teütscher Villanellen (1627) with cadential diminutions.

Nauwach uses *tirate* frequently throughout his *Arien*, abbreviating them and frequently combining them with other diminutions.\(^{240}\) This element of combination opens up creative possibilities that are more extensive than examples seen in treatises. The final diminutions in example 3.10 are examples of a descending *tirata* common in Nauwach’s music. In this instance, he starts on the first scale degree executing a full scale directly into the leading tone of the cadence.

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\(^{240}\) Ornamental vocabulary used for the combinations of *affetti* with *passaggi* is not completely defined in the singing treatises and therefore presents a scholarship challenge. Sally Sanford has recently created an analysis of Monteverdi’s *Possente Spirto* in which she identifies typical *affetti* and their combinations showing how the figures are linked together to form cogent musical ideas. She introduces several terms defining figures that are common in early seventeenth-century vocal literature but are undefined by treatise authors. These include alternating seconds which she terms “noodles” and four note figures with two seconds followed by a third (CBCA) which she terms “changlings.” Sanford uses this term because of the interval of a third. This distinguish it from patterns of alternating notes. This vocabulary is helpful in describing *passaggi* figures. Sanford’s analysis of *Possente Spirto* is included in the appendix of this dissertation.
Looking again at example 3.10, Nauwach sets up the final octave and a half climax *tirata* through scalar passages. The figure begins with pairs of ascending seconds dropping by thirds until the cadential arrival point of the diminution pattern on the low C-natural— a pattern typical in Nauwach’s *passaggi* diminution, and one that serves the same melodic function as a typical *tirata* by moving the melodic gesture scalewise.\(^{241}\) At this point Nauwach teases the listener with two groups of ascending four-note *tirata* fragments before reducing the same pattern to groups of three. He briefly jumps back to a group of four, repeats the opening pattern of ascending pairs dropping by thirds before jumping back down to the C-natural. He then ascends in an upward five-note *tirata* before executing the final octave and a half *tirata* climaxing on the high F — all before descending to the final cadence. This entire system creates a great degree of anticipation not only for the final cadence, but also for the emotional expression of the high F at the conclusion of the final *tirata*. Furthermore, Nauwach’s organization of the figures gives the

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\(^{241}\) With the addition of upward “escape tones” after every descending scale degree.
listener identifiable diminution patterns that build and anticipate the final *tirata*. In this instance, the high F has been sung only one other time during the monody and was also approached by *tirata*. The development to the first *tirata*, however, is less involved and thus creates a smaller emotional impact (see ex. 3.11). Finally, the landing point in the first *tirata* is on the first scale degree, releasing the musical tension earlier and with a shorter cadence.

**Ex. 3.11** Johann Nauwach, First *tirata* development in “Al’ alma tua bellezza,” *Libro primo di arie passeggiate* (Dresden: s.n., 1623), 12.

Nauwach did compose one full *tirata* in *Teütscher Villanellen* (see ex. 3.12). It is found near the final cadence of “Was wirfftu schnöder Neid.” It precedes a cadence point and rises from scale degree 5 up one full octave before dropping to the first scale degree cadence point.
The execution of this particular tirata is more rhythmically complicated than the examples shown in the Arien, both because the measure in the tirata voice is missing its full complement of time subdivisions, and the quick gesture follows a dotted eighth-note with a voiced consonant at the beginning. Interestingly, the tirata has been beamed together, unlike the unbeamed tiratas found in Nauwach’s Arien.242

Nauwach frequently uses intervals of a major and minor sixth within his diminution. Taken alone, the interval has highly expressive properties given its ability to express general qualities of joy in the major mode and sorrow in the minor mode. Nauwach demonstrates both of these in the opening phrase of “Amarilli mia bella” (see ex. 3.4) within the opening three

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242 Beaming is a major difference in notation between the two volumes and provides gestural information for performance of Teütscher Villanellen. At first glance, it appears as though the third and fourth note of the ex. 3.11, tirata still have tails and that the beaming may have been added later. On closer inspection, these are likely not tails, rather they an optical anomaly caused by the misalignment and incomplete printing of the staff lines. Nevertheless, the inclusion of beaming in Teütscher Villanellen represents a major notational difference from most printed vocal music from this time period. Even the passaggi examples from Herbst’s Musica Pratica published in 1642 are notated without beaming.
measures. The first execution is in the second measure from the first to the flat scale degree 6 forming a minor sixth interval. The second execution is two quarter beats later moving from scale degree 3 to 1, creating major sixth interval with the bass. The close proximity of both major and minor sixths and the climax of the phrase on the major sixth creates a striking dramatic impact in this phrase.

In the aria, “Vaghi rai lucent stele” (see ex. 3.13), there is, again, much use of the sixth in his diminution practice. In the first system below, an interval of a sixth separates the two words, “almo” and “splendor.” Immediately following the cadence at the end of the first line, Nauwach outlines the sixth by walking through it stepwise before a half cadence on the word “honore” thus reinforcing his initial use. Finally, he amplifies musical intensity in the third system by linking three descending tirare with two leaps of a sixth. In each of these instances, the interval precedes cadence points in close proximity (very much like this same gesture in “Amarilli”) indicating expressive importance within the larger musical gesture.

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243 Nauwach’s use of the sixth (interval) within passaggi separates his diminution preferences from Caccini significantly. In Caccini’s 1614 volume, one rarely finds this interval in diminutions. Additionally, Caccini is more reserved than Nauwach in his use of the scale degree 6, applying it strategically for heightened emotional affect.

244 Scale degree 6 is expressive in its own right and will have further exploration later in the chapter.
Ex. 3.13 Johann Nauwach, Last three systems of “Vaghi rai lucent stele,” demonstrating major and minor sixths, *Libro primo di arie passegiate* (Dresden: s.n., 1623), 10.

Nauwach’s tendency to use the sixth within diminution, as shown as a device for gestural amplification, is also present near the final cadence in his elaborations of “La Precedente Aria Passeggiata” in *Teütscher Villanellen* (see ex. 3.14). Here, both voices move through the interval a third apart.

In terms of singing practice, the beaming and syllabification in this instance would seem to preclude one from re-articulating the phrase before the word “bleiben.” While not impossible to sing quickly, this ascending sixth before the next grouping creates some awkwardness.

There are tendencies in passaggi groupings and figures that Nauwach employs. Very common is the figure below (see ex. 3.15) that breaks down into three consecutive parts: 1.) three notes ascending scale-wise approaching a harmonic consonance before dropping to a lower neighbor-tone and returning to the consonance; 2.) a descending third to the original starting point of the figure; 3.) a stepwise rebound of three or more notes.

Ex. 3.15 Johann Nauwach, Section of final cadential diminution from “Non fuggir filli de bella,” Libro primo di arie passegiate (Dresden: s.n., 1623), 18.

Analyzed as a combination of affetti, Example 3.14 can be seen as a full circolo from two mezzo circoli in the first eight notes of the example followed by a short ascending tirata.
The next example shows Nauwach linking these figures together in his ninth aria, “Non fuggir filli de bella” (see ex. 3.16). In this example, there are two full circoli connected by a descending tirata. In the second circolo, Nauwach inserts a short eighth note pause before continuing the upward scale motion. Although Nauwach varies the rhythmic content of this gesture, the vocabulary Nauwach employs is consistent.

**Ex. 3.16** Johann Nauwach, Outset of final cadential diminution in “Non fuggir filli de bella,” *Libro primo di arie passegiate* (Dresden: s.n., 1623), 18.

Example 3.17, from the seventh piece, “Tu parti anima mia,” shows three different variations on this same figure. The first variation in measure three features two of the full circoli linked together in a sequence that creates word stresses in two ways: the first stress occurs on the sixteenth note downbeat, with the stress exactly on “Non.” The second stress occurs in the middle of the gesture on the syllable “m’an,” emphasizing the second scale degree. In the next variation of this gesture (see ex. 3.17, measure 6), Nauwach begins with a “changling” before jumping up a minor sixth to perform a falling tirata.\(^{245}\) He then repeats these two gestures. Notice also that note values in the second and third variation are half (eighth notes) of the first variation. He sets this combination of falling gestures on the word, “Oime” (Alas).

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\(^{245}\) Note that Sanford’s “changling” gesture can also be interpreted as a half circolo with the initial two notes omitted. The position of the word stress in example 3.16 differentiates these gestures.
Nauwach composes similar diminutions in his passaggi in Teütscher Villanellen. In “La Precedente Aria Passeggiata” (see ex. 3.18), there is the identical full circolo. Nauwach’s choice of beaming defines the gesture clearly.
Another common diminution is the four-note *tirata* combined with other *affeti*. At the outset of example 3.19, “Non fuggir filli de bella,” one finds a rare example of the four-note *tirata* used as opening melodic content and at the midpoint of example 3.20, “Tempesta tempest di dolcezza.” Nauwach composes two descending *tirata* separated by two *mezzo circoli*.

**Ex. 3.19** Johann Nauwach, Demonstration of descending *tirata* in the opening of “Non fuggir filli de bella,” *Libro primo di arie passegiate* (Dresden: s.n., 1623), 18.
**Ex. 3.20** Johann Nauwach, Demonstration of descending stepwise gesture combined with further diminution in “Tempesta tempest di dolcezza,” *Libro primo di arie passegiate* (Dresden: s.n., 1623), 16.

![Ex. 3.20](image)

Note that Nauwach sets the syllable “te” of “tesoro” (treasure) only after the *mezzo circolo* has fallen back to the G (the tenth note in the sequence). This is similar to the top system of example 3.16 where he also chooses to set the syllable “m’an” after concluding an identical *mezzo circolo*. This choice could indicate where Nauwach viewed the ending point of this particular *mezzo circolo* gesture.

The four-note *tirata* is common enough that in certain situations, the listener begins to anticipate the arrival point. In the second and third measure of “Amarilli mia bella” (see ex. 3.21), Nauwach creates musical surprise by choosing a different arrival point.

**Ex 3.21** Johann Nauwach, Demonstration of descending step-wise gesture variation in “Amarilli mia bella,” *Libro primo di arie passegiate* (Dresden: s.n., 1623), 22.

![Ex. 3.21](image)
To create this surprise, the *tirata* beginning on E-flat most certainly sounds as though it should continue descending to the A; however, Nauwach chooses to suddenly rise a major sixth all the way up to G.

At the very end of the same “Amarilli mia bella” (see ex. 3.22), Nauwach creates a combination of descending four and five-note *tirate*, rising every time to a higher starting point. This combination shows not only his descending *tirata* tendencies, but also his use of major and minor sixth intervals and the creation of musical surprise by the insertion of these intervals as was demonstrated in example 3.21.

**Ex. 3.22** Johann Nauwach, Descending five-note sequence near the final cadence of “Amarilli mia bella,” *Libro primo di arie passeggiate* (Dresden: s.n., 1623), 23.

The conclusion of “La Precedente Aria Passeggiata” in *Teütscher Villanellen* also presents descending *tirate*. In the first measure (see ex. 3.23) Nauwach descends from the E-flat to the A before jumping up to the F and repeating the descending *tirata* in the second measure. This example demonstrates many of Nauwach’s tendencies in a compact time-frame.
This compactness makes this type of diminution an ideal candidate for further application in *Teütscher Villanellen*. For example, one can apply a descending *tirata* in “Jezund könnt die nacht herbey,” as demonstrated in example 3.25.

**Ex. 3.24** Nauwach, “Jezund kömmt die nacht herbey” mm. 5–10 in *Teütscher Villanellen* (1627) showing final cadence without diminution.

The descending tirata can be inserted into measure eight (see ex. 3.25) for variation of the repeated last phrase. In this instance, there is the added advantage that the poem is speaking of *Asteris*, the goddess of falling stars. This simple descending diminution depicts the falling stars beautifully.
Ex. 3.25 Nauwach, “Jezund kömmt die nacht herbey” mm. 5–10 in Teütscher Villanellen (1627) with added tirata.

Another choice for example 3.24 would be the half circolo, moving either above or below the starting pitch on the second half of measure eight. This could also be combined with the descending four-note tirata. Cadential usage of the half circolo is common before Nauwach’s final cadences; it is found throughout the Arie volume and also in the penultimate measure of “La Precedente Aria Passeggiata.” The application is shown in example 3.26.

Ex. 3.26. Nauwach, “Jezund kömmt die nacht herbey” mm. 5–10 in Teütscher Villanellen (1627) with added tirata and half circolo.

Nauwach’s passaggi used for textual or musical emphasis are expressed in several ways. The first is his frequent use of the flat scale degree 6 in stressed positions creating emotional affect. Nauwach’s use of this altered scale degree is arguably the most common tendency in his entire volume. In his diminutions, the two most frequent usages are the upward leap to the flat scale degree 6 and setting the flat scale degree 6 at the peak of a step-wise gesture.\(^\text{246}\) In example

\(^{246}\) This has sonic relation to Nauwach’s use of minor 6\(^{\text{th}}\) intervals; however, in this tendency the leap to the flat scale degree 6 is not always approached by the interval of a minor sixth.
3.22 (the ending of “Amarilli mia bella”), the flat scale degree 6 is stressed in two ways. First, the initial jump at the end of the first measure creates immediate stressed affect when sung because of the sudden change of register and text emphasis. Here, the stressed syllable of “mio” is set on the flattened 6th before Nauwach reiterates the flat scale degree 6 by leaping one pitch beyond it and re-articulating it on the strong second beat of the measure. Additionally, the scale degree is reinforced the possibility of doubling in the bass. This introduction and amplification of the scale degree is well timed within the final cadence. Not surprisingly, it also shows up in *Teütscher Villanellen* (see ex. 3.27). In this place, it is first used as Nauwach extends the phrase “nicht wallen die Tugend.” It reaches for the first stressed syllable of “Tugend” and afterwards releases into a sixteenth note gesture that the second voice then mimics one beat later, creating a downward flowing *tirare* in thirds reminiscent of Monteverdi.

**Ex. 3.27** Johann Nauwach, Use of the flat sixth scale degree in “La Precedente Aria Passeggiata,” *Teütscher Villanellen*, (Dresden: Georg Hoffman, 1627), 13.

Cadence points reveal another musical stress-related tendency in Nauwach’s composition. In this tendency, he structures diminution gestures so as to emphasize different notes within the diminution on strong beats. This provides the listener an underlying sense of the progression of the harmony and time within the diminutions. Consider again example 3.22, the final diminution before the cadence in “Amarilli mia bella.” The pitches in the diminution on
strong beats are as follows, D, G, C, E-flat, A and finally G. These pitches very clearly outline the contrapuntal harmonic progression toward the cadence and are woven together by the other passing tones of the passaggi. Finally, by combining a higher starting note of the tirate with expressive tones against both weak and strong beats, Nauwach creates appropriate excitement for the final cadence. One finds a similar approach in Teütscher Villanellen’s “Weg Venus weg du Pest der jungen Zeit” on page thirteen of the ornamented verse (see ex. 3.28). After a harmonically rich downbeat on the last system in which sixteenths in both voices create an empty sounding minor seventh chord, the top voice diminutions proceed to outline, using the initial sixteenth note on the strong half-note pulses starting in the first measure on the second set of diminutions, C, E-flat, A, and finally G. The lower voice outlines A, C, (F), F-sharp, and finally G.

Ex. 3.28 Johann Nauwach, Underlying harmonic movement of diminutions in “La Precedente Aria Passeggiata” cadence, Teütscher Villanellen, (Dresden: Georg Hoffman, 1627), 13.

Any discussion of Nauwach’s tendencies would be incomplete without briefly mentioning diminution refinements absent from both his volumes. The dotted gestures of the ribattuta di gola and dotted affetti rhythms more generally, are significant elements presented in treatises of both Johann Andreas Herbst and Georg Falck that are completely missing from Nauwach’s publications. One would think that the addition of some dotted figures would have
made it into the notation had it been central to Nauwach’s preferences. In order to create musical interest, however, Nauwach’s tendencies are oriented toward the alternation between divisions of the *tactus* (eighth, sixteenth, thirty-second, etc.), indicating quicker triplet figures at times. Finally, the Herbst/Falck *esclamazione* variations are not notated whereas cadential trills and *gruppi* are, on occasion.

Nauwach’s use of *passaggi* sometimes differs from the treatise authors presented in the previous chapter and is somewhat idiosyncratic when compared to the German treatises and Nauwach’s Italian contemporaries. This does not invalidate any performance information gained from the treatise chapter, since early seventeenth-century practice was not fully standardized, and the singers who would have performed Nauwach’s *Villanellen* would have likely been trained in the tradition of the German treatises. Furthermore, the *Villanellen* represent a new musical experiment that Nauwach was working out in the German language. Nevertheless, Nauwach was held in high regard by his contemporaries, and an examination of Nauwach’s *passaggi* in both *Teûtscher Villanellen* and his Italian volume serves to expand performance information applicable to his *Villanellen* and highlights areas of differentiation between his composition of *passaggi* and those practiced by singers contemporary to him.\(^{247}\) From this examination, the following conclusions can be made:

1.) Diminution style and application in the two volumes is similar and they generally follow the Italio/Germanic practice as put forth in the treatises with some exceptions.

2.) Nauwach breaks with Caccini’s practice by his inconsistent approach to setting passaggi on both stressed and unstressed syllables.

\(^{247}\) This is evidenced by his participation in musical activities in the Dresden court and Schütz’s dedication in *Teûtscher Villanellen*. 
3.) One can infer from how Nauwach handles opening statements that he’s aware of the Italian textual meaning and that in this respect, he makes a concerted effort to follow the rhetorical impact of the text.

4.) In his diminution use, Nauwach follows larger rhetorical meaning rather than strict syllabic rules.

5.) Nauwach’s use of passaggi in Teütscher Villanellen are likely constrained by temporal considerations unlike the modies of his Italian volume.

Even though passaggi are applied sparingly in Teütscher Villanellen, the comparison of Nauwach’s two volumes shows consistency of passaggi approach in instances where there is application. Considering this, combining the full and mezzo circolo, short tirate, changling, and the occasional gruppi would be a wise course of action if desiring to use Nauwach’s own affetti vocabulary within his work. One could speculate that the omission of other early seventeenth-century affetti such as rebattuta di gola and esclamazione could be part of the gradual simplifying of passaggi vocabulary which occurred throughout the seventeenth-century.248

Regarding syllabification, one could follow Nauwach’s Italian examples in resetting unstressed syllables to the outset of passaggi figures; however, the difference in approach to stress in the German language could render this musically awkward in certain circumstances. Other principles of Nauwach’s that could be applied are the allowance of opening unadorned phrases, the incorporation of the sixth in passaggi application, the application of more and quicker passaggi before cadence points, and the allowance of abundant passaggi figures throughout the Villanellen.

248 Sally Sanford, email message to author, September 5, 2018.
1. O ihr fürstlichs Paar, erfrewet

Prologo

[Basso Continuo]
O Ihr Fürsten Herzen beyde So die Lieb erfüllt hat Es auch mit der allerbes ten Weyde Die das süsse Leben tret Durch den thun wird früh und spat, Weil das Glück Euch so beschert Das die Thaw so sich drauff legt,
Götter euch verehret, Billich alle Sternlein Euch zur Trawung, Freud und Wonne Mit dem guldnen Schein der Sonne Ew er Fac kel Träger seyn.
[3.] O Ihr Fürstliche Gedanken, So die Freude und Ehr erweckt, Durch das Darvon ihr nicht werdet wachen, Mit Ewern schönsten Auglein, ziel, so euch gesteckt, Fliehet hin und her geschwinde Sauzen last die Liebeswende, Thut betrachten Ewer Ehr, Darvon Orpheus lieblich singet Euch des Glück viel Fu der bringt Von den Berg Par nas so her.
[4.] O Ihr zwei Fürst-lich-en Hän - de Nemt auch an mit Gnad und Gunst Mein-er
Ich bit, das sich zu ihr wen - de Ew - er gne-digs Aug und Ohr Weil sie

Mu - sen schlech - te Kunst Euch zu Eh - ren hier thut sin - gen Und in
is O - E - a - gri Chor

dem - mut lest er - klin - gen Ihr-en Bä - wer - ish - en Thon, Von dem al - le Schön - heit

wei - chet Und des Or - phei nicht glei-chet Last Sie fin - den doch per - don.

D.S.
2. O Du Gott der süßen schmertzen

Basso Continuo

[1.] O Du Gott der süs-sen schmert-zen wa-rumb daß man dich so

[2.] Siehs-tu nicht wie kanst du wis-sen Wo dien Pfeil hin-flieh-en

blind, u-ber all_ge-mah-let find ich be-find es nicht im

soll? Blin-de se-hen sonst nicht wol; Du kannst ziem-l ich be-find es nicht im

gra-de blind, u-ber all_ge-mah-let find ich be-find es nicht im

soll? Blin-de se-hen sonst nicht wol; Du kannst ziem-l ich be-find es nicht im

gra-de


[Basso Continuo]

Die in dichte Püische ziehen, Und in wüsten Wäldern

Die das weiße Meer durchjagen, Müssen fühlen deine

stärck: Ist das solcher Leute Werck?

Können doch der Liebespein, Und dein Bogen nicht entseyn,

Können doch der Liebespein, Und dein Bogen nicht entseyn,

Wählen: Nun du hast kein Gesicht, Ich und niemand glaubt es nicht.

Sagen: Nun du hast kein Gesicht, Ich und niemand glaubt es nicht.

fliehen: Nun du hast kein Gesicht, Ich und niemand glaubt es nicht.

sa gen: Nun du hast kein Gesicht, Ich und niemand glaubt es nicht.
[5.] Giengst du nicht die enge Strassen
In das Himmlische Ge-

[6.] Kundtest du den Pluto finden,
Stiegest in der Höl-len

[b] [5] [3]

bäw Unbegleitet ohneschew,
Dorff-test Jupiter anfassen? Nun du

Schlund, Dorff-test dich auf seinengrund.
Hin zu schies-sen unter-winden? Nun du


bäw Unbegleitet ohneschew,
Dorff-test Jupiter anfassen? Nun du

Schlund, Dorff-test dich auf seinengrund.
Hin zu schies-sen unter-winden? Nun du

[—] [4]

T T

ha-best kein Gesicht,
Ich und niemand glaubt es nicht.

ha-best kein Gesicht,
Ich und niemand glaubt es nicht.

[7/5]
[7.] Du willst keine Klage kennen, Keine Bitte nimpst du an, Alles ist umbsonst gethan: Blinde find die dich blind nennen; Dieses geht mir besser ein Daß du trefflich taub must seyn.
3. Wenn Lieber kompt muss Leider weichen

[Basso seguente]

Wenn Lieber kompt muss Leider weichen das ist dem der recht

[1.] Wenn Lieber kompt muss Leider weichen das ist dem der recht

[2.] Das macht dem Leider ist entgegen, Liebes brunst gleich

[1.] Wenn Lieber kompt muss Leider weichen das ist dem der recht

[2.] Das macht dem Leider ist entgegen, Liebes brunst gleich

liebt ein gar betrübes zeichen
denn weil Saturnus

liebt ein gar betrübes zeichen
Denn weil Saturnus

liebt ein gar betrübes zeichen
denn weil Saturnus

[1.] liebt ein gar betrübes zeichen
denn weil Saturnus


[6] [6]

[6]

[1] Wenn Lieber kompt muss Leider weichen das ist dem der recht

[2.] Das macht dem Leider ist entgegen, Liebes brunst gleich


[6] [6]

[6]

[1] Wenn Lieber kompt muss Leider weichen das ist dem der recht

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[6] [6]

[6]

[1] Wenn Lieber kompt muss Leider weichen das ist dem der recht

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[6] [6]

[6]

[1] Wenn Lieber kompt muss Leider weichen das ist dem der recht

[2.] Das macht dem Leider ist entgegen, Liebes brunst gleich


[6] [6]

[6]

[1] Wenn Lieber kompt muss Leider weichen das ist dem der recht

[2.] Das macht dem Leider ist entgegen, Liebes brunst gleich
Wie - zie - hen muß mit spot und hoh-ne Das
wer - muß tig - mit spot und hoh-ne

Wie - zie - hen muß mit spot und hoh-ne Das

thut viel Wie - zie - hen muss mit

thut viel Wie - zie - hen muss mit

keit her - rüh - ren.
keit her - rüh - ren.
keit her - rüh - ren.
[Basso seguente]

[3.] Wenn **Venus** ihn geziert het-te, Daß er könt mit der
[4.] Und ob gleich **Pallas** ihn sehr lobet, Wie-der ihn das Ge-

[3.] Wenn **Venus** ihn geziert het-te, Daß er könt mit der
[4.] Und ob gleich **Pallas** ihn sehr lobet, Wie-der ihn das Ge-


Dam Liebäuglein umb die wette, Wer er vielleicht der
lück doch for-tan hefftig to bet, Die Da-me sieht den

[3] [3] [3] [3]


Correale canto

[37]

Morgenstern Geblieben, den Sie gesehen gern, Aber weil
Liebstan an Fragt nichts nach was der ander kan, Solt gleich viel

[6] [6] [6] [6][+6] [6][+6] [b] [6][+6] [b] [b]
Was nicht der Widerwertigkeit zugeschlagen ist, wer steht tig derkeit von zu schlagen Solt 

Gleich weil viel das nicht ist, steht 

Gleich weil viel der Widerwertigkeit steht 

Er von der Fertigkeit zu schlagen.

Er von der Fertigkeit zu schlagen.
4. Amor mir hat genommen

[1.] Amor mir hat genommen die Edle Freyheit mein die-
[2.] Das Sterbn wolt ich scheuhen nicht, Es mus doch ein-
mal seyn A-

[Basso
go
euente]

[1.] Amor mir hat genommen die Edle Freyheit mein die-
[2.] Das Sterbn wolt ich scheuhen nicht, Es mus doch ein-
mal seyn A-


sel-be zu-be-kom-men kein and-er Weg kan seyn Als de-
eren gnad wel-
ber mein Hertz im Leib mir bricht Vor Kum-mer und gros-
er Pein, Das man mir darff mit


che nun hat mein hertz in ih-ner Hand ent-
zwischen ich mus dul-
den Wor-
ten scharff Sa-
gen ins An-
ge-sicht Es sey kei-
er nie g-


che nun hat mein hertz in ih-ner Hand ent-
zwischen ich muss dul-
den Wor-
ten scharff Sa-
gen ins An-
ge-sicht Es sey kei-
er nie g-

mich in diesem traurigen Standt.

mich in diesem traurigen Standt.

mich in diesem traurigen Standt.

mich in diesem traurigen Standt.

mich in diesem traurigen Standt.

Vor Lieb, man glaubte ihm nicht.

Vor Lieb, man glaubte ihm nicht.
5. Asterie mag bleiben wer sie will

[1.] Asterie mag bleiben wer sie will,
[2.] Wie selig ist wer in vollkommenheit

[Basso Continuo]

[1.] Asterie mag bleiben wer sie will,
[2.] Wie selig ist wer in vollkommenheit

ich weis nichts mehr von ihr und ihrer huld ein
Der Weißheit sich verliebt, Die süsse Gifft der
ich weis nichts mehr von ihr und ihrer huld ein
Der Weißheit sich verliebt, Die süsse Gifft der

sehr viel höhere Ziel, hab ich an jetzt für mir, ich will mich weiter
schönen Eytelkeit Ihn immer mehr betrübt? Er weichet von den

sehr viel höhere Ziel, hab ich an jetzt für mir, ich will mich weiter
schönen Eytelkeit Ihn immer mehr betrübt? Er weichet von den
schwingen, als durch den Erden Kreiß und nur alleine sin -
We gen Der Up-pig-keit der Welt, Dar auff zu vor er le -

schwingen, als durch den Erden Kreiß und nur alleine
We gen Der Up-pig-keit der Welt, Dar auff zu vor er -

le gen der Manch frey er küh ner Heldt.
in gen der Manch frey er küh ner Heldt.
[3.] Die Schönheit zwar veract' ich gänzlich nicht
[4.] Wer Tugend liebt, der stirbet nimmer-mehr,

Weil sie von oben kömpt, Das sag ich nur das
Er dringt durch alte Noth, Durch alte Welt er-

Die Schönheit zwar veract' ich gänzlich nicht
Wer Tugend liebt, der stirbet nimmer-mehr,

Weil sie von oben kömpt, Das sag ich nur das
Er dringt durch alte Noth, Durch alte Welt er-

[4] [3]

3. sie gar leichte bricht, Und bald ein Ende nimpt.
Der rote Mund, die klingt sein Lob und Ehr, Er bleibt, und lebet todt:
Drumb will ich nichts mehr

[1] [6] [6] [3]

Er Weil sie dringt von durch all le Noth, Er bett nur Welt er-
sie gar leichte bricht, Und bald ein Ende nimpt.
Der rote Mund, die klingt sein Lob und Ehr, Er bleibt, und lebet todt:
Drumb will ich nichts mehr
Wangen, Der schönen Augen glantz, Ja alle Pracht und Pran
schreiben Von zeitlicher begier, So wird mein Lob beklei

Wangen, Der schönen Augen glantz, Ja alle Pracht und
schreiben Von zeitlicher begier, So wird mein Lob be-

Prangen Ist wie ein Rosenkrantz.
Prangen Ist wie ein Rosenkrantz.
La Precedente Aria Passeggiata

[5.] Weg Venus weg du Pest der jün gen Zeit,

[5.] Weg Venus weg du Pest der jün gen Zeit, Ich

Ich sel bst ver ges se mein, Ich wil jetzt gehn

sel bst ver ges se mein, Ich wil jetzt gehn

[4] [3]

_ den_ Lauff_ der_ Ewig - keit

_ den_ Lauff_ der_ Ewig - keit

[6] [4]
bleiben

wer

sie

wil.

bleiben

wer

sie

wil.

[6]  [6]
6. Gleich wie die Götter das Firmament

[1.] Gleich wie die Götter das Firmament, mit allr voll-kom-men-heit

[2.] Al-so hat Gott auch durch die Natur, Gantz voll-kom-men for-miert,

des glei-chen auch die vier E-le-ment, So treff-lich ha-ben be-reit

Der Da-ma Gstalt und schö-ne Fi-gur, So mir mein Herz re-girt,

das man da-ran mit nich-ten kan, das gringst des-i-de-ri-ren

Das man kund sie treff-li-cher nie Wünd-schen, o-der mit al-len,

odr ein-gen Man-gel spü-ren.

Der bes-ten Far-ben mah-len.
[3.] Auch wie der Him-mel und auch die Stern, Die E-le-ment des-
[4.] Al-so hat nun nicht nur eus-ser-lich, Die-ses treff-li-che

gleichn, Kein Au-gen-blick ge-sch-en wern, Von ihr-er Ord-nung weichn,
Bild, Von der Na-tur voll-kom-ment-lich, Er-langt alle gna-den mild,

Son-dern gar schö-n, wirken und gehn Was je-dem ist be-foh-len,
Son-dern das G-müh: Keich-lich auch blüht, Mit so viel Tu-gend

Daß sie ver-rich-ten sol-len.
drin-nen, Als man nur kann er-sin-nen.
Wie sol- te ich denn nicht lie - ben sehr, Sol - che Voll - kom - men-
heit, Der - gleich - en ich sonst nim - mer - mehr Würd fin - den zu sei - ner zeit,
Ich wündsch al -lein, daß sie mein pein - neh - men zu her - tzen,
Und lin - de - re mei - ne Schmer - tzen.
7. Ach Liebste, laß uns eilen

[1.] Ach Liebste, laß uns eilen wir haben zeit, Es schadet

[2.] Der Wan-gen zier verblei- chet Das Haar wird greiß, Der Au-gen

das verweilen uns bey der-seit, der Edlen schönheit

Few er weichet, Die Brunst wird Eiß, Das Mündlein von Co-

Ga-ben fliehn fuß für fuß das al-les was wir ha-ben ver-schwin-den muß.
ral-ten Wird un-ge-stalt, Die Händ als schnee ver-fal-len, Und du wirst alt.
[3.] Drumb laß uns jetzt genießen, Der Jugend Frucht Eh' als wir folgen müssen.

[1.] Tugend ist der beste Freund die uns allzeit pflegt zu lieben wann die schöne Sonne scheint und die Wolken uns betrüben Reisen machet, Der aus falsche Liebesbrust Fröhlich klagt, und kläglich lachtet. Der zwar wir gleich hin und her, über Land und über Meer, Es ist ihr kein beschwer. Gut ist vom Gesicht, und sich aller Trew verspricht; Das Herzeye meint es nicht.
[3.] Also das leichte Glück, mich Schien ein wenig zu ver-

[4.] Doch will ich von meinem Muth Auch das minste noch nicht

heben, Wolte der und jener sich In den Todt auch für mich geben: Nun ein

schreiten, Und denken das mein Gut, Waren wird zu allen zeiten: Dann mein

kleiner rawer Wind, Nur zu wittern sich beginnt, Ist nie-mand der sich sind.

Trost in Glück und Noth, Hier und da in Ehr und Spot, Ist Tu-gend und ist Gott.
9. Jezund kömpt die Nacht herbey

[1.] Jet-zund kömpt die Nacht herbey, Vieh und Menschen werden

[2.] Schö-ne glentzt der Mondenschein, Und die güldnen Ster-nen

[3.] Zwee-ne mangeln über-all An der schönen Ster-nen

frey die gewünschte Ruh geht an; Meine Sor-ge kömpt heran.

lein; Froh ist alles weit und breit, Ich nur bin in Traw-rig-keit.

zahl; Diese Ster-nen die ich meyn, Ist der Lieb-sten Au-gen-schein.
[4.] Nach dem Mon-den frag ich nicht, Tun-ckel ist der Ster- nen
[5.] Wann sich a-ber neigt zu mir, Die-ser mei-ner Son- nen

liecht; Weil sich von mir weg ge-wendt. As-te-ris, mein Fir-ma-ment.
zier, Acht ich es das bes-te seyn, Das kein Stern noch Mon-de schein.
10. Coridon der gieng betrübet

Romanesca, Prima Parte

Coridon der gieng betrübet an der kal-ten Cim-ber See

we gen sei-ner Ga-ла-thee die er so sehr ge lie - bet

die ihm vor so sehr be - hagt Eh’ er ward von ihr ver jagt.

[Romanesca] Seconda Parte

19

Seyt das ich hinweg bin kommen, Seyt das wir

23

geschieden seyn Sang er hat des Mondenschein viel

geschieden seyn Sang er hat des Mondenschein

28

mal ab und zu genommen Gal-a-
mal ab und zu genommen Galathe, so lan-

thee, so lange zeit bin ich von dir all bereit.

ge zeit bin ich bin ich von dir all bereit.

[Romanesca: Terza, Quarta, Quinta, & Sesta Parte]

Terza Parte

Dein Verstand und kluge Sinnen die mir meine

Dein Verstand und kluge Sinnen die mir meine

ne liesen nicht deiner schönen Augen Liecht die ich

ne liesen nicht deiner schönen Augen Liecht die ich

muuste lieb gewinnen deiner rothen Lippen

muuste lieb gewinnen deiner rothen Lippen

ziehr Lippen
wie - der auff und helt ih - ren al - ten Lauff a - ber wann

und helt ih - ren und helt ih - ren al - ten Lauff

seh ich dich wie - der, wann seh ich dich wie - der, Ach wie

a - ber wann_____ seh ich dich wie - der, Ach wie weit ist

weit ist doch der Tag das_______ ich____ dich umb - fan - gen

doch der Tag das_______ ich____ dich umb - fan - gen

Quinta Parte
On - ter des - sen mei - ne Freun - de Ga-la-thee ge-hab__

dich wol__
bis ich wo ich le - ben sol__

weit von Traw - ren und von Lei - de__
sol weit von Traw-ren und von Lei - de__
meinen und bey dir bleiben werde für und für.

Also sang er das die Wellen und das Ufer ander

See Gala-thee O Gala-thee Semptlich musste

See Gala-thee O Gala-thee Semptlich musste
wie - der schel - len bis die A - bend Rö - the kam und die Nacht den Tag weg

wie - der schel - len bis die A - bend Rö - the kam und die Nacht den Tag weg

nam bis die A - bend Rö - the kam und die Nacht den Tag weg nam.

Nacht den Tag weg nam bis die A - bend Rö - the kam und die Nacht den Tag weg nam.
11. Was wirffstu schnöder Neid

[Basso seguente]

1. Was wirff-stu schnöder Neid, mir für die lust zu schonen
   von Ve-

2. Cu - pi - do füh - ret mich in ei - ne grü - ne Wüs -
   ten, Da der

6 6


6 6

[-6][6] [6] [4] [4][6]

6

[6][4][6] [5] [4][6]

12

[6][4][6] [5] [4][6]

[6]

[6] [4][3] [6]
klingen weit und breit.
wird er klingen weit und breit.

klingen weit und breit.
wird er klingen weit und breit.

klingen weit und breit.
wird er klingen weit und breit.

breit.

wird er klingen weit und breit.

breit.

wird er klingen weit und breit.

wird er klingen weit und breit.

breit.

wird er klingen weit und breit.

breit.

wird er klingen weit und breit.

breit.

wird er klingen weit und breit.

breit.
[Basso

seguente]

[3.] Die Nymphen werden mir den Lorberkrantz auff setzen, Mit meinen Ver

sen wird sich Erato ergetzen: So weit die grüne Ihr Ahorn bäwm, ihr Quell, ihr zarten Myr

ten, Ihr Thäler, ihr Ge

[4.] Ihr örter voller Freude, ihr Aufenthalt der Hir
ten, Ihr Bäch,

Lust und hohen Wälder gehn So weit wird mein Geicht' an

birg, ihr Blumen und ihr Stein, Ihr Wohnhaus aller Ruh, bey

[3.]

[4.]

20


31

al - len Bäu - men stehn.
euch wünsch ich zu seyn.
ticht’ an al - len Bäu - men stehn.
Ruh, bey euch wünsch ich zu seyn.
al - len Bäu - men stehn.
euch wünsch ich zu seyn.

[6]
[Basso
seguente]
ih - re zier ver - zückt.
hier A - do - nis ligt.
Luf't durch ih - re zier ver - zückt.
gräbt wo ihr A - do - nis ligt.
ih - re zier ver - zückt.
ih A - do - nis ligt.
12. Coridon sprach mit verlangen

[Basso Continuo]

[1.] Cor - ri - don sprach mit ver - lan - -
[2.] Al - les Wild - nüß in den Wäl - -

[1.] Cor - ri - don sprach mit ver - lan - -
[2.] Al - les Wild - nüß in den Wäl - -

[a] sich der Luft, daß du wol - test mich umb - fan -
[b] testen mich auff - umb - den - Fel -

Gen, daß wir möchten noch in Freude, En-
den: Wol-len wir dann oh-ne Freude En-

den, daß wir möchten noch in Freude, En-
den: Wol-len wir dann oh-ne Freude En-

- den uns-re junge Zeit daß wir möchten noch in Freude, En-
- den uns-re junge Zeit Wol-len wir dann oh-ne Freude En-

- den uns-re junge Zeit, daß wir möchten noch in Freude, En-
- den uns-re junge Zeit Wol-len wir dann oh-ne Freude En-

Frewd, En-den uns-re junge Zeit. Frewd En-den uns-re junge Zeit.
[Basso Continuo]

[3.] Alle Vögel in den Lüften Hört man singen
[4.] Zwar der Wahrheit nicht zu schonen, Ich bin nur ein

25

gel und für, Al-le Nym-phen da und hier, für und für, Al-le Nym-phen da und hier,

für und für, Al-le Nym-phen da und hier, für und für, Al-le Nym-phen da und hier,

Für Baw-er Knecht, Doch noch eins so from und recht

für Baw-er Knecht, Doch noch eins so from und recht

Sieht man neue Hey-rath stiff

Sieht man neue Hey-rath stiff

Als die in den Städ-ten woh-n

Als die in den Städ-ten woh-n

ten, 

Ey laß uns doch auch in frewd
En -

nen:

Drumb so laß uns doch in frewd
En -

nen:

Drumb so laß uns doch in frewd
En -

en:

Drumb so laß uns doch in frewd
En -

en:

Drumb so laß uns doch in frewd
En -

en:

Drumb so laß uns doch in frewd
En -

en:

Drumb so laß uns doch in frewd
En -

en:

Drumb so laß uns doch in frewd
En -

en:

Drumb so laß uns doch in frewd
En -

en:

Drumb so laß uns doch in frewd
En -

en:

Drumb so laß uns doch in frewd
En -

en:

Drumb so laß uns doch in frewd
En -

en:

Drumb so laß uns doch in frewd
En -

en:

Drumb so laß uns doch in frewd
En -

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Drumb so laß uns doch in frewd
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Drumb so laß uns doch in frewd
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Drumb so laß uns doch in frewd
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Drumb so laß uns doch in frewd
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Drumb so laß uns doch in frewd
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Drumb so laß uns doch in frewd
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Drumb so laß uns doch in frewd
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Drumb so laß uns doch in frewd
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Drumb so laß uns doch in frewd
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Drumb so laß uns doch in frewd
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Drumb so laß uns doch in frewd
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Drumb so laß uns doch in frewd
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Drumb so laß uns doch in frewd
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Drumb so laß uns doch in frewd
En -

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Drumb so laß uns doch in frewd
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Drumb so laß uns doch in frewd
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Drumb so laß uns doch in frewd
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Drumb so laß uns doch in frewd
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Drumb so laß uns doch in frewd
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Drumb so laß uns doch in frewd
En -

en:

Drumb so laß uns doch in frewd
En -

en:

Drumb so laß uns doch in frewd
En -

en:

Drumb so laß uns doch in frewd
En -

en:
41

[5.] Ich weis gar wol deine Sin-
[6.] Nym-phe, willst du mir ent ge-

44

nen, Du ver-meynst es we-re kunst, Wann du mich durch
heten, Weil ich nur vom Dorf- fe bin? Schaw auff al-le

48

Lie-bes-brunst Wür- dest gantz ver- zeh-ren kön-
Göt- ter hin Die nach Baw-ren Lie- be ste-
[7.] Venus hat vielmal geschlafen, Bey A-don-nis
[8.] Doch ich will mich nicht betrüben, Ich begehr'es

in dem Wald, Ob gleich schon sein Aufenthalt
nicht so sehr; Aber dencke, wer dich mehr

Nirgend war als bey den Schaf-
Wird als ich so heftig lie-

[6] [6]
Wir nur wollen ohne Freude
den unsere junge Zeit
Enden unseres Lebens
13. Wer von Amor ist arrestirt

[Syreno:] Wer von Amor ist arrestirt, und sich ergibt der Lieb, wird oфф hö-ren Tor-men-

[Sylvano:] Wer von Amor ist arrestirt, Und sich ergibt der Lieb, Wird oфф hö-ren con-tien-

tirt, mit viel Gedan-ken trüb, Seuff-tzen und weinn,___

tirt: Al- le Gedan-cken trüb, Flie-hen vor sein,____

kum- mer und pein, sein stet-te Ge-sell-shaft ist, Drumb flieh da-

und weicht all pein, Von ih-me zu al- ler frist, Drumb nehm sie

von,____ wer im-mer kan,____ weil ihm zu-ra-then is-t.

an,_____ wer im-mer kan,_____ Weil ihm zu-ra-then is-t.
[Verses 3 & 4]

[Syreno:] A-mor ist al-les Un-glücks voll, Ohn zahl ist sei-ne pein, Drumb fließig-für ih-me flie-hen

[Sylvano:] A-mor ist al-les Wol-lusts voll, Ohn zahl ist sei-ne Frewd, Drumb flies-sig zu ihm flie-hen

22

25

soll, Wer ohn Un-glück will seyn, Sein Re-gi-ment,

soll Wer su-chet Frö-li-gkeit, Sein Re-gi-ment,

ists gantz ohn end, Ein lau-te-re Ty-ra-ney, Wol wer kan mit

ists gantz ohn end, Sanfft-mü-tig süß und ge-lind, Wol dem der sich,

30

37

di-scre-ti-o-on Sich ma-chen von ihm frey.
in-brün-stig-lich Und Trew ver-liebt be-find.
Das oh-ne gleich-heit bes-ser ist Frey, dann ver-liebt zu seyn, Bin ich durch Er-fah-rung verge-

ist Ver-liebt, dann frey zu seyn, Hat mich auch Er-fah-rung verge-

ne-
gle-
gle-
gle-

heit

bes-
bes-

ser

ist

Frey,
Ver-
dann
liebt,
ver-
dann
frey
zu
zu

Bin
Hat
ich
mich
durch
auch
Er-
Er-
fah-
fah-

rung

verge-

seyn,
seyn,
Bin
Hat
ich
mich
durch
auch
Er-
Er-
fah-
fah-

rung

verge-

mit
mit
gu-
gu-
ten
gu-
ten

grund,
Ich
an-
dern
gaben
ein
Lehr,
Und
acht
hin-
fort,

mit
gu-
ten
gu-
ten

grund,
Ich
an-
dern
gaben
ein
Lehr,
Und/in
dich
al-
lein,

von
kein-
em
Ort,
Syl-
va-
gia
mein,
Ver-
liebt
zu
sterben
be-
gehr.

[ Verses 5 & 6 ]

[Syreno:] Das oh-ne gleich-heit bes-ser

[Sylvano:] Das oh-ne gleich-heit bes-ser

wist, Mit schlech-
ten frew-
den

wist, Mit höch-
sten frew-
den

Drumb kan je-
zund,

Drumb kan je-
zund,

mit
gu-
ten

grund,
Ich
an-
dern
geben

ein

Lehr,
Und
acht
hin-
fort,

mit
gu-
ten

grund,
Ich
an-
dern
geben

ein

Lehr,
Und/in
dich
al-
lein,

von
kein-
em
Ort,
Syl-
va-
gia
mein,
Ver-
liebt
zu
sterben
be-
gehr.
14. So lang mir Hoffnung hat gemacht

[Basso Continuo]

1. So lang mir Hoffnung hat gemacht, Ew. Barmherzig-
2. Hochmütig allzu gross Schönheit, Gibt selten guten
[Basso Continuo]

[3.]
Ach sehn an, Clio, Himlisch zier Mein traurig äugel in, Da-

[4.]
Weil du dann noch ver-schleust für mir, Al-le Bar-m-he-rzig-keit, Auff-

raus mein Hertz jetz dis-tillirt, Viel heiss-er Bächlein, Das es
wenigste sagt mein Tod zu dir, Weil Cupid stum ist heut, Wie-

sanft kraftlos sterben will, Obs schon noch inniglich, In
mein i-na-mo-rirtes Hertz Ohne schuld mit E-lend, Vol-

sei-nen To-desrögen viel, Ohn Ru-then lieb-et dich. Ehr,

Trew und gros sen schmertz, In Liebes Fewr ver-brendt.
15. Allhier in dieser wüsten Heyd

[1.] All - hier in die-ser wü-sten Heyd ist gar kein Mensch kein Mensch
[2.] Stein, Wäl-der, Wie-se,n Feld und Thal Hör ich be - kla - gen kla -


[b]not weit und breit, die wil-den Thier al - lein die seh ich selbst mit lei -


kla - gen, die kal - ten Brun - nen ster - cker flies - sen, viel Thre - nen
Lei - den, Du Kron und Zier der Schäf - fe - rin - nen, Du stren - ge
___ kla - gen, die kal - ten Brun - nen ster - cker flies - sen, viel Thre - nen
___ Lei - den, Du Kron und Zier der Schäf - fe - rin - nen, Du stren - ge

gleich - fals zu - vor - gies - sen.
Für - stin mei - ner Sin - nen.
gleich - fals zu - vor - gies - sen.
Für - stin mei - ner Sin - nen.
[3.] In dich hab' ich mein Ziel ge-richt,  Mein ei-nig All, Mein All

[4.] Laß ich gleich a-ber die-se Welt,  Wird mei-ne Trew doch nicht

[Basso

Con- tinuo]


meins Le-bens Leicht: Nun hat des Glückes Neid Von dei-ner Sei-ten mich
doch nicht ge-fellt; Die Lie-be ge- gen dir Hab ich an man-chen Bawm

Le-bens Leicht: Nun hat des Glückes Neid Von dei-ner Sei-ten nicht
doch nicht ge-fellt; Die Lie-be ge- gen dir Hab ich an man-chen

ge -ris -sen; Drumb wündsch' ich die-ser zeit Nicht mehr des Le-bens zu -ge-
ge-schnitt -en; Da steht man für und für Was ich für Angst und Pein er-
mich ge -ris -sen; Drumb wündsch' ich die-ser zeit Nicht mehr des Le-bens zu -ge-

Bawm ge-schnitt -en; Da steht man für und für Was ich für Angst und Pein er-
nies-
sen;  Vom To-
de nur werd ich be-
kom-
men  Die Frey-
heit
lit-
ten:  So_
lang Ar-
ca-
di-a___
wird ste-
hen  Sol auch mein

nies-
sen;  Vom To-
de nur werd ich be-
kom-
men  Die Frey-
heit
lit-
ten:  So_
lang Ar-
ca-
di-a___
wird ste-
hen  Sol auch mein

so

du mir_________
Na-
me nicht_____
ge-
nom-
men.

so
du____ mir ge-
nom-
men.  Na-
me__ nicht ver-
ge-
hn.

Die Sol
Frey-
auch
heit
mein

Die Sol
Frey-
auch
heit
mein

so
du mir_________
Na-
me nicht_____
ge-
nom-
men.

so
du____ mir ge-
nom-
men.  Na-
me__ nicht ver-
ge-
hn.

Die Sol
Frey-
auch
heit
mein

Die Sol
Frey-
auch
heit
mein

so
du mir_________
Na-
me nicht_____
ge-
nom-
men.

so
du____ mir ge-
nom-
men.  Na-
me__ nicht ver-
ge-
hn.

Die Sol
Frey-
auch
heit
mein

Die Sol
Frey-
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so
du mir_________
Na-
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so
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men.  Na-
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Die Sol
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Die Sol
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so
du mir_________
Na-
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so
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men.  Na-
me__ nicht ver-
ge-
hn.

Die Sol
Frey-
auch
heit
mein

Die Sol
Frey-
auch
heit
mein

so
du mir_________
Na-
me nicht_____
ge-
nom-
men.

so
du____ mir ge-
nom-
men.  Na-
me__ nicht ver-
ge-
hn.
[5.] Es tritt Diana selber hin, Mein Grab zu-

mach-en machen in das grün, Die Göttin Flora geht Sich nach Vi-

o-len umb-zuschaw-en, Mein Leich-stein ist erhöht, Da-rein die

Nym-phen wer-den haw-en: Hier hat den Geist da-hin ge-ge-ben

di Nym-phen wer-den haw-en: Hier hat den Geist da-hin ge-ge-ben

Hier hat den Geist da-hin ge-ge-ben

Geist da-hin ge-ben

Den sei-ne Lieb-ste bracht umbs Le-ben.

Den sei-ne Lieb-ste bracht umbs Le-ben.
16. Kompt last uns ausspatzieren

[1.] Kompt last uns aus-spa-tzie-ren, zu hö-ren durch den Wald,
[2.] Wol dem der frey kan sin-gen, Wie ihr, ihr Volck der Lufft,
[3.] Ich wer-de nicht er-hö-ret, Schrey ich gleich oh-ne ruh;

[Basso seguente]

[1.] Kompt last uns aus-spa-tzie-ren, zu hö-ren durch den Wald,
[2.] Wol dem der frey kan sin-gen, Wie ihr, ihr Volck der Lufft,
[3.] Ich wer-de nicht er-hö-ret, Schrey ich gleich oh-ne ruh;

[6]  [5]

die Vö-gel Mu-si-ci-ren, das Berg__ und Thal er-schalt.
Mag sei-ne Stim-me schwin-gen Zu der__ auff die er hofft.
Die so mich sin-gen leh-ret Stopfft selbst die Oh-ren zu.

[6]  [4]  [3]

die Vö-gel Mu-si-ci-ren, das Berg und Thal er-schalt.
Mag sei-ne Stim-me schwin-gen Zu der auff die er hofft.
Die so mich sin-gen leh-ret Stopfft selbst die Oh-ren zu.
Mehr wol dem, der frey le - bet, frey le - bet, Wie du, du leich - te Schar,
Ihr wer - det zwar umb - gan - gen, umb - gan - gen, Doch helt man euch in werth,
Ihr könnt noch Mit - tel fin - den, Mittel fin - den, Ent - flie - hen aus der pein;

In Trost und Angst nicht schwe - bet, Ist aus - ser der Ge - fahr.
Ich bin von der ge - fan - gen Die mei - ner nicht be - gert.
Sie mus noch mehr mich bin - den, Soll ich er - lö - set seyn.
17. Ihr meine Seufftzer last nicht ab

[1.] Ihr meiner Seufftzer last nicht ab, der Lufft ewr Leid zu klagen, so lang ich

[2.] Aber was will ich hoffen doch, von eim so harten Hertzen, Welches sich

[3.] des sen ur s Ach hab, Gedult hilff mir es _ tragen, du lie be

[4.] nur er fret et hoch, Ob allem mein em schmer _ ten, Und dern Au -

[5.] des sen ur fach hab, Gedult hilff mir es _ tragen, du lie be

[6.] nur er fret et hoch, Ob allem mein em schmer _ ten, Und dern Au -

[7.] Hoffnung mich ent halt, viel leicht wend sich mein Un _ gluck bald.

[8.] gen voll _ chens seyn, Wann sie die mei _ ni gen sehen weint.

Hoffnung mich ent halt, viel leicht wend sich, viel leicht wend sich mein Un - gluck bald.

[9.] gen voll _ chens seyn, Wann sie die mei ni gen sehen weint.
[Basso Continuo]

[3.] Doch wil ich hof-fent blei-ben trew, Ge-dül-tig al-les lei-den, Ob er-wan


noch ein Mit-tel sey, Dar-durch ich kem zu frew-den, Dann Trew und


Ge-dult ha-ben offt, Ver-lieb-ten gholf-fen un-ver-hofft.

[6] [5] [4-3]

Dann Trew und

[6]

Ge-dult ha-ben offt, Ver-lieb-ten, Ver-lieb-ten gholf-fen un-ver-hofft.
18. All Leut und Thier

All Leut und Thier, so ihr herumb, haltet in Wollet verbleiben still und stumb, Fleis sig zu

]1. All Leut und Thier ______ so ihr hierumb, haltet in

Wollet verbleiben still und stumb, Fleis sig zu

<table>
<thead>
<tr>
<th>6</th>
</tr>
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<tbody>
<tr>
<td>der Re vier, Fördrist bit ich ______ schön Herr schrin</td>
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<th>11</th>
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<tbody>
<tr>
<td>mein, wolt hier zu unverdrossen seyn.</td>
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</table>

[Basso Continuo]
[2.] Zu-rühm mich nicht unter-steh, Ewr Schön und Dann ich kam auff ein wil-den See Mit ei-nem

Tu-gend gros, Weil kein Mensch kan auff die-ser

Erd Euch rüh-men, so hoch als ihr seyd werth.
Mein eigen Glück ich rühm viel mehr, In dem ich

Der über großen Freude und Ehr, Ewr treu

würdig allein, Und darzu augenscheinlich

Die ner/zu seyn, [Basso Continuo]

spüre Ewr herzliche Lieb gegen mir.

[3.] Mein eigen Glück ich rühm viel mehr, In dem ich

Der über großen Freude und Ehr, Ewr treu

würdig allein, Und darzu augenscheinlich

Die ner/zu seyn,
[4.] Da-rumb ich lo-be nicht um-b-sonst, Die For-tu-
Und die A-mor, daß ihr die gunst, Ei-nes so


na-so mild, Mir ge-bet, welchs ich hö-her
schö-nen Bild,


acht, Als Ve-nus mit all ihr er Pracht.

[5.] Wer die Lieb und das Glück veracht, Sei- nen schlech-
Ver-rath mit gro- sem un-bedacht, O- der macht

[6.]

[4] [3]

[6]

[6]

redt Die er nicht ken-
net noch ver-steht.
[6.] Der hohe Himmel und die Erd, Schätzen die
Daß sie kein Sach halten so werth Wie dieses

81

Lieb so thewr, A-mor dem Ed len kleinen

86

Kind All Götter unterworfen find.

[Basso Continuo]

[7.] Dem Glück auch mancher flieht oft, Der doch selbst
Das ihm nicht wird was er verhofft, Dann es er-

91

96
tregt die Schuldf, Den bietzen so zu rechter_
theilt sein Huld, Den bietzen so zu rechter_

101
zeit, Er greifen die Glückseligkeit.
zeit, Er greifen die Glückseligkeit.
19. Glück zu dem Helicon
In lode dell' Autore

Heinrich Schütz
[3.] All-hier der Orpheus hoch, Sein Harf-fen

[4.] Ein new-en Klang zu-vor Der nicht in

[Basso Continuo]

[3.] All-hier der Orpheus hoch, Sein

[4.] Ein new-en Klang zu-vor Der


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[5.] Sie liesen all ohn ruhe, Die Musen
[6.] Per-mes-sus lobt die Sach, Glück zu der

[Basso Continuo]

[5.] Sie liesen all ohn ruhe, Die
[6.] Per-mes-sus lobt die Sach, Glück

[20] gos-sen zu, Das er naß von dem Wein, Ein
New-en-bach, Den Pega-sus gemacht, Der

Musen gos-sen zu, Das er naß von dem Wein, Der
zu der New-en-bach, Den Pega-sus gemacht,

[23] Bach liss von ihm rein, Bach
Brun auch heim-lisch lacht, Der

Ein Bach liss von ihm rein, Der
Bach auch heim-lisch lacht, Der

[7.] Der Midas nicht hie gilt
Den Phebus

[7.] Der Midas nicht hie gilt
Den

Phebus tapffer schilt, Allein der Musen zahl
Singt

in der Götter Saal.

Singt in der Götter Saal.
Translations

I. O Ihr Fürstlichs paar, erfrewet (poet unidentified)

Trochaic tetrameter
Rhyme scheme: abba ccdd effe

Prologo

1.
O Ihr Fürstlichs paar/ erfrewet/
Die¹ ihr seit von Göttern all/
In des Hymenaei Saal/
Weil euch nimmermehr/ gerewet/
Und unsterblich ist die flam/
Die Amor gezündet an/
Grosse Himmels Heeres Wagen/
So der Götter wündsche tragen
Bringet des OE-a-grí² Sohn
Ewre Frewde zuvor mehren/
Und die Liebe zuernehren/
Durch seins Vaters Leyer thon.

2.
O Ihr Fürsten Herzen beyde
So die Lieb erfüllet hat
Es auch thun wird früh und spat/
Mit der allerbesten Weyde
Die das süsse Leben tregt/
Durch den Thaw/ so sich drauff legt/
Weil das Glück Euch so bescheret/
Das die Götter euch verehret/
Billich alle Sternelein/
Euch zur Trawung/ Frewd und Wonne
Mit dem güldnen Schein der Sonne
Ewer Fackel Träger seyn.

3.
O Ihr Fürstliche Gedancken/
So die Frewd und Ehr erweckt/

Prologue

1.
Oh, you princely pair, rejoice,
You, who are surrounded by all the gods,
In this chamber of Hymen.
For you need nevermore be sad,
And undying is the flame,
That Amor has just kindled.
The chariot of the great Lord of Heaven
Bears the wishes of the gods,
And brings Oeagrus’ son
In order to give you more joy,
And to nourish your love
Through the sound of the father’s lyre.

2.
Oh, both of your princely hearts
That love has filled,
This is done both morning and evening.
In the very best meadow
That the sweet life brings,
Through the dew, that lies upon it,
Because the joy that is bestowed to both of you,
That the gods honor you,
Fittingly, like infinite little stars,
Accompany you both to the ceremony, in joy
and bliss.
With the golden rays of the sun,
These will be your torch bearer.

3.
Oh, your princely thoughts,
That joy and honor have awakened,

¹ In Nauwach’s set verses, the first word of every poetic line is not always capitalized yet unset strophes that follow the music always capitalize the beginning of each line. For the translations, I have capitalized the first word of every poetic line.
² Referring to Oeagrus, father of Orpheus.
Durch das ziel/ so euch gesteckt/
Darvon ihr nicht werdet wancken/
Mit Ewrn schönsten äugelein/
Die da wie Carfunkel⁴ seyn/
Fliehet hin und her geschwinde
Sausen last die Liebeswinde/
Thut betrachten Ewer Ehr/
Darvon Orpheus lieblich singet
Euch des Glück viel Fuder bringet
Von den Berg Parnasso her.

4.
O Ihr zwey Fürstlichen Hände
Nemt auch an mit Gnad und Gunst
Meiner Musen schlechte Kunst
Ich bit/ das sich zu ihr wende
Ewer gnedigs Aug und Ohr
Weil sie ins OEagri Chor
Euch zu Ehren hier thut singen
Und in demut lest erklingen
Ihren Bäwerischen Thon⁴/
Von dem alle Schöheit weichet
Und des Orphei nicht gleicht
Last Sie finden doch perdon.

II. O Du Gott der Süssen schmertzen (Opitz, Teutsche Poemata, Strassburg: 1624)

Trochaic tetrameter sestets
Rhyme scheme: abba cc

1. O Du Gott der süssen schmertzen⁵
   Warumb daß man dich so blind/
   Uber all gemahlet find
   Ich befind es nicht im Herzen/
   Nun du habest kein gesicht/
   Ich und niemand glaubt es nicht.

2. Siehstu nicht wie kannst du wissen
   Wo dein Pfeil hinfliehen soll?
   Blinde sehen sonst nicht wol;
   Du kannst ziemlich grade schiessen:

3. A red garnet gemstone.
4. A rustic song like a Villanelle.
5. The god Amor.

By the aim (of love), you are struck.
From that, you will not stagger,
With your most beautiful eyes,
Which as the Carfunkel,
Flies swiftly here and there.
Let fly the winds of love,
Do think about your Honor,
Of whom Orpheus lovingly sings.
The wine brings much joy to you here
From Mount Parnassus.

4.
Oh, you two princely hands
Receive also with mercy and favor
The inferior art of my muses
I beg, that you turn
Your merciful eye and ear,
Because in Oaegri’s choir.
To honor you there is singing here.
And in humility, let there sound
Their rustic song for you.
For this song, has only meager beauty
Unlike the song of Orpheus
You may nevertheless find it acceptable.

1. O you God of sweet pains
   Why is one so blind to you?
   Everywhere there is color
   Except I find it not in the heart.
   But you have no sight
   Neither I nor anyone else can believe it.

2. You can’t see, so how can you know
   Where your arrow should fly?
   Usually, the blind cannot see.
   You, however, can shoot quite straight:
Nun du habest kein Gesicht/
Ich und niemand glaubt es nicht.

But you have no sight,
Neither I nor anyone else can believe it.

3.
Die in dicke Püsche ziehen/
Und in wüsten Wäldern seyn/
Können doch der Liebespein/
Und dein Bogen nicht entfliehen:
Nun du habest kein Gesicht/
Ich und niemand glaubt es nicht.

3.
Those drawn to the thickets,
And are in the deserted forests,
They cannot escape love’s anguish,
And cannot flee from your bow:
But you have no sight,
Neither I nor anyone else can believe it.

4.
Die das weite Meer durchjagen/
Müssen fühlen deine stärck:
Ist das solcher Leute Werck?
Heist das blind seyn? recht zusagen:
Nun du habest kein Gesicht/
Ich und niemand glaubt es nicht.

4.
Those you hunt through the vast ocean,
Must feel your power:
Are these the actions of such people?
Is this to be blind? It is right to say:
But you have no sight,
Neither I nor anyone else can believe it.

5.
Giengst du nicht die enge Strassen
In das Himlische Gebäw
Unbegleiter ohne schew/
Dorfftest Jupiter anfassen?
Nun du habest kein Gesicht/
Ich und niemand glaubt es nicht.

5.
Do you not go down the narrow paths
In the heavenly palace?
Alone without shame,
Would you grasp Jupiter?
But you have no sight,
Neither I nor anyone else can believe it.

6.
Kundtest du den Pluto finden/
Stiegest in der Höllen Schlund/
Dorfftest dich auff seinen grund.
Ihn zuschiessen unterwinden?
Nun du habest kein Gesicht/
Ich und niemand glaubt es nicht.

6.
Could you then find Pluto?
Climb in the abyss of Hell,
Would you, in his own realm.
Try and shoot him?
But you have no sight,
Neither I nor anyone else can believe it.

7.
Du willst keine Klage kennen/
Keine Bitte nimpst du an/
Alles ist umbosn.tolist
Blinde sind die dich blind nennen;
Dieses geht mir besser ein
Daß du trefflich taub must seyn.

7.
You do not want to hear complaint,
No request do you accept.
All is freely done:
The blind are those who call you blind:
It would be better for me
If you were perfectly deaf.
III. Wenn Lieber kompt muss Leider weichen (poet unidentified)

Iambic quintains with lines one, three and four in tetrameter, line two in heptameter, and line five in hexameter
Rhyme scheme: aabb

1. Wenn Lieber kompt muss Leider weichen
   Das ist dem der recht liebt ein gar betrübtes zeichen
   Denn weil Saturnus thut regiern
   Und in den Krebs sein Lauff vollführen/
   So thut viel Wiederwertigkeit herrühren.

2. Das macht dem Leider ist entgegen/
   Liebes brunst gleich einem schnee un eyßkalten regen/
   Der Damen äuglein gleich der Sonn
   Ein Wetter offt ihn gebn zu lohn/
   :/: Das er heimziehen muß mit spot und hohne :/

3. Wenn Venus ihn gezieret hette/
   Das erkönt mit der Dam Liebäuglein umb
die wette/
   Wer er vielleicht der Morgenstern
   Geblieben/den Sie gsehen gern/
   :/: Aber weil das nicht ist/ steht er von ferne :/

4. Und ob gleich Pallas ihn sehr lobet/
   Wieder ihn das Gelück doch fortan hefftig tobet/
   Die Dame sieht den Liebsten an
   Fragt nichts nach was der ander kan/
   :/: Solt gleich viel Wiederwertigkeit zuschlagen :/

---

6 The constellation.
7 Venus.
IV. Amor mir hat genommen (poet unidentified)

Iambic octave couplets with alternating iambic tetrameter and trimeter
Rhyme scheme: first verse - abbb cded, second verse – abab cded

1.
Amor mir hat genommen
Die Edle Freyheit mein
Dieselbe zubekommen kein
Anderer Weg kan seyn
Als deren gnad welche nun hat
Mein hertz in ihrer Hand
Entzwischen ich mus dulden mich
In diesem trawrigen Standt.

2.
Das Sterbn wolt ich scheuhen nicht/
Es mus doch einmal seyn
Aber mein Hertz im Lieb mir bricht
Vor Kummer und grosser Pein/
:/:Das man mir darf mit Worten scharff
Sagen ins Angesicht
Es sey keiner nie gstorben je
Vor Lieb/ man glaube ihms nicht :/

V. Asterie mag bleiben wer sie wil (Opitz - Teutsche Poemata)

Iambic octaves with first quatrain alternating between iambic couplets of pentameter and trimeter, second quatrain all in trimeter
Rhyme scheme: abab cdcd

1.
Asterie mag bleiben wer sie wil/
Ich weis nichts mehr von ihr
Und ihrer huld ein sehr viel höher ziel/
Hab ich an jetzt für mir/
Ich wil mich weiter schwingen/
Als durch den Erden Kreiß
Und nur alleine singen
Der Tugend Ehr und Preyß.

2.
Astraea⁹ likes to remain who she wishes to be,
I know nothing more about her,
And of her Honor, her much higher purpose
I now have for myself.
Yet I desire to travel further,
As if, through this earthly orbit
Alone I begin to sing
about her Virtue, honor, and praise.

---

⁸ Between his lover and Amor.
⁹ Descriptives such as virtue and grace indicate that Asteria should be translated as the mythical Astraea.
2. Wie selig ist wer in vollkommenheit
   Der Weißheit sich verliebt/
   Die süsse Gifft der schnöden Eytelkeit
   Ihn nimmermehr betrübt?
   Er weichet von den Wegen
   Der Uppigkeit der Welt/
   Darauff zuvor erlegen
   Manch freyer kühner Heldt/

3. Die Schönheit zwar veracht’ ich gänzlich
   nicht
   Weil sie von oben kömpt/
   Das sag ich nur das sie gar leichte bricht/
   Und bald ein Ende nimpt.
   Der rote Mund/ die Wangen/
   Der schönen Augen glantz/
   Ja alle Pracht und Prangen
   Ist wie ein Rosenkrantz/

4. Wer Tugend liebt/ der stirbet nimmermehr/
   Er dringt durch alle Noth/
   Durch alle Welt erklingt sein Lob und Ehr/
   Er bleibt/ und lebet todt:
   Drumb wil ich nichts mehr schreiben
   Von zeitlicher begier/
   So wird mein Lob bekleiben/
   Und grünen für und für.

5. Weg Venus weg du Pest der jungen Zeit/
   Ich selbst vergesse mein/
   Ich wil jetzt gehn den Lauff der Ewigkeit
   Und auff der süssen Pein/
   Verwirten bahn nicht wallen
   Die Tugend ist mein ziel
   Asterie sampt allen mag
   Bleiben wer sie wil.

VI. Gleich wie die Götter das Firmament (poet unidentified)

2. How blessed is he, who in Wisdom’s full
   perfection, falls in love.
   Can the sweet poison of disgraceful vanity
   Nevermore sadden him?
   He yields on the paths
   Of opulence of the world,
   that previously brought down
   Many a free and bold Hero.

3. Indeed, I absolutely do not despise beauty
   Because it came from on high.
   I say only that beauty is easily ruined
   And soon comes to an end.
   The red mouth, the cheeks,
   The sparkle of the beautiful eyes,
   Yes, all splendor and show
   Is like a garland of roses.

4. Whoever loves Virtue,10 has eternal life,
   He perseveres through all needs.
   Throughout all the world His praise and
   herald rings out.
   He remains and lives through death
   Thus, I will write no more
   Of time-bound desires,
   So this Virtue will clothe my praise
   And will prosper forever and ever.

5. Away Venus, away you plague of youthful
   times
   I myself forget mine.
   I want to take the path of eternity
   and of sweet pain.
   I choose not the sinful path
   My goal is virtue
   Astraea, above all, likes to
   Remain who she wants to be.

10 Synonymous with Astraea.
Meter is unclear. It would appear to be dactylic, but for historical reasons seems unlikely. It seems to make an attempt at Italian quantitative meter rather than one based on alternating stresses.

Rhyme scheme: abab cdd (similar to Chaucer Rhyme royal, excepting 5th line which has an internal rhyme)

1. Gleich wie die Götter das Firmament/
   Mit allr\textsuperscript{11} vollkommenheit
   Desgleichen auch die vier Element/
   So trefflich haben bereit
   Das man daran mit nichten kan/
   Das gringst desideriren
   Odr eingen Mangel spüren.

   Just like the Gods of the firmament,
   With all their perfection,
   Likewise, also the four elements
   So excellently have prepared
   The one who can do nothing about
   Little things for their own sake,
   Or lacking desires.

2. Also hat Gott auch durch die Natur/
   Ganz vollkommen formiert/
   Der Dama Gstalt und schöne Figur/
   So mir mein Hertz regirt
   Das man kund sie trefflicher nie
   Wünschen/ oder mit allen/
   Der besten Farben mahlen.

   So God had also, through Nature
   Completely formed
   The Woman’s shape and beautiful figure,
   That would govern my heart.
   One could never wish for
   a more beautiful figure,
   nor capture even with the finest colors.

3. Auch wie der Himmel und auch die Stern/
   Die Element desgleichn/
   Kein Augenblick gesehen weren/\textsuperscript{12}
   Von ihrer Ordnung weichn/
   Sondern gar schön/ wircken und gehn
   Was jedem ist befohlen/
   Daß sie verrichten sollen.

   Also like the heaven and also the stars
   And similar elements
   Can be seen with the naked eye
   To move from their position.
   But very beautiful, act and go:
   This is to each commanded
   That they should do.

4. Also hat nun nicht nur eusserlich/
   Dieses treffliche Bild/
   Von der Natur vollkommenlich/
   Erlangt alle gnaden mild/
   Sondern das Gmüth: Keichlich auch blüht/
   Mit so viel Tugend drinnen/
   Als man nur kan ersinnen.

   So, not only has this been done externaly,
   This excellent picture,
   From Nature that completely
   Acquired all mild graces,
   But also internally: A bud and flowers
   With so much virtue inside
   As one can only sense.

5. Wie solte ich denn nicht lieben sehr/
   Solche Vollkommenheit/

   How should I not then really love
   Such perfection.

\textsuperscript{11} aller.
\textsuperscript{12} Werden.
Dergleichen ich sonst nimmermehr
Würd finden zu seiner zeit/
Ich wünsch allein/ daß sie mein pein
Mit gnaden nehm zu hertzen/
Und lindere meine Schmertzen.

The same perfection I would otherwise
nevermore
find in this time,
I wished alone, that she, with mercy,
Would take to heart my pain,
And assuage my sufferings.

VII. Ach Liebste, lass uns eilen (Opitz, Teütsche Poemata)

Iambic octaves with alternating trimeter and dimeter couplets
Rhyme scheme: abab, cdc

1.
Ach Liebste/ laß uns eilen
Wir haben zeit/
Es schadet das verweilen
Uns beyderseit/
Der Edlen schönheit Gaben
Fliehn fuß für fuß
Das alles was wir haben
Verschwinden muß.

1.
Ah, dearest, let us hurry,
We have time.
For to wait, it hurts
The both of us,
The noble and beautiful gifts,
Flee little by little
all of what we had
Must disappear.

2.
Der Wangen zier verbleichet
Das Haar wird greiß/
Der Augen Fewer weichet/
Die Brunst wird Eiß/
Das Mündlein von Corallen
Wird ungestalt/
Die Händ als schnee verfallen/
Und du wirst alt.

2.
The rosy cheeks pale,
The hair becomes gray,
The fire of the eyes departs,
The heat becomes ice,
The little coral mouth
Becomes misshapen,
Hands decay like snow.
And you become old.

3.
Drumb laß uns jetzt geniessen/
Der Jugend Frucht
Eh’ als wir folgen müssen
Der Jahre Flucht/
Wo du dich selber liebest/
So liebe mich/
Gieb mir/ das/ wann du giebest
Verlier auch ich.

3.
Thus, let us now enjoy,
The fruit of youth
For, as we must follow
The flight of years,
As you love yourself,
So love me.
Give to me, so that what you give
I also lose.

VIII. Tugend ist der beste Freund (Opitz)

Trochaic tetrameter septet with the last line of every strophe in iambic trimeter
Rhyme scheme: abab ccc
1. Tugend ist der beste Freund
Die uns allzeit pflegt zu lieben
Wann die schöne Sonne scheint
Und die Wolcken uns betrüben
Reisen wir gleich hin und her/
Über Land und über Meer/
Es ist ihr kein beschwer.

2. Sie weis nichts von Menschen Gunst/
Wie es zwar manch Freund hier machet/
Der aus falscher Liebesbrunst
Fröhlich klagt/ und kläglich lachet.
Der zwar gut ist vom Gesicht/
Und sich aller Trew verspricht;
Das Hertze meynt es nicht.

3. Als das leichte Glücke mich
Schien ein wenig zuerheben/
Wolte der und jener sich
In den Todt auch für mich geben:
Nun ein kleiner rawer Wind/
Nur zu wittern sich beginnt/
Ist niemand der sich sind.

4. Doch wil ich von meinem Muth
Auch das minste noch nicht schreiten/
Und gedencken das mein Gut/
Weren wird zu allen zeiten:
Dann mein Trost in Glück und Noth/
Hier und da in Ehr und Spot/
Ist Tugend und ist Gott.

IX. Jetzund kömpt die Nacht herbey (Opitz - Teutsche Poemata)
Trochaic tetrameter quatrains
Rhyme scheme: aabb
1. Now comes the night this way,
Beasts and men become free.
The desired calm goes forth,
My worry draws near.

2. Beautiful shines the moonlight,
And the small golden stars.
All is happy, far and wide,
Only I am in sadness.

3. Two things are lacking
In the number of beautiful stars.
These stars of which I speak,
Are the shining eyes of the beloved.

4. Of the moon ask I not,
Dark is the star's light.
Because she turns away from me,
Asteris, my Firmament.

5. If she, however, turns to me,
This my beautiful sun.
I realize that it is best,
That no star shines beyond the moon.

X. Coridon der gieng betrübvet Prima Parte Romanesca (Opitz - Acht Bücher Deutscher Poematum, Breslau: 1625)

Trochaic tetrameter sestets
Rhyme scheme: abba cc

1. Coridon14 der gieng betrübvet
An der kalten Cimber See
Wegen seiner Galathee15
Die er so sehr geliebet
Die ihm vor so sehr behagt
Eh’ er ward von ihr verjagt.

Who pleased him so much
Before he was driven from her.

2.
Seyt das ich hinweg bin kommen/
Seyt das wir geschieden seyn
Sang er hat des Mondenschein
Vielfal ab und zu genommen
Galathee/ so lange zeit
Bin ich von dir albereit.

2.
Since I went away,
Since then we have been apart.
He sang of the moonlight
Having waxed and waned many times.
Galathee, for such a long time,
I have prepared myself for you.

3.
Dein Verstand und kluge Sinnen
Die mir meine liessen nicht
Deiner schönen Augen Liecht
Die ich must lieb gewinnen
Deiner rohten Lippen ziehr
sind ohn unterlas bey mir.

3.
Your discernment and clever senses
Which did not allow me
The light of your beautiful eyes.
Which I had to win.
Your red ornamental lips
Are unceasing to me.

4.
Teglich geht die Sonne nieder
Steht auch Täglich wieder auff
Und helt ihren alten Lauff
Aber wann seh ich dich wieder/
Ach wie weit ist doch der Tag
Das ich dich umfangen mag.

4.
Daily the sun goes low
And daily it rises again
And it holds its old orbit.
But when I see you again
Ah, how wide is indeed that day,
That is how fully I want to embrace you.

5.
Onter dessen meine Freunde
Galathee gehab dich wol
Bis ich wo ich leben sol
Weit von Trawren und von Leide
Bey den meinen und bey dir bleiben
Werde für und für.

5.
In the meanwhile, my friend
Galathee, farewell
Until I live where I should.
Far from sorrow and from sadness
With you and me together
Will be forever and ever.

6.
Also sang er das die Wellen
Und das Ufer an der See
Galathee O Galathee
Semptlich muste wieder schellen
Bis die Abend Röthe kam
Und die Nacht den Tag weg nam.

6.
Therefore, he sang on the waves,
And the shore, and on the sea.
Galathee, O Galathee,
Fully his song again rang out,
Until the evening redness came
And the night took away the day.
XI. Was wirffstu schnöder Neid (poet unidentified)

Iambic hexameter quatrains
Rhyme scheme: aabb

1. Was wirffstu schnöder Neid/ mir für die lust zu schreiben
von Venus/ und mit ihr die Jugend zuvertreiben.
Ich achte deiner nicht/ du liebest Eytelkeit:
mein Lob und Nahme wird erklingen weit und breit.

1. Why do you reject me, shameful envy, because I desire
to write about Venus, and drive away youth with her.
I do not respect you, Envy, for you loved vanity:
My praise and name will ring far and wide.

2. Cupido führet mich in eine grüne Wüsten/
Da der Poeten Volck/ weit von begier und lüsten
Vor zeiten hat gelebt/ wie noch die erste Welt/
Nichts von den Städten wüst'/ und wohnet umb das Feld

2. Cupid leads me in a green wilderness
That the poets, far from desire and greed
Lived in, years ago, like the first world\(^\text{18}\)
Not to know the cities, but rather to live in the country.

3. Die Nymphen werden mir den Lorberkrantz auffsetzen/
Mit meinen Versen wird sich Erato ergetzen:
So weit die grüne Lust und hohen Wälder gehn
So weit wird mein Geticht' an allen Bäwmen stehn.

3. The nymphs will set the laurel wreath on me,
With my verses, Erato\(^\text{19}\) will fill herself,
As far as the forest grows green and high,
So high will my poem sit on all the trees.

4. Ihr örter voller Freud/ ihr Auffenthalt der Hirten/
Ihr Bäch/ ihr Ahornbäwm/ ihr Quell'/ ihr zarten Myrten/
Ihr Thäler/ ihr Gebirg/ ihr Blumen und ihr Stein/
Ihr Wohnhaus aller Ruh/ bey euch wündsch ich zu seyn.

4. Her places full of joy, her home of the shepherds,
Her steams, her maple tree, her spring, her sweet wreaths.
Her valleys, her mountains, her flowers and her rock,
Her dwelling place all quiet, beside them, I wish to be.

\(^{18}\) The biblical Eden.
\(^{19}\) “The beautiful daughter of Cepheus, king of Ethiopia.”
5. Nowhere else, except next to you: possessed by your desire, I want sensuous things, and to forget myself. Like Perseus, as he first set eyes on Andromeda, Was, in the midst of the air, enraptured by her adornment.

6. So, just as he can hardly imagine taming the great steed: So, too, I cannot be led by any other love. Until my last death here unexpectedly comes, And Venus buries me where her Adonis lays.

**XII. Coridon sprach mit verlangen** (Opitz, Teutsche Poemata)

Trochaic Tetramer sestets with the last verse of last couplet repeating every verse Rhyme scheme: abba cc


2. Alles Wildnüß in den Wäldern Schmeckt die süsse Liebes kost; Es gebrauchen sich der Luft Herd’ und Hirten auff den Felden: Wollen wir dann ohne frewd Enden unsre junge zeit.  

3. Alle Vögel in den Lüfften  

---

17 Perseus saves Andromeda, the beautiful daughter of Cepheus and Cassiopeia, from the sea monster Cetus after encountering her and falling in love with her while returning home from his quest to kill Medusa.
Hört man singen für und für/
Alle Nymphen da und hier/
Sieht man newe Heyrath stifften/
Ey laß uns doch auch in frewd
Enden unsre junge zeit.

4.
Zwar der Warheit nicht zu schonen/
Ich bin nur ein Bawer Knecht/
Doch noch eins so from und recht
Als die in den Städten wohnen:
Drumb so laß uns doch in frewd
Enden unsre junge zeit.

5.
Ich weis gar wol deine Sinnen/
Du vermeyst es were kunst/
Wann du mich durch Liebesbrunst
Würdest gantz verzehren können:
Darumb sollen wir ohne frewd
Enden unsre junge zeit.

6.
Nymphé willst du mir entgehen/
Weil ich nur vom Dorffe bin?
Schaw auff alle Götter hin
Die nach Bawren Liebe stehen:
Können wir dann ohne frewd
Enden unsre junge zeit.

7.
Venus hat vielmal geschlaffen/
Bey Adonis in dem Wald/
Ob gleich schon sein Auffenthalt
Nirgend war als bey den Schaffen:
Wir nur wollen ohne frewd
Enden unsre junge zeit.

8.
Doch ich will mich nicht betrüben/
Ich begehr’ es nicht so sehr;
Aber dencke/ wer dich mehr
Wird als ich so hefftig lieben/

---

20 A mythological spirit of nature imagined as a beautiful maiden who lives in nature.
21 A shepherd.
Wann wir jetzund ohne frewd
Enden unsre junge zeit.

When we now with sorrow
End our time of innocence.

XIII. Wer von Amor ist arrestirt (poet unidentified)

Iambic octaves with lines alternating between tetrameter and trimeter
Rhyme scheme: abab cdcd

1. 
   **Syreno:**
   Wer von Amor ist arrestirt/
   Und sich ergibt der Lieb/
   Wird ohn auffhören Tormentirt/
   Mit viel Gedancken trüb/
   Seuffzen und weinn/ kummer und pein/
   Sein stette Gesellschaft ist/
   Drumb flieh davon/ wer immer kan/
   Weil ihm zurathen ist.

2. 
   **Sylvano:**
   Wer von Amor ist arrestirt/
   Und sich ergibt der Lieb/
   Wird ohn affhören contentirt:
   Alle Gedancken trüb/
   Fliehen vor sein/ und weicht all pein,
   Von ihme zu aller frist/
   Drumb nehm sie an/ wer immer kan/
   Weil ihm zurathen ist.

3. 
   **Syreno:**
   Amor ist alles Unglücks voll/
   Ohn zahl ist seine pein/
   Drumb fleissig für ihme fliehen soll/
   Wer ohn Unglück will seyn/
   Sein Regiment/ ist gantz ohn end/
   Ein lautere Tyrany/
   Wol wer kan mit discretion
   Sich machen von ihm frey.

4. 
   **Sylvano:**
   Amor ist alles Wollusts voll/
   Ohn zahl ist seine Frewd/

---

22 Dialogue between two male shepherds.
Drumb fleissig zu ihm fliehen soll
Wer sucht Fröligkeit/
Sein Regiment/ ist gantz ohn end/
Sanffmütig süß und gelind/
Wol dem der sich/ inbrünstiglich
Und Trew verliebt befind.

Thus, he should go to him quickly,
He who seeks happiness,
His authority, is without end,
Gentleness, sweet, and mild,
Contented is he, who fervently
Can find true love.

5.
Syreno:
Das ohne gleichheit besser ist
Freyst dann verlieb zu seyn/
Bin ich durch Erfahrung vergewist/
Mit schlechten freuden mein/
Drumb kan jezund/ mit gutem grund
Ich andern geben ein Lehr/
Und acht hinfort/ von keinem Ort/
Mich einiger Liebe mehr.

5.
Syreno:
That it is incomparably better,
To be free, than to be loved.
I am assured through experience
With my terrible sorrow,
With it, I now, with good reason
Give to another a lesson,
And consider henceforth, from no place
Myself, to love another.

6.
Sylvano:
Das ohne gleichheit besser ist
Verliebt/ dann frey zu seyn/
Hat mich auch Erfahrung vergewist/
Mit höchsten freuden mein/
Drumb kan jezund/ mit guten grund/
Ich andern geben ein Lehr/
Und in dich allein/ Sylvagia mein/
Verliebt zu sterben begeh.

6.
Sylvano:
That it is incomparably better
To be loved, than to be free.
I am assured through experience
With my highest joy.
With it, I now with good reason
Give to another a lesson,
And in you alone, my Sylvia,
Desire to die in love.

XIV. So lang mir Hoffnung hat gemacht (poet unidentified)

Iambic octaves with lines alternating between tetrameter and trimeter
Rhyme scheme: abab cdcd

1.
So lang mir Hoffnung hat gemacht/
Ewer Barmhertzigkeit/
hab ich meins Unglücks wol gelacht/
zwar nicht ohn Bitterkeit/
Aber nun Hoffnung tobt will sein
vergeht das Lachen mir
hergegen weinen qual und pein
jetzo ich an mir spur.

1.
For so long, I have hoped for
For your mercy.
Have I laughed at my ill-fate?
Indeed, not without bitterness,
But now my hope burns
And my laughter dissipates
It comes to pass as weeping, torture, and pain
Hitherto it follows me.

2.
Hochmütig allzu gros Schönheit/

2.
Arrogant beauty, far too great,
Giebt selten guten Lohn/
Die Wunden der verliebten Leut/
Siht sie fast niemals an/
Nichts meritirt Bestendigkeit
Auffrichtig Lieb und Trew/
Sie meynt es gbühr solch Dienstbarkeit/
Allein aus pflicht ohn schew.

3.
Ach sih an/ Clori/ Himlisch zier
Mein trawrig äugelein/
Daraus mein Herz jetzt distillirt,
Viel heisser Bächelein/
Das es sanfft krafftlos sterben will/
Obs schon noch inniglich/
In seinen Todeszögen viel/
Ohn Ruhen liebet dich.

4.
Weil du dann noch verschleust für mir/
Alle Barmhertzigkeit/
Auffs wenigste sagt mein Tod zu dir/
Weil Cupid stum ist heut/
Ohne schuld mir Elend/
Voller Ehr/ Trew und grossen schmertz/
In Liebes Fewr verbrendt.

XV. All hier in dieser wüsten Heyd (Opitz, Teutsche Poemata)

Iambic octave with opening and closing tetrameter couplets and middle quatrains alternating trimeter and tetrameter lines
Rhyme scheme: aa bcbc dd

1.
Allhier in dieser wüsten Heyd
ist gar kein Mensch nicht weit und breit/
die wilden Thier allein
die seh ich selbst mit leiden tragen
die Vögel trawrig seyn/
und mich mit schwacher stimme klagen/
die kalten Brunnen stercker fliessen/
viel Threnen gleichfals zuvorgiessen.

2.
Stein/ Wälder/ Wiesen/ Feld und Thal

3.
Ah, see then, Clori, heavenly ornament
My sad little eyes,
From them my heart now distills
Many hot streams.
That it gently wants to die
Even still inwardly,
With the pull of death,
To love you without peace.

4.
Because you deny to me
All mercy:
My death meant very little to you
Because Cupid now is silent
Like my loving heart,
Without guilt to distress me
Full of Honor, truth and great suffering,
(The heart) burns in love’s fire.
Hör ich beklagen meinen Fall;
Sie fühlen meine Pein/
Die Schaffe wollen gar nichts weiden/
Du/ Delia/23 allein
Wirst nicht beweget durch mein Leiden/
Du Kron und Zier der Schäfferinnen/

Du strenge Fürstin meiner Sinnen.

3.
In dich hab' ich mein Ziel gericht/
Mein einig All/ meins Lebens Liecht:
Nun hat des Glückes Neid
Von deiner Seiten mich gerissen;
Drumb wündsch' ich dieser zeit
Nicht mehr des Lebens zugeniesien;
Vom Tode nur werd ich bekommen
Die Freyheit so du mir genommen.

4.
Laß ich gleich aber diese Welt/
Wird meine Trew doch nicht gefellt;
Die Liebe gegen dir
Hab ich an manchen Bawm geschnitten;
Da steht man für und für
Was ich für Angst und Pein erlitten:
So lang Arcadia24 wird stehen
Sol auch mein Name nicht vergehn.

5.
Es trit Diana selber hin/
Mein Grab zumachen in das grün/
Die Göttin Flora geht
Sich nach Violen umbzuschawen/
Mein Leichstein ist erhöht/
Darein die Nymphen werden hawen:
Heir hat den Geist dahin gegeben
Den seine Liebste bracht umbs Leben.

XVI. Kompt last uns ausspatzieren (Opitz, Teutsche Poemata)

Iambic tetrameter quatrains
Rhyme scheme: abab

23 Epithet for the Roman goddess, Diana.
24 A pastoral utopia in harmony with nature.
1. Kompt last uns ausspatzieren/
zu hören durch den Wald/
die Vögel Musiciren/²⁵
das Berg und Thal erschalt.

2. Wol dem der frey kan singen/
Wie ihr/ ihr Volck der Luft/
Mag seine Stimme schwingen
Zu der auf die er hofft.

3. Ich werde nicht erhöret/
Schrey ich gleich ohne ruh;
Die so mich singen lehret
Stopfβ selbst die Ohren zu.

4. Mehr wol dem/ der frey lebet/
Wie du/ du leichte Schar/
In Trost und Angst nicht schwebet/
Ist ausser der Gefahr.

5. Ihr werdet zwar umbgangen/
Doch helt man euch in werth/
Ich bin von der gefangen
Die meiner nicht begert.

6. Ihr könnt noch Mittel finden/
Entfliehen aus der pein;
Sie muss noch mehr mich binden/
Soll ich erlöst seyn.

XVII. Ihr meine Seufftzer last nicht ab (poet unidentified)

Iambic sestets alternating in tetrameter and trimeter in first quatrain, last couplet is tetrameter
Rhyme scheme: abab cc

1. Ihr meine Seufftzer last nicht ab/
der Luft ewr Leid zu klagen/

25 In the early seventeenth century, castrati were referred to as Musici.
so lang ich dessen ursach hab/
Gedult hilff mir es tragen/
du liebe Hoffnung mich enthalt/
vieelleicht wend sich mein Unglück bald.

For so long, I have thought this,
Patience helps me bear it,
the beloved hope that I held
Perhaps my sorrow will soon change.

2.
Aber was wil ich hoffen doch/
Von eim so harten Hertzen/
Welches sich nur erfüllt hoch/
Ob allem meinem schmerzen/
Und dern Augen voll lachens seyn/
Wann sie die meinigen sehen weint.

2.
But for what do I hope
From such a hard heart.
Which will only become so joyful
About all my pains
And those eyes, full of laughter
If they see mine cry.

3.
Doch wil ich hoffent bleiben trew/
Gedültig alles leiden/
Ob etwan noch ein Mittel sey/
Dardurch ich kem zu frewden/
Dann Trew und Gedult haben offt/
Verliebten gholffen unverhofft.

3.
But I want to hope that truth will remain
Make patient all sufferings.
If to say this again is the way
Through which I come to joy,
Then truth and patience have often
Helped the beloved with that which was unexpected.

XVIII. All Leut und Thier (poet unidentified)

Iambic sestests alternating tetrameter and trimeter on first quatrain, then closing couplet iambic tetrameter
Rhyme-scheme: abab cc (same rhyme scheme as Shakespeare Venus and Adonis)

1.
All Leut und Thier so ihr hierumb/
haltet in der Revier/
Wollet verbleiben still und stumb/
Fleissig zu hören mir/
Fördrist bit ich schön Herrschrin mein/
wolt hierzu unverdrossen seyn.

1.
All people and animals who are here,
Stay in this region
Be willing to remain tranquil and silent
Hear me carefully,
I encourage you kindly, my young masters
Undaunted by this place.

2.
Zurühm ich mich nicht untersteh/
Ewr Schön und Tugend gros/
Dann ich kam auff ein wilden See
Mit einem brochen Flos/
Weil kein Mensch kan auff dieser Erd
Euch rühmen/ so hoch als ihr seyd werth.

2.
I am proud not to always understand,
Great and beautiful virtue.
Therefore, I came on a wild sea
With a broken raft,
Because no man on this earth,
Can praise you as high as you are worth.

3.
Mein eigen Glück ich rühm vielmehr/
In dem ich würdg allein/
Der uber grossen Frewd und Ehr/

3.
My own happiness I praise much more
In that, I alone, am worthy.
That, of great joy and honor
Ewr trewr Diener zuseyn/
Und darzu augenscheinlich spür
Ewr hertzliche Lieb gegen mir.

4.
Darumb ich lobe nicht umbsonst/
   Die Fortuna so mild/
Und die Amor/ daß ihr die gunst/
   Eines so schönen Bild/
Mir gebet/ welchs ich höher acht/
   Als Venus mit all ihrer Pracht.

5.
Wer die Lieb und das Glück veracht/
   Seinen schlechten Verstand
Verräch mit grossem unbedacht/
   Oder macht doch bekand/
Das er von einer Sachen redt
   Die er nicht kennen noch versteht.

6.
Der hohe Himmel und die Erd/
   Schätzen die Lieb so thewr/
Daß sie kein Sach halten so werth
   Wie dieses süsse Fewr
Amor dem Edlen kleinen Kind
   All Götter unterworffen sind.

7.
Dem Glück auch mancher fliehet offt/
   Der doch selbst tregt die Schuld/
Das ihm nicht wird was er verhofft/
   Dann es ertheilt sein Huld/
Den bherzten so zu rechter zeit/
   Ergreiffen die Glückseligkeit.

Will be your true servant,
And to unboundedly always feel
Your genuine love toward me.

4.
Therefore, I give praise for that,
The fortune so mild,
And the love that favors you
   One, who is so beautiful an image,
Gives to me what I hold higher
   Than Venus with all her glory.

5.
Whoever despises love and happiness
   His awful meaning,
Betrays with great thoughtlessness
   Or indeed, makes known;
That he only speaks of things,
   Of which he neither knows nor understands.

6.
The high heaven and the earth
   Treasure such dear love,
That they hold nothing as worthy
   As this sweet fire;
By Love, (to) the noble little child,
   All gods subject themselves.

7.
For him, happiness often goes away
   He alone carries the guilt.
For him it does not do what he hopes
   It then grants his graciousness
To be brave at the right time,
   To seize hold of the blissful happiness.

XIX. Glück zu dem Helicon (poet unidentified)
In lode dell Autore - Henrich Schütz

Iambic trimeter quatrains
Rhyme scheme: aabb

1. Glück zu dem Helicon²⁶
   Ich hör der Musen Thon

1. Happiness to the Helicon
   I hear the sound of the Muses

²⁶ A sacred mountain in Boeotia to Apollo and home of the Muses.
Clio, Euterpe, pure
Melpomene joins in.

2. Ich hör süßen Gesang
Wie der Sirenen klang/
Doch wie ich recht vernahm
Von Phebo alls herkam.

3. Allhier der Orpheus hoch/
Sein Harffen stimmet noch/
Bewegt Wälder und Thal
Erfüllt des Jovis Saal.

4. Ein newen Klang zuvor
Der nicht in ihren Chor/
Ein Jünger sieng mit an/
Spielt auch auff diesem Plan.

5. Sie liessen all ohn ruhe/
Die Musen gossen zu/
Das er naß von dem Wein/
Ein Bach liess von ihm rein.

6. Permessus lobt die Sach/
Glück zu der Newenbach/
Den Pegasus gemacht/
Der Brun auch heimlich lacht.

7. Der Midas nicht hie gilt
Den Phebus tapffer schilt/
Allein der Musen zahl
Singt in der Götter Saal.

27 One of the nine Muses, who was said to have invented prophecy and history.
28 Euterpe was the patron of flautists and Muse of lyric poetry.
29 A Muse and patroness of tragic poetry.
30 Another name for Apollo.
31 The sacred river flowing out of the Hippocrene spring on mount Helicon.
Editorial Notes

*Titles*

The first line of the first verse of each poem is used for the title. Numbering of the pieces follows the order and numbering in the *Register* in the back of the original document.

*Clefs and Key Signatures*

Vocal parts in C4 clef have been transcribed using treble clefs. Bass clefs are used for both the basso continuo and the bass voice of the trios in the original document. These have been maintained. Key Signatures from the original volume have been maintained.

*Meters, Bar Lines, and Beaming*

Meters from the original have been maintained in both their orthography and position including the use of 3 for some triple meter passages. Bar lines and beaming are also maintained. Bar lines are added in some final measures where the original is missing.

*Note Values and Stems*

Notes maintain their original values and stem direction conforms to modern notational practice. There is occasional coloration in black-note notation at several cadence points. In these places, notation is modernized to reflect modern time values, and a note is included in the critical notes for the individual pieces.

*Repeats and Dal Segno Indications*

All repeats from the original are kept and in selections where the bass line moves through the cadence, first and second endings are added. Dal Segno signs are modernized.

*Bass Figures*

The lieder of this volume are lightly figured. Redundant figures have been excluded. Bass figures are placed underneath the bass line. Editorial figures have been added in square brackets to help performance.

*Orthography of Texts*

Most of the texts retain their original orthography. This includes differences in punctuation and capitalization between verses. Where punctuation discrepancies occur between voices in duets and trios, the original punctuation is maintained, and a note is added to the critical notes. Umlauts have been modernized. Roman fonts are shown in Italics and virgules are represented by commas.
Treatment of Previously Unset Strophes

In order to create a volume that could be performed, I have set poetic strophes that follow each piece. I have tried to follow the syllable stress Nauwach chose for the setting of each opening strophe; however, occasional difference in orthography and syllable stress necessitate decisions on how to set these syllables. In these situations, a note has been added in the critical notes for the individual piece.

General Notes to the Volume

Because one purpose of this edition is performance, all verses in the volume are set. There are two verses per page for most lieder unless there are repeats with different text. Nauwach’s HN moniker is omitted from pages, as are other non-musical images and original page numbers. Nauwach’s original trills are indicated by an upper-case T. These have been preserved. In instances where meters that change from simple to compound, I recommend a relationship of half-note equals dotted half-note.

Critical Notes for Individual Pieces

1. O ihr Fürstlichs Paar

There is no time signature in the original. Common time is used. Vs. 3 repeat, m. 35 “Mit” is set on two notes for the proper stress on “Ewern.” Vs. 3 repeat, m. 37 first two syllables of “Carfunkel” set on a dotted quarter accommodating earlier shift for “Ewern.” Vs. 4, m. 62, “Nicht” set on quarter note.

2. O du Gott der süssen Schmertzen

Vs. 1, top voice, m. 9 comma added between “hertzen” and “nun.” Vs. 1, m. 12, “Ich” is not capitalized in vs. 1. Vs. 4, ms. 62, two eighth-notes are changed to a quarter to set the single syllable.

3. Wann Lieber kömpt

Vs. 2, m. 4, “gleich” is set on two eighth-notes for proper stress on “einem.”

4. Amor mir hat genommen

Vs. 2, m. 2 both syllables of “scheuhen” can be divided on half-note in first and third voices to match the second voice. Vs. 2, m. 4–5, “aber” is set with its weak second syllable on the downbeat of m. 5. This follows Nauwach’s stress setting in vs. 1.

5. Asterie mag bleiben wer sie will
Vs. 1, m. 3,4, the comma is omitted after “wil” in the second voice. Vs. 1, m. 11, the comma is omitted after “mir” in the second voice. Vs. 1, m. 13, the comma is omitted after “schwingen” in voice 1. Vs. 5, m. 3, the flat in the bass figures is below numerals as in the original.

6. Gleich wie die Götter das Firmament

Vs. 3, m. 23 and 27, two syllable words are set on whole notes. Vs. 3, m. 29, two syllable word “wirken” set on single quarter-note. Vs. 4, m. 29, the first syllable of “Kiechlich” is moved to the half-note to properly apply word stress.

7. Ach Liebste laß uns eilen

Vs. 3, m. 18, beaming is broken to set “Wo du.”

10. Coridon der gieng betrübet

Vs. 1, m. 1, Nauwach omits bar line between first and second measure. Bar line and appropriate ties across bar line added. Vs. 4, m. 72, beaming modernized for agreement between voices. Vs. 4, m. 74, beaming modernized for agreement between voices and text underlay on second voice moved one eighth-note to match top voice.

11. Was wirffstu schnöder Neid

Vs. 1, m. 16., top voice tirata does not include the proper amount of time in the measure and is missing an f-sharp. All verses, m. 4 figured bass error changed on third quarter-note beat. Original was a 6.

12. Coridon sprach mit verlangen

Vs. 1, m. 18, “Enden” is capitalized.

13. Wer von Amor ist arestirt

“Syreno” that is indicated on verse one is not in the original. It is added to match the alteration of the other poetic strophes. Vs. 3, m. 24, “flieszig” is set on one eighth-note to keep proper scansion. Vs. 5 and 6, m. 45, first two notes of “vergewist” is set on one eighth-note to keep scansion. Vs. 6, m. 55, “Und” and “in” are set on one quarter note to keep scansion.

15. Allhier in dieser wüsten Heyd

Vs. 1, m. 19 second voice omits letter “h” in spelling of “Threnen.”

18. All Leut und Their

Each verse is set separately because of repeated new lyrics in “A” section.
The most Serene Highness,
highly born Prince and lord
Herr George
Landgrave of Hessen, Earl to Catzenlbogen, Dietz,
Nidda and Zigenhain,
My gracious Prince and sir,

And you also
Serene Highness, highest born princess and lady
Lady Sophie Eleonore,
Born of the Elector’s princely house of Saxon, Dukes of Saxony, Güllich, Cleve and Berg, Landgraves of Düringen, Margraves of Meissen, Earls to Marck and Ravensburg,
Lady of Ravenstein,
My gracious Princes and Ladies

I present my, in most humble submission
obedient service,

Most serene high Prince, also most serene high Princess, to mutually assist your princely grace in this highly important festival of honor, I have made note, that Apollo himself with all the Gods and Goddesses are busy, and they all must announce and order, that to Your Princely Graces, I should submissively serve your power.

Now therefore, such a holy order, on one’s fair self, Your Princely Graces, your worthiness, and I am much obliged in knowing a small way, to display my devotion.

So I have, your Princely grace, given the following composition for your happiness, hopefully not inappropriately, and with it I want to learn of what my labors should be. I would have considered this the highest responsibility Your Princely Graces, therefore, to present a submission. Thereby I wish in deepest humility that the fire of the fervent chaste love in and around Your Princely Graces comes to no end, rather forever truly more and more to grow and increase, Your Princely Graces also to wish in the future through the most lovely Harmony and music thereby Princely young princes and princesses will be delighted highly for many long years.

I do myself hereupon bid Your Princely Graces steadfast grace, my obedience, and permit a submissive expression in grace if you please. Date Torgau on Easter Sunday submitted Year 1627

Your Princely Graces

Subservient obedient

JOHANN Nauwach.
Sonnet

In praise of the author
by Giovan Cammillo
Italian from the beginnings

If fame throughout the world were ever sonorous and beautiful
A new fire lit in gentle hearts,
Or if descended here below from the starry sky,
The soul of its servant will hold high virtue;

Today is reborn, Apollo, a new star
Therefore, a courtly spirit is reborn
In these learned pages, the full purpose
Of which would harmonize even with the legends?

While, that with vague notes and sweet turns
To reveal, with his lyre, in noble song,
Into every soul, with alluring singing

And soft turning accents, in sweet bravado
To give rest to the heart, from these arrows
To Amor’s martyrs, whom he has wounded.
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Appendix
Possente Spirto  

Noodle-ette

Claudio Monteverdi

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E for-mid-da-bil me,